

РАЗДЕЛ VI. СЕМИОТИКА: МИР КАК ТЕКСТ

УДК 792.8; 7.067

ББК 85.32, 71.0

A. K. Fedyainova¹

ORCID:0009-0005-2012-6027

*Nosov Magnitogorsk State Technical University
cat7328@mail.ru*

A. A. Tsaran²

ORCID: 0000-0002-4603-2820

*Nosov Magnitogorsk State Technical University
aatsaran@mail.ru*

CULTURAL TRADITION PRESERVATION: FOLK STAGE DANCE

Abstract

This research paper considers the folk stage dance as one of the most important and effective tools of preservation of cultural traditions. The topicality of this study is explained by the globalization of all spheres of social life in the modern world, including art. The popularity of folk choreographic groups among pre-school children is explained. The impact of folk dance on choreographic groups, ensembles, and audiences is further defined. The impact of learning their culture on the formation of personality is considered. The tasks of the group and choreographer in composing the repertoire and its peculiarities depending on the region are determined. The process of studying choreography and its specifics are considered. On the basis of the previous theses new forms of educational events together with the ensembles for the preservation of folk traditions are proposed.

¹ Fedyainova Anastasiya K. – bachelor-philologist, Nosov Magnitogorsk State Technical University (NMSTU), Magnitogorsk, Russia.

² Tsaran Alexander A. – Candidate of Pedagogical Sciences, Associate Professor of the Department of Linguistics and Literary Studies, Nosov Magnitogorsk State Technical University, Magnitogorsk, Russia

Keywords: folk dance, folk stage dance, choreography, preservation of traditions, folk culture

1. Introduction

In the twenty-first century, such a phenomenon as globalization began to have a great influence on all spheres of society. It is a worldwide unification, that is, bringing everything into a single pattern. Because of the development of computer technology and various means of transportation, people have been able to travel to all corners of the world. On the one hand, this has increased humanity's knowledge of remote peoples, about whom it was not possible to gather complete information before. But on the other hand, it is difficult for people to perceive something new for themselves, and so they try to reduce it to formulas they already know. In the course of such a large-scale process of globalization, traditions can lose their significance, and entire peoples can be deprived of their historical memory. This should not be allowed. After all, historical practice shows that the sustainable development of society is impossible without the preservation of the continuity of traditions. This poses a threat to certain national communities.

In modern society, the formation of people's own «I» is no longer dependent on external institutions; people no longer attribute themselves to different groups. Therefore, there is a problem of «flexibility» of identity, its independence from existing national traditions. Our world is losing the dependence of the individual «on soil and blood. Such «openness» can lead to the «dissolution» of national traditions. A person who does not know the past of his people will not be able to build a bright future for himself. Knowing his origins can help him realize himself as an individual.

The consequences of globalization for individual national communities are very contradictory. It must be recognized that globalization creates new, unprecedented opportunities for development and prosperity through the free movement of finance, technology, and information. Globalization, by dissolving the borders between states, promotes the natural integration of different ethnic communities and strengthens the need to define their civilizational identity [5; 7; 8; 9]. Peoples, using the products of the global economy, should not forget their cultural, religious, ethnic and linguistic identity. By maintaining a balance between the processes of globalization and the foundations of national traditions, individual ethnic groups will be able to maintain historical continuity. The essence of continuity is the preservation of certain traditions in the transition to a new stage of social development. Traditions connect the past with the present, thanks to which social systems can effectively

function and reproduce. Tradition is a set of attitudes and values that have existed for a long time. Tradition is a necessary element of the social system, one of the main conditions for the existence in it of a stable connection between the past, the present and the future [1; 2; 4; 5; 6]. Without tradition, progressive changes in complex social systems are impossible. The destructive nature of globalization for national identity can be minimized by striving not to borrow «universal» values and reference points, but to combine the accumulated experience, both in the process of globalization and in the process of historical development.

One of the variants of tradition preservation is the folk dance. It includes several types of arts – music, choreography, as well as the creation of authentic folk costumes. All this is a colorful picture of the life of the people, which reflects the social and aesthetic ideals of the people, their history, work, way of life, customs, traditions, customs, and character [1; 2; 3; 4; 5]. Folk dance can tell a curious viewer the age-old history of a particular people.

Our goal is to prove the importance of folk dance as one of the most effective methods of preserving cultural traditions among the general population. For this purpose we need to perform the following tasks – to study the process of teaching choreography, to determine the influence of folk dance on the dance team; to clarify the tasks of the team and choreographer, to determine the influence of folk dance on the audience, spectators; to offer new forms of educational and educational work together with choreographic groups to preserve folk traditions. The significance of this study is determined primarily by the open nature of the current world order, in which it is easy to lose the folk identity, and the universality of choreographic art, which allows the most accessible and understandable story of folk culture.

