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Фольклор и хореография в образовательном диалоге культурно-национального взаимодействия

Проблема и цель. В современном мире приобретает актуальность сохранение, возрождение и развитие народной культуры. Из-за ряда причин, исконные образцы фольклора утрачиваются, и могут не подлежать восстановлению. Поэтому в настоящее время остаются нерешенными проблемы фиксации и сохранения уникальных фольклорных данных, которые создавались в разное время и содержались в творениях знаменитых хореографов. Образцы сохранившегося и изученного фольклора могут служить средством развития творческой деятельности, как в танцевальных коллективах, так и обучающихся по профилю народной хореографии.

Цель исследования – обозначить контактные связи фольклора и танцевальной культуры в контексте национального взаимодействия, выявить аспекты развития народного танца как этнокультурного феномена, обозначить потенциал его использования в поликультурном образовании народов.

Материалы и методы. В основу методологического фундамента исследования закладывается дискуссионный анализ, который помогает понять, что самобытность хореографии ярко проявляется в стиле, манере исполнения, количестве участников, темпах движений, композиции, жанре и традициях. Применены междисциплинарный и комплексный подходы с привлечением культурологии, фольклористики, истории искусства и других смежных наук.

Результаты исследования. Танцевальный фольклор на протяжении длительного времени выступает одной из важных форм сохранения и передачи накопленного опыта духовной культуры от одного поколения к другому.

Фольклор всегда современен и самобытен, в него входит многообразие жанров, образов, поэтики, что обусловлено социальными и бытовыми функциями, также способами его выражения в искусстве. Фольклор является важным источником для хореографии, так он служит материалом, к которому прибегают режиссеры – постановщики при постановке танцев, а театроведы его исследуют в научных целях.

Хореография использует устный и письменный фольклор, как в семантическом, так и структурном аспектах. Он, преломляясь сквозь язык танца, приобретает инстанцию наглядности. Изобразительный фольклор в отдельных случаях становится концептуальной идеей создания хореографических номеров и целых танцевальных ансамблей.

В архаической геометрии ранних форм танца заложена коммуникативная функция, связанная с космической символикой взаимодействия природы и человека. Фольклорные принципы, выработанные в народной хореографии преимущественно опирались на реалистический метод выражения, который способствовал сложению национальных признанных мировых школ.

Таким образом, изучение фольклора в народном танце помогает понять социальные отношения в обществе между представителями определенного этноса, раскрыть их духовную и материальную культуру и представить эстетический уровень создателей. В зависимости от этнического состава самого танцевального коллектива происходит знакомство с фольклором определенного этноса. Современное профессиональное хореографическое искусство, отражая народный фольклор, усложняет и модифицирует его, может рассматриваться в контексте экспериментальных художественных практик и потенциально использоваться в новых сценических решениях.

Заключение. В системе искусства хореографии важными элементами являются идеологическая, развивающая, информационная, образовательная, социально-образовательная функции. Следовательно, фольклор отражает национальную историю, а с помощью хореографического фольклора можно изучать народные танцы, являющиеся характеристикой этноса, которому она принадлежит. В народных танцах заложена информация о народе, и в результате диалога культур, т.е. через ее представителей можно получить информацию о культурных ценностях, взаимоотношениях и нормах поведения народов другого этноса.

Таким образом, фольклор и народная хореография расширяют наш кругозор и интегрируют связь поколений, а заложенные в них коммуникативные свойства, характеризуют определенный народ.

Ключевые слова: фольклор, хореография, искусство, культурный диалог, национальное взаимодействие, картина мира

Ссылка для цитирования:
Портнова Т. В. Фольклор и хореография в образовательном диалоге культурно-национального взаимодействия // Перспективы науки и образования. 2022. № 5 (59). С. 53-65. doi: 10.32744/pse.2022.5.4
Subject and purpose. In the modern world, the preservation, revival and development of folk culture is becoming relevant. Due to a number of reasons, the original folklore samples are lost, and may not be subject to restoration. Therefore, at present, the problems of fixing and preserving unique folklore data that were created at different times and contained in the creations of famous choreographers remain unresolved. Samples of preserved and studied folklore can serve as a means of developing creative activity, both in dance groups and students studying folk choreography.

