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INTERCULTURAL INTERACTION OF FOLK-STAGE DANCE OF UKRAINE AND EUROPEAN COUNTRIES

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ABSTRACT

In the current stage of development of Ukraine, during martial law, the problem of strengthening intercultural interaction between different peoples of the world acquires special significance. A significant issue in intercultural interaction between Ukraine and Europe today is the rapprochement of ethnic cultures and the assimilation of cultural and moral values, customs, and dance traditions. In Ukraine, strengthening intercultural interaction between peoples is one of the key factors of peace and interethnic harmony. International folk dance festivals, where you can see folk dances from around the world, play a significant role in creating intercultural interaction and ensuring dialogue between the Ukrainian people and European countries. These festivals ensure the exchange of dance traditions, customs, highly artistic repertoire, and stage culture from different countries of the world. The article is aimed at studying the features of intercultural interaction of folk stage choreography of the Volyn and Bukovinian regions of Ukraine and European countries: Hungary, Slovakia, Moldova, Romania and Poland, in particular, determining the mutual influence of regional features of dance vocabulary and folk dance forms of these countries. The article is intended for future teachers of choreographers, teachers of choreographic disciplines and leaders of choreographic groups, who must be ready to create a highly artistic dance repertoire and master the methods of teaching folk dances from around the world, know the features of their dance vocabulary, forms and genres of choreographers.

Keywords: *European countries; intercultural interaction; folk-stage dance; Ukrainian folk-stage dance.*

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INTRODUCTION

The new decade of 2020 began with a crisis — the COVID-19 pandemic, which pushed the global higher education systems towards digital transformation (Cifuentes-Faura et al., 2021; Khan et al., 2021; Mospan, 2023). Higher education in Ukraine was also forced to switch to a distance learning format (Chernetckiy et al., 2022; Horska et al., 2022; Mospan et al., 2022). However, since the spring of 2022, higher educational institutions have faced a new challenge — martial law. The authors of the article believe that during martial law, the problem of strengthening intercultural interaction between different peoples of the world acquires special significance, which can be a key factor of peace and interethnic harmony. Therefore, the article is aimed at studying the features of intercultural interaction of folk stage choreography of the Volyn and Bukovinian regions of Ukraine and European countries: Hungary, Slovakia, Moldova, Romania and Poland, in particular, determining the mutual influence of regional features of dance vocabulary and folk dance forms of these countries.

The article focuses on the investigation of the peculiarities of intercultural interaction of the folk-stage choreography of the Volyn and Bukovyna regions of Ukraine and European countries: Hungary, Slovakia, Moldova, Romania and Poland. Namely, to show the mutual influence of regional features of dance vocabulary, and forms of folk dance of these countries.

Scholars investigating the issues of choreographic art (Bihus, 2010; Blahova, 2014; Hnatyuk, 1966; Kolberg, 2002; Komarov, 1999; Kyfenko and Holian, 2022) were engaged in researching the intercultural interaction of Ukrainian folk dance, in particular Transcarpathian, and the folk dance of the European countries of Romania, Slovakia, and Hungary. Researchers note that expressive means of folk dance in Bukovina have specific features. The same dance movements as in the central regions of Ukraine (squats, squats, dance steps and runs) are performed here differently: smaller and faster, usually in a circle and in place, with a different position of the legs, arms, head, body (Pomorianskyi, 2007, p. 18). Thus, the folk dance culture of Bukovyna underwent a certain modification, certain features that are inherent in all Ukrainian folk dances, absorbed some expressive means of Moldovan, Slovak, Hungarian and Romanian dance cultures.

METHODOLOGY

The research objectives are to find out the degree of interest to the issue in modern scientific research, as well as to identify the peculiarities of mutual influence of regional features of dance vocabulary, forms of folk-stage

choreography of the Volyn, Bukovyna regions of Ukraine and some European countries (Hungary, Slovakia, Moldova, and Romania). The following theoretical methods were applied, namely the terminological analysis, analysis and synthesis, comparison, and generalization of data presented in ethnographic, cultural, and art literature.

BACKGROUND

Bukovyna borders Romania and Moldova and for some time was part of them, which caused the resettlement of a certain part of the population of these countries to this land. In this way, the integration of Moldovan and Romanian cultures with Ukrainians took place. The geographical location of the region has a significant influence on the way of life, the uniqueness of rites, customs, dances, the style of costumes and their ornamentation. The history of the Bukovyna people, and the beauty of natural landscapes, help all the ethnic groups that live on the territory of Bukovyna, or that are territorially close, to develop their own dance culture, Hungarians, Slovaks, Ukrainians, who have lived together for many centuries, celebrate common holidays, rituals and assimilate each other one folklore music, dance vocabulary, interpreting them in his own way.