2. Basic part

Many active preschool-age children need a type of leisure activity where they can discharge their energy, find new friends, and have an interesting time. One of the most common options is a folk choreographic group. The combination of such properties of dance as the unity of music, movement and play makes choreography the most fruitful means of aesthetic education and training of children at an early age. But in order to do so, the learning process must be properly organized. During aesthetic education of a child, different kinds of art interact with each other, affecting the child in a complex way. This interaction when organizing choreography classes is the result of close interdisciplinary links with listening to music, fine arts and other subjects. Children's choreographic activity provides intensive development of their imagination,

emotional sphere, figurative and logical memory and thinking. Choreography introduces children to works of art, polishes their performing skills, becomes the content of their spiritual life, is a means of artistic development, individual and collective creativity, self-expression of children. It is important to understand that teaching dance is not only memorizing movements in a certain order, but also learning what is being portrayed. The child should connect choreographic material with real life. In order to teach successfully, the principle of fascination (interest) should be taken into account. In order to create and keep the interest in the learning process the teacher must: emotionally brighten the values of choreography and spiritual culture of the people as an integral part of their way of life; figuratively and deeply examine certain artistic and aesthetic features of it; to cultivate the interest for choreography. Teaching dance is a complex and creative process in which students learn the history of folk dance. Often elements of choreography reflect the life of a particular people, their type of activity, or illustrate well-known folk tales passing from age to age. Children learn a lot from their teacher, who must prepare carefully for lessons and give children not only practical but also theoretical knowledge of dance. Then, continuing their studies at the senior level of the dance group or studio, students themselves can take an interest in folk tales, traditions and customs, and propose new plots for performances. Thus, from early childhood, children become aware of their nationality and the importance of preserving cultural traditions. Growing up, such a person becomes not only aware of himself as a part of the nation and feels his significance, which is very important for the prosperity of the individual, but also preserves the history of his nation in the dance, passing on knowledge to others, which would be beneficial for the national consciousness.

We see that a choreographic group can benefit not only the individual person, but also the whole nation. The main objectives of the choreographic group are the development of compositional forms of choreography, creation of solo and mass compositions on the available material, as well as the promotion through performances of highly original and artistically valuable repertoire built on the best samples of dance music. The subject matter of the dance piece, the logic of the plot, and the typical characters make it possible to interest not only the performer, but also the audience and make it a «sympathetic accomplice». The activity of any choreographic groups should be aimed at raising the general level of dancing culture and forming of aesthetic tastes of the masses. Properly selected repertoire and interesting scenic solutions can interest the audience and awaken interest in the Russian folk culture. Also, often the programs of groups and ensembles include not only Russian folk dances, but also dances of the peoples of Russia. They will vary depending on the regions.

For example, in the Chelyabinsk region it will be Tatar and Bashkir dances [1; 8], which will be interesting to local viewers, because they are neighboring regions.

After that, people who have seen dances of other peoples of Russia for the first time may become interested in their culture and a desire to study it more deeply will appear. After all, while we might have heard Russian folk tales from our grandparents, the tales (and the culture as a whole) of other people are unknown to us. For this purpose, various educational events can be held, not only concerts of choreographic groups. These can be exhibitions of stage costumes and decorations with material detailing the background and sources of their creation. People can find out what was the inspiration for the costumers and stage designers. Such events could be held not only for the audience, but also for the dancers themselves. For example, folk dance festivals for groups from different regions. It would be an interesting experience for dancers to be able to share their experiences and talk about their culture. Not only dance, but also other educational events can be a tool for the preservation of traditions.

3. *Conclusion*

In order to realize yourself and become an individual, you need to know your roots and join traditions. Only through association can one come to individuality. Many people have a different opinion. If you identify yourself with a group, you lose your identity. But that's not true. It is the variety of commonalities that helps us to understand ourselves, which means they bring us closer to understanding our essence. A person must have some basis from which he can start when he «creates» his personality. The formation of one's own views, principles, and ideals must be built on a solid foundation. Folk dances perfectly cope with such a difficult task. They instill common aesthetic ideals, demonstrating beautiful lines in choreography, mesmerizing folk costumes, using the music of traditional instruments. And also introduce us to the history of our native country, immerse us in a unique atmosphere and have a beneficial effect on us. Dancing can revive person's love for the homeland and demonstrate folk traditions in all their glory. Therefore, folk dance is one of the most successful forms of preserving folk traditions.

REFERENCES

1. Baglai V. Ethnic choreography of the peoples of the world. 3rd, erased. St. Petersburg: Planet of Music, 2020. 384 p. (In Russ.)
2. Bochkareva N. I. Traditional dance culture and stage forms of Russian choreography in modern conditions//In the world of science and art: issues of philology, art history and cultural studies: Sat. Art. by mother. XXIX International. scientific-practical. conf. № 10 (29). Novosibirsk: SibAK, 2013. Pp. 118-127. (In Russ.)