The purpose of the study is to identify the contact links of folklore and dance culture in the context of national interaction, to identify aspects of the development of folk dance as an ethno–cultural phenomenon, to identify the potential of its use in the poly-artistic education of peoples.

Materials and methods. The methodological foundation of the study is based on a discussion analysis, which helps to understand that the originality of choreography manifests in the style, manner of performance, number of participants, pace of movements, composition, genre, and traditions. Russian dances are characteristic of certain choreographic customs, which allows us to consider them not only as folk art but also as a national one. This work employs interdisciplinary and integrated approaches involving cultural studies, folklore studies, art history, and other related sciences.

The results of the study. For a long time, dance folklore is one of the important forms of preservation and transfer of the accumulated experience of spiritual culture from one generation to another.

Folklore is always modern and distant, it includes a variety of genres, images, poetics, which is due to social and domestic functions, also ways of expression in art. Folklore is an important source for choreography, as it serves as a material that directors resort to – directors during dancing, and theaters are examined for scientific purposes.

Choreography uses oral and written folklore, both in semantic and structural aspects. He, refracted through the dance language, acquires the instance of visualization. In some cases, visual folklore becomes a conceptual idea of creating choreographic numbers and whole dance ensembles.

In the archaic geometry of the early forms of dance, a communicative function is laid related to the cosmic symbols of the interaction of nature and man. Folklore principles developed in folk choreography mainly rely on the realistic method of expression, which contributed to the complexity of national recognized world schools. In the classical dance, a separate direction of characteristic dance was distinguished, based on national folklore, the mandatory study of which is now included in the educational process of choreographic educational institutions.

Thus, the study of folklore in folk dance helps to understand social relations in society between representatives of a certain ethnic group, reveal their spiritual and material culture and present the aesthetic level of the creators. Depending on the ethnic composition of the dance group itself, an acquaintance with a folklore of a certain ethnic group occurs. Modern professional choreographic art, reflecting folklore, complicates and modifies it, can be considered in the context of experimental art practices and potentially used in new stage solutions.

Conclusions. The conducted study allows us to conclude that the ideological, developmental, informational, educational, and socio-educational functions are important elements in the system of the art of choreography. Consequently, folklore reflects folk history, and choreographic folklore helps to study folk dances characteristic of the ethnus to which it belongs. Folk dances contain information about the nation, and the dialogue of cultures, i.e., through its representatives, allows us to obtain information about cultural values, relationships, and norms of behavior of people of another ethnic group.

Thus, folklore and folk choreography broaden our horizons and integrate the connection of generations, and the communicative properties inherent in them characterize a certain people.

Keywords: folklore, choreography, art, cultural dialogue, national interaction, worldview

For Reference:
doi: 10.32744/pse.2022.5.4
Art remains a crucial mean of educating generations for many centuries, as it reflects the worldview. Through the historical development, art became the keeper of a person's moral experience. According to the documents of the General Convention of the United Nations Educational, Scientific and Cultural Organization, folklore is part of the common heritage of mankind and a powerful means of bringing together different peoples and social groups and affirming their cultural identity. The term 'folklore' is difficult to define precisely since it is a form of folk art. It should also be mentioned that folklore constantly develops and evolves. Folklore is known to be the traditional art that introduces a person to the world of artistic values. It is customary to consider folklore under various manifestations of folk spiritual culture, so this word means 'folk knowledge' and 'folk wisdom' [9]. Folklore is the supreme form of preserving and passing spiritual culture and accumulated social experience from one generation to another. Currently, it is necessary to process folklore materials in such a way as to bring us closer to understanding the nations' culture. A challenging urgent task of our times here is the transfer of folklore to generations in such a way as to preserve its pristine cultural appearance. This also applies to the understanding of choreographic folklore. Currently, professionalism in the application of folklore material is determined by the knowledge of the genres of songs, rituals, music, and the rhythmicity of the structure of the piece. For a more precise answer, we will have to answer questions about the place choreography and folklore take in the dialogue of cultures, how to measure a folk cultural product, and under what conditions the dialogue of cultures occurs.