Vasylenko (1971) noted that 'interaction' is widely used as the internal basis of the development of national cultures. It is this category that gathers a methodological principle, which includes such concepts as mutual influence, mutual enrichment, interconnections, and enrichment, which are generic to this category, but narrower than it, supplement, specify, fix relations between cultures, specify the latter. This provision should be considered comprehensively, without shifting the emphasis in favour of one or another national culture in general and choreography in particular (p.12).

Hnatyuk (1966) was the first to consider the process of cross-cultural interaction between Transcarpathian folk dances and folk dances of European countries. In the collection "Kolomyika" he proves that the form of Kolomyika preserves features of syncretism, that is, it combines dance, music and singing, which also exist in the dance culture of Slovaks, Poles, Bulgarians, and Czechs, which precisely influenced the spread of this genre in Bukovina (p. 165).

Ethnographer Zagaikevych (2004) believes that intercultural contacts of the multinational population of neighbouring countries (Romanians of Bukovyna, Slovaks and Hungarians of Transcarpathia, Moldovans) had a significant influence on the development of the dance vocabulary of the Bukovyna folk dance. Intercultural interaction is felt here in the borrowing of national elements of folk dance. Synthesis of new dance vocabulary, compositional drawings, national costumes, and folk music, takes place by superimposing Hutsul, Lemki, Boyki dance stereotypes and characteristic Bukovinian expressive means of dance, and especially vocabulary (p. 8).

The development of dance vocabulary depends on: 1. Cultural historical and socio-economic conditions of life of the Bukovyna people; 2. Connection

of dance vocabulary with a concretely imagined action, that is, the plot of the work; 3. Combination of lexical material with other form-forming components (drawing, composition) (Vasilenko, 1971, p. 28).

Povaliy (2015) in the textbook “Theory and Teaching Methods of Ukrainian Folk Dance” in the section “Bukovyna Folk Dance” highlights the characteristic features of the choreography of the Bukovyna region: 1. The limitation of the dance field, which is expressed in the principles of building patterns (one or several closed circles), and in the use of small dance movements that are often performed in one place; 2. Collectivity can be traced in the performance of movements most often by all dancers; 3. Symmetry — the same construction of lateral figures, circular movements and slow movements throughout the dance.

The characteristic dance vocabulary of Bukovyna dances is jumps, tropitka, shake, and varieties of triple steps. Hodoskyi and Markevych (2003) in the book “Folk Dance Art of Ukraine” emphasise that the tangible influence of the Romanian dance vocabulary can be traced in the strengthening of accents in Bukovinian movements: prutupah, prabitka, vyvyvantsi (p. 18).

Modern folk dance ensembles of Bukovyna are the main levers of the development of the ceremonial culture of Ukraine (preservation and popularization of highly artistic examples of traditional calendar holidays); testify to the genre variety of choreographic works; in stage forms, there is an interesting combination of folklore traditions with the latest stage forms.

In the formation and evolution of folk dance in Bukovina in the 20th-21st centuries. Such talented ballet masters took part (D. Lastivka, O. Bigus, M. Harkava, Yu. Goshko, B. Stasko, D. Demkiv, O. Kolosok, V. Shukhevich, and P. Sydorenko).

Amateur folk dance ensembles of Bukovyna (Exemplary Folk Dance Ensemble “Bukovyna”, Exemplary Choreographic Collective “Ukrainochka”, Folk Dance Ensemble “Barvinok”) are fruitfully working and presenting Bukovyna dance folklore at festivals and competitions.

Ballet master D. Lastivka made a great contribution to the creativity of the professional team — the honoured academic Bukovyna song and dance ensemble, who created interesting choreographic compositions based on the material of Bukovyna folklore, and which have been repeatedly presented at many folklore festivals of dance art: “Bukovynsky parubotsky”, “Let’s walk along the path”, “Moloditsy”, “Hopak”, “Horseshoes”, “Tropotiyka”, “Shepherds”, “Bukovynsky celebratory”, “Bukovynsky Polka”, “Bukovynsky Cossack”, “Red viburnum”, “Rise, the renewed land”, and “Peretupy”. Also, this ensemble performed the following compositions: “Golubar”, “Viterets” and ‘Molodiyka’ staged by ballet master O. Tereshchenko, ‘Parubotsky dance’ staged by M. Romadov, and the dance “Tropotiyka” staged by L. Zatulovskiy.

The choreographic culture of Volhynia has absorbed specific features of everyday rituals of the Ukrainian people, namely: song and music material, folklore clothing and dance vocabulary. Belarus and Poland had the greatest

influence on the development and formation of the dance culture of Volhynia, namely folk dance, which is determined by the neighbouring territorial and geographical factors.