3. Bogdanov G. F. The originality of Russian dance: a textbook. Moscow: Publishing House of the Moscow State University of Culture and Arts, 2001. 224 p. (In Russ.)
4. Gusev G. P. Folk dance: technique. Moscow: VLADOS Publishing House, 2018. 608 p. (In Russ.)
5. Komarovskiy E. I. Soul of Russian dance: memoirs, diaries, documents, photographs. Tver Regional House of Folk Art. Rzhev, 2007. 255 p. (In Russ.)
6. Morokhin V. I. Reader on the history of Russian folklore: a textbook. Moscow: Higher School, 1973. 316 p. (In Russ.)
7. Nikitina I. P. Philosophy of art: a textbook for universities/3rd ed. Moscow: Yurayt Publishing House, 2023. 475 p. // Educational platform Yurayt [site]. URL: <https://urait.ru/bcode/568041> (access date: 30.06.2024). (In Russ.)
8. Songs and games of the national holiday as a memory of culture: repertoire. Sat. ed.-const. L. N. Lazareva, M. A. Arkhipova (podgot. from text), V.S. Slyarov (podgot. choreogr. text). Chelyabinsk: Chelyab.gos.acad. culture and arts, 2015. 328 p. (In Russ.)
9. Tkachenko T. Folk dance. Moscow: Art, 1967. 655 p. (In Russ.)

Список источников

1. Баглай В. Этническая хореография народов мира. 3-е, стер. Санкт-Петербург: Планета музыки, 2020. 384 с.
2. Бочкарева Н. И. Традиционная танцевальная культура и сценические формы русской хореографии в современных условиях // В мире науки и искусства: вопросы филологии, искусствоведения и культурологии: сб. ст. по матер. XXIX Междунар. науч.-практ. конф. № 10 (29). Новосибирск: СибАК, 2013. С. 118-127.
3. Богданов, Г. Ф. Самобытность русского танца: учебное пособие. Москва: Изд-во Московского государственного университета культуры и искусств, 2001. 224 с.
4. Гусев Г. П. Народный танец: методика. Москва: Издательство ВЛАДОС, 2018. 608 с
5. Комаровский Е. И. Душа русского танца: воспоминания, дневники, документы, фотографии. Тверской Областной Дом народного творчества. Ржев, 2007. 255 с.
6. Морохин В. И. Хрестоматия по истории русской фольклористики: учебное пособие. Москва: Высшая школа, 1973. 316 с.
7. Никитина И. П. Философия искусства: учебник для вузов / 3-е изд. Москва: Издательство Юрайт, 2023. 475 с. // Образовательная платформа Юрайт [сайт]. URL: <https://urait.ru/bcode/568041> (дата обращения: 30.06.2024).
8. Песни и игры народного праздника как память культуры: репертуар. сб. / [ред.-сост. Л.Н.Лазарева, М.А.Архипова

(подгот. от. текста), В.С.Склярова (подгот. хореогр. текста). Челябинск: Челяб.гос.акад.культуры и искусств, 2015. 328 с.

9. Ткаченко Т. Народный танец. Москва: Искусство, 1967. 655 с.

НАРОДНО-СЦЕНИЧЕСКИЙ ТАНЕЦ КАК ФОРМА СОХРАНЕНИЯ КУЛЬТУРНОЙ ТРАДИЦИИ

Федяинова Анастасия Константиновна

Бакалавр-филолог, специалист, Магнитогорский
государственный технический университет им. Г. И. Носова,
455000, Россия, г. Магнитогорск, пр. Ленина, д. 38

Царан Александр Александрович

Кандидат педагогических наук, доцент кафедры языкознания
и литературоведения МГТУ им. Г. И. Носова,
455000, Россия, г. Магнитогорск, пр. Ленина, д. 38

В данной научной статье народно-сценический танец рассматривается как один из самых важных и эффективных инструментов сохранения культурной традиции. Актуальность данного исследования объясняется глобализацией всех сфер жизни общества в современном мире, в том числе и искусства. Объясняется популярность народных хореографических коллективов среди детей дошкольного возраста. Далее определяется влияние народного танца на хореографические коллективы, ансамбли и на аудиторию. Рассматривается влияние изучения своей культуры на становление личности. Определяются задачи коллектива и хореографа при составлении репертуара, его особенности в зависимости от региона. Рассматривается процесс изучения хореографии, его специфика. На основе предыдущих тезисов предлагаются новые формы просветительских мероприятий совместно с коллективами для сохранения народных традиций.

Ключевые слова: народный танец, народно-сценический танец, хореография, сохранение традиций, народная культура.

Для цитирования: Нестеренко А. Д., Царан А. А. Образ мученицы в творчестве Ларса Фон Триера // Libri Magistri. 2025. № 2 (32). С. 115–121.

Поступила в редакцию 23.12.2024