Several scientists devoted their works to folklore as the oldest layer of folk art culture, embodying the spiritual power of a nation and reflecting elements of national consciousness. The term 'folklore' was initially used to define the subject of scientific research. Later, many countries began to apply the 'folklore' term to the spiritual and material culture of the masses. According to A. S. Kargin, 'folklore' is the most important constituent element of culture, being both an actor and reflection of meaningful events from the life of the nation and the state. On the other hand, he understood folklore as cycles of a person's life, work, and the time of the year. Folklore also meant an independent practice of the spiritual life of society, which developed following the laws of time and the possibilities of influencing the history, thoughts, and actions of mankind [5]. V. E. Gusev in his works understands folklore as the culture of the people, which unites all forms of creativity of the people, such as songs, music, instruments, dances, rituals, fine arts, etc. [3].

If we consider the history of folklore dance, we can establish that it has its roots in ancient times, where it originates from rituals or rites dedicated to pagan gods. Folklore dance clearly describes a person's attitude to nature, and human feelings as part of nature; it shows the harmony of the inner world of a person with the surrounding world. Therefore, folklore dance also bases on the order and harmony of the world perceived by a person.
The study and development of samples of choreographic folklore had received undeservedly little attention for a long time. The reason is the idea of folk art was greatly distorted. As the ethnomusicologist N. I. Zhulanova wrote in her article Folklore Youth Movement, the "already 'low' rating of everything 'rustic' shaped by the long-term anti-peasant policy of the Party of the Proletariat, was further lowered due to the spread of the simplified and falsified village art image: official, cheerfully varnished, and convenient to the totalitarian state" [4].

Nevertheless, in the last decade, the scientific research basis of the studied phenomenon has been actively scaled, which in particular is proved by the conceptual diversity of its elements; for example, the works of N. Reynolds [25] and others are devoted to the study of the evolution of art; its forms and directions are covered by the works of N. A. Gerasimov [1], Y. M. Churko [9], etc., generative and evolutionary art is covered by E. Kuzian [18], S. Wilson [30]. Despite the rapidly increasing publications and fundamental works, the undeniable novelty of the research field of folklore predetermines a lot of gaps, collisions, inaccuracies, and ambiguities. For instance, the concept of theatrical choreographic art, despite being its sufficiently large component, received little to no attention, which, in our opinion, is due, on the one hand, to its versatility, on the other hand, to the complexity of the components synthesized in it with each other. For example, ballet, being a synthetic genre of scenic art, absorbs painting, theater, literature, and music; it opens up the prospect of penetration of current trends into it and scenic transformations of folklore. The concept of Gesamtkunstwerk (germ. for 'work of united art', the concept of 'unity of arts') implemented in the first productions of S. P. Diaghilev's enterprise (1908-1929), was based on the ideas of miriskusniki synthesis, remaining inside the art and recognizing its self-worth and self-purpose. Subsequently, D. Berry [11], K. Ya. Goleizovsky [2], V.N. Karpenko [7], and others addressed the issues of folk choreography. As the literature review shows, the subject of folklore and choreography in the dialogue of cultural and national interaction posed in our study has not been elaborately and comprehensively considered in scientific works.

The purpose of the study is to identify the contact links of folklore and dance culture in the context of national interaction, to identify aspects of the development of folk dance as an ethnocultural phenomenon, to identify the potential of its use in the poly–artistic education of peoples.

Study methods

The methodological basis of this work is interdisciplinary and integrated approaches involving cultural studies, folklore studies, art history, and other related sciences.

The principles of consistency, dialecticism, and historicism were also used, which connect the relationship of a person with cultural phenomena. General scientific, special methods, axiological, and functional methods were also used, which helped to perform comparative historical analysis and comparison of historical and ethnic identity. These methods allow us to determine the norms and values that dominated the choreographic culture of a certain nation and their influence on the traditional and spiritual potential, the spirituality of a person, and their patriotism.

Finally, a sociocultural approach was used. Its essence is to consider society and its specifics and to integrate cultural, ethnological, and social aspects into this approach.
Results of the study

The concept of folklore is revealed as folk knowledge or culture. Folklore is also understood as the cultural activity of the nation, its creativity, artistic, and collective activities that reflect its life, ideals, and views. Thus, folklore is the historical heritage of any people of any country. In the process of cultural development, ethnic groups sought to preserve their traditions, customs, and rituals, so choreographic folklore reflected this as well. If we conduct a comprehensive historical analysis of the genres of folk dance, we can identify the characteristic features of the dances of different nations of Russia. Consequently, this will reveal the stages of folk dance development as an ethnocultural phenomenon. Choreographic folklore represents a vast layer of artistic heritage; it is an achievement of the nation designed in the form of folk dances. The most crucial task in this area is to preserve and develop folk choreography, its traditions and historical dynamics, and its transmission between generations. The very term refers to the designation of the spiritual culture of the people, which expressed the worldview of the people and represented its spiritual and artistic representation in the light of its aesthetic ideals [3]. Therefore, it should be noted that folklore occupies an important place in human life, among the many types of art. Different types of art use different means to create an artwork, for example, marble, stone, and wood are for sculptures; paint is for paintings; visual and expressive possibilities of words are for literature; harmony and alternation of sounds are used in music, while movements and plastique are for choreography. So, the basis of the folklore piece includes words, chants, movements, plastique, and gestures that arose as an addition, as well as an interpretation of the word. A paramount feature of folklore is its regional affiliation, as well as belonging to certain people, nation, and period of history. Folklore, as a form of folk culture, does not remain unchanged. It develops together with the nation, absorbs everything valuable that was before, and reflects the new that has changed over time due to the processes in the changing society [22]. Consequently, folklore is always modern and original. It includes a variety of genres, images, and poetics of folklore, which is due to social and everyday functions, as well as ways of its performance: a combination of melody, movements, intonation, and text. In the course of history, some genres changed or disappeared, while new ones appeared instead.

The importance of folklore in a person’s life is extensive since it carries information about people, their values, and customs. Folklore is also a source for choreographic art; it serves as a material to which people resort when studying folk dances. Choreography is a means of concreteness and clarity of national dances. Each time the dance reliably shows material from the life of people that has accumulated over the years. Folklore and choreography are the elements of the cultures of various nations, so they carry information about their way of life, rituals, and rites, thereby reflecting the periods of their history [23]. Folk dance helps to define the character and soul of the people. With the development and enrichment of the forms and genres of dance folklore, the expansion of the number of phenomena and events reflected by it, and then, through the increasing complexity of the character, and its relationship with social practice, there is a change in the nature of the educational impact on a person [26]. Therefore, for a long time, dance folklore has been an important form of preserving and transferring the accumulated experience of spiritual culture from one generation to another.
Choreography, when creating staged works, uses both oral and written folklore in both semantic and structural aspects. Fairy tales, proverbs, legends, ditties, epics, and ritual songs, which once passed orally, were translated into the language of folk dance in a generalized and fragmentary form. Written folklore, which existed in the genres of lubok pictures, album drawings, handwritten songbooks, and other recordings, as well as recorded in the products of folk art (embroidery, painting, wood carving, and artistic finishing of metal, lacquer miniature, tableware, toys, etc.), became not only the motives of inspiration but also the conceptual idea of creating choreographic numbers and entire dance ensembles (Gzhel, Dymkovskaya Igrushka, Khokhloma).

It is known that there are archaic and late forms (neoplasms) in choreography. The archaic forms of the circle and procession that almost all nations possess seem to have been born within cultures, regardless of the interaction between them. The circle and the procession are seemingly formed due to the conceptual orientation of this choreographic movement, and its semantics [5]. For example, a procession is semantically a parade in honor of a ritual: a welcome or a send—off (for example, the ancient Eastern Slav Arrow circle dance procession symbolizes the welcoming of spring). The semantic meaning of the circle is tied to solar symbolism and a pronounced communicative function. Almost all peoples of the world have a circle dance in their cultures. On the one hand, it is connected with human life as a part of nature, with cosmic symbolism: the expression of Human interaction with the cosmic energies of the Sun and the Earth; on the other hand, it is connected with human life as a social being, with a social function: the unity (connection) of people in a common ring of movement in a circle in which each person invests their energy and receives an energy charge from the joint "We" ("we are together").

In folklore dance, there are principles that have a dual character, which contributes to the disclosure of the symbolic language of the people, with the help of which choreographic art created pieces that were recognized and contributed to the formation of the best schools. They became the guides of the realistic method in dance. If we consider the domestic choreographic practice, we can see the principles associated with the identification of new and previously unused opportunities for imaginative reflection of reality, including the perspective and approach to the topic of modernity.

The first principle: musically choreographic imagery remains important when creating a dance.

The essence of the second principle is that the originality of choreographic imagery lies in the specifics of the development of dance plastique and creative thinking, which is the only way to embody and reveal plots and characters.

The third principle is that even if there is a fundamental difference existing between expressiveness and figurativeness in the way of organizing a work of art, in objective reality, it must be assumed that the marked beginnings always appear in dialectical interaction when creating an image. Consequently, it is impossible to express some phenomenon in the art of dance that is not depicted, depicts nothing, and has no expressiveness.

Various methods of expressiveness and figurativeness are used when creating a folk dance, depending on the plastique pattern. When creating a choreographic work, there is a selection of expressive and characteristic movements for folk dance, which are an inexhaustible source of the history of people. If we consider the traditional folk dance, we can see that it is based on expressive movements that show a person's desire for the unknown and sublimity.
The fourth principle is that stylization, so characteristic of folk art, is understood as a technique for organizing movements, as a new modern rhythmic pattern, which is in constant search of the worthy material, and the collection of traditional folklore takes place here. It should be noted that there are no universally good artistic techniques in folklore. Under the artistic technique, the general dance palette is considered, where the expressiveness of dance imagery is revealed [2].

Interest in folklore has increased significantly in recent years. Nowadays, choreographic creativity includes more and more folklore traditions and rituals, customs and rituals, but it should be said that no one knows the original meaning and complete history. Folklore is considered the most striking expression of the artistic historical memory of people since it is a critical component of human history. The wealth of dance creativity of people is a means of aesthetic education for the younger generation. The crucial theoretical and practical task facing artists is to preserve the riches and traditions of dance folklore, as well as to include it in modern choreographic culture. Many outstanding contemporary choreographers managed to develop a kind of synthetic system where elements of classical exercise are combined, but interpreted in a new technique, coupled with other author's components, including folklore elements. In general, the 20th–early 21st centuries' artist (choreographer and dancer as an initiator) obviously began to look at the world as a researcher creator and experimenter creator; they strive to comprehend and systematize what they see and translate it into their work [17]. In general, everything remains the same for the modern stage (choreographic) art. It should be noted here that the conceptual approach in a particular case is considered exclusively as a methodically structured work with meaning, the idea that in the field of scenic (choreographic) art has its specifics, because the artist does not state meanings while anticipating the future, rather he gives meanings to what is revealed to him. The artist always listens to the world and grasps changes in meanings hidden from others.

With the help of choreographic dance, the transmission of traditions and manner of performance to the next generations is ensured. Such information is transmitted through visualization, i.e., observation of the performance of folk dance. Thus, the preservation of the dance of a particular ethnic group and its transmission to the next generations is based on the information received about it. The characteristic features of folklore and folk choreography are tradition, collectivity, and syncretism, which determines belonging to a certain nation. Folk dance was created as an image and is shown through an emotional and artistic form. In folklore, syncretism is a reflection of folk actions that are transmitted through songs, music, dances, household items, and costumes. Thus, the study of syncretism in Russian folklore takes place using an integrated approach. The study of folklore choreography should take place after studying all types of folk art. For example, dance movements in folk dances are a figurative reflection of reality. Movements, rhythm, and gestures are translated into the conventional world of theatrical embodiment through choreographic language. Dance movements depend on the rhythm of the music, the meaning of the song, the rituals of the nations, freedom of movement, costumes, and objects involved in the dance. Choreography adapted into folklore shows the soul of the people, and their worldview, conveying their national character, as in fairy tales, rituals, clothes, and songs.
Let's consider the very concept of the dialogue of cultures and give various examples of the interaction of folklore and choreographic culture in a certain historical period. The dialogue of cultures is the interaction of cultures, which can be considered through their connection in time, that is, in history, also exists in space: in the cultural horizontal. Previously, these processes occurred more slowly, but with the development of society, over time they began to accelerate, and with the processes of globalization, their speed acquired even greater dynamics.

In the modern world, young people are interested in folk dances almost equally with modern choreography. However, nowadays, folk dance lacks a creative element, so it is believed that folklore is a purely historical phenomenon. Consequently, the folk dances appeared in the past, not in our time, but they have been preserved and developed to the present day. Folklore choreography reflects folk fantasy. It is a kind of chronicle of the people.

Now let's give examples of choreography and folklore in the context of the dialogue of cultures. If we consider the assumptions of folk choreography researchers who believe that the "shenom" movement was borrowed from the countrydance, i.e. peasants saw noble people doing it, for example during balls, here it can be described as the interaction of "us" and "them" in the dance [8]. A striking example of the dialogue of cultures as the interaction of "us" and "them", which happened in late folklore, is considered through the example of the adaptation of the quadrille, which entered the life of peasants not by separate elements, but in full. The quadrille originated in France in the late 17th century, so this dance came to Russia from Europe. In the Novel in Letters (1829), A. S. Pushkin ironically wrote: "The French quadrille replaced Adam Smith in the society", which indicates the popularity of this dance, even displacing conversations about the economy in the polite society. Preserved to our time are the circle dances and other dance forms, which, in turn, are divided according to different criteria (tempo, choreographic pattern, the dominance of one of the structural elements, etc.). Along with ordinary circle dances, it would be possible to single out a group of choreographic circle dances that combine the features of the circle dance and the choreographic dance.

Because of the diversity of the cultures of the ethnic groups in Russia, the people who lived next to the Russians absorbed the influence of Russian choreography regardless of urban and peasant culture. Choreographer and folklorist Viola Malmi has recorded interesting examples of the transformation of the dances of urban Russian life in the dance culture of Karelian villages. In the preface to the book Folk Dances of Karelia, V. Malmi notes the impact of urban dances on peasant dances, presumably from the time of Peter the Great, when the gradual urbanization and industrial development of Karelia began [8]. On the pages of her books, one can often find examples of Russian songs in Karelian pronunciation.
that accompanied dances, borrowed as a linguistic construction without translation (for example, the name of the dance "Kakunasi" is a transformation of the name of the Russian dance Behind Our Gates (Kak u nashikh u vorot), which often accompanied Russian peasant quadrille and is widely spread in different variants).

In classical choreography, the direction of characteristic dance has developed, embodying the traditions of the national choreography of different nations. Let us recall, for example, the rousing Spanish dances in ballets: Swan Lake, The Nutcracker, and Sleeping Beauty by P. Tchaikovsky, Raymond by A. Glazunov, Bayadere by L. Minkus, Coppélia by L. Delibes, etc., as well as Hungarian chardash, Chinese and Arabic dances, Russian Trepak dance: all of them brilliantly embody the character of the people, their spirit, and temperament through choreography. Naturally, stylized folk dance is also included in the system of professional choreographic education in the training of dancers [6].

Choreographic collectives were formed in the 20th century, reflecting the folk culture in their staged dance compositions. Some dance groups reproduced the culture of a single nation, while others tried to reflect the diversity of the nations of Russia. A striking example of a choreographic collective is the Beryozka ensemble (currently the N. Nadezhdina Ensemble), and this ensemble has a multi-ethnic orientation. I. Moiseev Folk Dance Ensemble is an example of a political collective. Song and Dance Ensembles of the Don Cossacks and Kuban Cossacks can be classified as subethnic collectives [24].

It should be noted that, despite the professional and oriented independent dance activities of these groups, choreographic folklore lives in a processed form there. These ensembles are an example of a dialogue between folk and professional culture. Professional art, while reflecting folk folklore, embellishes, complicates, and modifies it. Here, choreographers and dancers show skill and imagination in the repertoire, thereby captivating the audience.

Nowadays, folklore and choreography are mostly a part of urban life. Dance manifests itself in everyday life, amateur activities, and in the education and training system [27]. This love of folklore and choreography arises due to the skill of professional groups and because of the participation of the most artistic person in the dance. In order to draw the attention of young people to folk dances, folklore ensembles often purposefully look for recordings of ancient dances to expand their repertoire. However, it should be said that it is not always possible to spark interest in folklore or choreography for modern youth, despite all efforts. Most likely this is due to ignorance of Russian folk dance, inability to dance, and because they have gone out of fashion, i.e., they are just unpopular. But it should be noted that the Caucasian youth actively dances their national dances and they have pride in their nation. Perhaps this is due to the mentality of the nation, the careful attitude to its culture, and the awareness of children about their history and culture. Also, in addition to the people, these dances attract the interest of other nations, so these dances are performed by other ethnic groups, in this case also presenting a dialogue of cultures [16].

Another example of the dialogue of cultures is the interaction of representatives of different nations in the educational and professional spheres. Students in secondary schools get acquainted with round dances and dances characteristic of certain people in music lessons [13]. Choreographic movements of folk dances are mastered by school students in the system of additional education, amateur dance and song groups, folklore ensembles, and at school, after school hours. Depending on the ethnic composition of the collective, acquaintance with the folklore of a certain ethnic group takes place. For example, in preparation classes for concert events, there is often a dialogue of cultures, where Russian children can get
acquainted with the folklore of another culture. This can happen purposefully with the help of representatives of those people who are part of the ensemble or study in the same class. At the same time, children who are members of another ethnicity get acquainted with Russian folklore. Consequently, such a dialogue of cultures has a beneficial effect on their relationships and educates them to be ethnic-tolerant.

Table 2

<table>
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<tr>
<th>Levels of national and cultural interaction of folklore and choreography</th>
<th>Interactions in urban and rural choreography</th>
<th>Traditions of national choreography of different people in the ballet theater</th>
<th>Professional choreographic collectives reflecting the folk culture in their staged dance compositions</th>
<th>Interaction of representatives of different nations in educational and professional spheres</th>
<th>Interaction of “us” and “them” at the national level</th>
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</table>

Folk choreography and contemporary art interact closely with each other, thereby new choreographic works of people appear, also reflecting the peculiarities of our life. Even if the movements in folk dance become more complicated or change over time, the national character remains. Folk dances appeared more than a hundred years ago and went through various stages in their development and formation. In modern society, in addition to well-established folk dances, completely new dances appear, or new elements appear in existing folk dances. Regardless of belonging to a certain ethnic group, interest in folk dances persists. Amateur and professional ensembles spread the glory of folklore dances around the world, thereby introducing people to culture [19].

Thus, folklore and choreography contribute to a person's knowledge of themselves and their relationships within society. Folk dance was created by ethnic groups, and it has national characteristics. It is determined by the nature and coordination of movements, the manner of performance, and rhythmic structure. Ethnic dance is an expression of the original character of the people. The advantage of folk dance is that it promotes the rapid assimilation of certain life skills. In dance, the essence of events is vividly and emotionally conveyed in a short time, through gestures and movements. The basis of national dances is the material and spiritual values of a certain ethnic group, so they developed according to the relevant patterns, and this gave the dance identity and uniqueness [20]. The study of folklore and folk choreography helps to understand the social relations in society between representatives of a certain ethnic group, reveal their spiritual and material culture, and to understand the aesthetic level of the creators.

Discussion of the results

Many scientists today agree that only postmodern dance, being a young synthetic form of modern art, became the first to respond most 'vividly' to the latest technoartistic ideas of the era, being open to creative experiments, attracting the attention of leading choreographers and choreographers (M. Cunningham, L. Childs, Rainer, T. Brown), major innovative composers (J. Cage, D. Tudor, E. Brown, F. Glass), playwrights and film directors (C. Atlas, I. Kaplan, W. Wenders, R. Polanski), artists and designers (R.
Rauschenberg, E. Warhol, N. J. Pike), and, of course, the viewer Discussion. of works devoted to the current state of choreographic art (S. Banes [10], E. Kuzian [18], A. Urdea [28], R. Walton [29]), allows us to conclude that the emphasis on issues of perception and aesthetics, communication of the artist as creator and viewer, and in general, the results of the synthesis of modern technologies and the cultural product is, in general, local in nature (single inquiries and simultaneously raised issues in related areas). For example, E. Kuzian views modern dance as a modernist art that has a very wide range of styles and applications. She argues that in order for dance to be a modernist art, it must consider the moving body as an art in itself. To support this idea, she offers an overview of the history of dance, which shows that its development and revolutions have consistently improved the appreciation of body movement itself as an object of its practice. A. Urdea’s research interests include material culture, heritage and museum studies. Traveling to Romanian villages and other places, she studies antiquities made 70 years ago but still used and reflected in contemporary folk art, including choreography. R. Walton is a media and performance artist and director whose work includes theater, choreography, installation, writing, and interactive art. In his publication, he describes a wide range of experimental theater, installation, immersive, interactive, and specialized performances created with longtime collaborator M. Ivor, who has toured Scotland, Britain, Europe, and Australia. R. Walton subsequently curated Australian dance and performance work for Culture 2014, the XX Commonwealth Games (Glasgow). He created Vanitas, nominated for Best Art and Experimental Mobile App at the Webby Awards. Discussing the work of scientists as D. Berry [11], T. Cottle [15], S. Wilson [30], who have actualized this subject in the context of cultural discourse, emphasizing the complete disregard of newly formed types of dance by researchers. For example, similar studies by the authors D. Berry and T. Cottle discuss how the values of education embedded in culture and the materiality of digital technology can be used to explain the changes taking place in society. S. Wilson poses the question in the title of his book: "Art + Science Now. What a Scientific Research and Technological Innovation are becoming key to 21st". This comprehensive guide to contemporary art inspired or driven by scientific innovation points to intriguing new directions for art and traces a key trend in 21st century aesthetics. We can agree with the position of the Russian author M. N. Bunakova, who tells that the reflection of the international cultural and art history scientific community on the active processes of various types of art is rather emblematic in nature, that is, the declared need to comprehend the processes of its digitalization is not based on the real research activity [12]. This thesis has been repeatedly confirmed by the participants of the Art and Machine Civilization international conference, which was held from March 20 to April 2, 2021, at the State Institute of Art Studies (Moscow) [14]. Despite this controversial opinion, we have to remember that folklore and choreography as an artistic phenomenon can also be considered in the context of experimental postmodern art practices, with an emphasis on the influence of social ideas on the theme and figurative world of performances and so can potentially be used in new stage solutions. Folklore is always modern and original, it includes a variety of genres, images, poetics, which is due to social and domestic functions, also the ways of its expression in the art. Folklore is an important source for choreography, as it serves as a material that is used by stage directors when staging dances, and theatrical scholars study it for scientific purposes.
Conclusion

In this study, our purpose was to try to comprehend folklore and choreography in the dialogue of cultures. In general, it seems that this attempt was successful, but conceptually the topic of folklore and choreography is still at the stage of the study, which, in particular, is due to insufficient practice of its research by cultural and art figures in general. However, we are confident that the existing experience can already be taken into account.

Our study allows us to draw the following conclusions:

• Important elements in the system of the art of choreography are its ideological, developmental, informational, educational, and social functions. Consequently, folklore reflects folk history, and choreographic folklore helps to study folk dances characteristic of the ethnos to which it belongs.
• The study of the history of choreographic art and folklore helps generations to develop knowledge about their people from the time of its origin using folk dances with information embedded in them;
• In turn, folklore is a national treasure; it contains information about the history and reflects it through expressing the artistic language of the arts, including folk dances. The choreography of the people is a kind of communication with generations through the plastique of movements;
• Folk dance has gone through many stages of development while performing aesthetic and utilitarian functions and tasks, as it is a means of self-expression, and acts as communication of transmitting the spiritual wealth of the people, their emotions, feelings, and abilities to understand beauty;
• In the process of evolution, dance has been looking for and continues to look for new expressive and pictorial forms, turning to folklore sources. By finding them, it is reflected in reality corresponding to the development of morality and consciousness of mankind. Folklore and choreography contribute to the formation of a person's personality, the formation of morality, willpower, and other positive personal qualities.

The extraordinary impact of mass culture, introduced through the media, the preservation of positive traditions, and various forms of folk art is becoming particularly relevant today. The processes of globalization are taking over the social and cultural life of people even more. The predominance of Western culture with its values affects the national culture. So, there is a danger of loss of ethnocultural diversity of small and large peoples, forgetting the origins of national culture and ethnic identity of a person. Choreography is one of the means of preserving national culture, as it transmits the connection of generations through folk folklore.

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