The development of dance culture in Volhynia is reflected in the research works of Ukrainian folklorists-ethnographers A. Humenyuk, V. Verkhovynets, R. Gerasymchuk, V. Avramenko, O. Voropai, V. Davidyuk, O. Oshurkevych, and the Polish ethnographer O. Kolberg.

A. Ivanov, E. Shikhman, I. Bohdanets, R. Malinovskiy, V. Mamchur, V. Marushchak, A. Krikonchuk, O. Kozachuk, M. Polyatkin, V. Smirnov made a significant contribution to the development of Volyn folk stage dance. M. Savchuk. These choreographers created a number of original compositions that became part of the cultural heritage of Volyn. Examples of choreographic compositions based on the material of Volyn folk stage dance are: "Volyn Stunts" by ballet master A. Ivanov, "Volyn Polka" and "Dance with Tambourines" by E. Shikhman, "Pogoryn Polka" by V. Marushchak, vocal and choreographic composition "Kalina" R. Malinovskiy, "Gupali", "Vikhylyasi", "Volyn Quadrille" by V. Mamchur, "Oi-ra", "Voritsa", "Prytupy" by A. Krykonchuk, "Street", "Prylutskaya Polka", "Polish Polka" O. Kozachuk, "Shurukha". "Wedding dance with cones", "Marusyna", M. Poliatykina, "Krutyakh", "Polka-odinachka", "Tovkach", "Volyn Cossack", vocal and choreographic compositions "My Volyn" and "Oh spring, spring" in Smirnova, "Nod", "Volyn patterns" by M. Savchuk.

It was the culture of Poland, Belarus and other countries that played a significant role in the formation of both lexical and stylistic features of the dance art of Volhynia. Their study provides an opportunity to learn and investigate the peculiarities of the assimilation of the dance cultures of Poland, Belarus and Volhynia.

The local originality of Volyn dances arose due to various combinations of local dance forms with the choreographic traditions of neighbouring peoples. Belarus and Poland had the greatest influence on the development and formation of dance culture in Volhynia, which is determined by the neighbouring territorial and geographical factors. This cross-cultural interaction is felt: in changes in dance vocabulary (movements, figures), musical material and dance forms. However, their influence on the vocabulary of the Volyn folk dance was contradictory, which means that local residents not only borrowed them but tried to change and adapt them according to the requirements of their choreographic tradition (Pomorianskyi et al., 2007, p.36).

All this increased the spectacle of the dance, and most importantly — increased the general interest in the Volyn folk dance. Thus, in the vocabulary of folk dances of the population of the Ukrainian-Belarusian ethnic group (northern regions of the region), there are movements that are characteristic of Belarusian folk dance. These include very high jumps during the rotation in the polka dance, springy leg movements, and various variations of the shake — whether it is sharp shaking of the body and hands, or restrained raising and lowering of the shoulders. The influence of Polish folk choreography can

be seen in the areas of Volyn bordering territorially with Poland. In the arsenal of dance folklore of the western regions of Volyn, there are dances of foreign origin — “Mazur”, “Krakowiak”, and “Oberek”. Among the re-intonated Polish movements that have entered the vocabulary of the Volyn folk dance are: waltz turns with the lifting of the partner, lowering to the knee, a man’s turn with a swing, and alternating and auxiliary steps. Even the names of the Volyn folk stage dances “Oberechek”, “Mazurek”, “Krakowyachek” testify to their stylistic change and simplification (Pomorianskyi et al., 2007, p.78).

Despite the commonality of many elements of the folk dances of the Volyn region of Ukraine, its local varieties retain archaic features that arose in the process of ethno-cultural exchange with Poland and Belarus. This shows that Volyn folk stage dance has an important place in the development of Ukrainian dance art.

Povaliy (2015, p. 56) states, that the relationship between the folk dances of the Volyn and Bukovyna regions of Ukraine and European countries, which is due to the mutual influence of choreographic cultures, has certain features:

1. The existence of folk and stage dances of European countries in Ukraine, or, on the contrary, of Ukrainian dances in Europe in their original form;
2. Transformation of certain folk dances on a new national basis;
3. Transformation of the structural elements of the dance vocabulary and their traditional manner of performance relative to the national culture from which a certain dance movement is borrowed.

RESULTS

Thus, the common regional features of intercultural interaction of dance vocabulary, forms of choreographic compositions of dance groups of Bukovyna, Volhynia regions of Ukraine and Romanian, Hungarian, Slovak, Moldovan, Belarusian, and Polish are:

- A widespread form of dance in the western region of Ukraine “Kolomiyka” in its various variants exists among the Lemks, Hutsuls, Bukovinians, Boyks, Slovaks, and Hungarians. For “Kolomiyka”, dance movements in a circle common to these countries are characteristic: spring steps, squats, twists, hajduk, and chesanka;
- Military dances are found (“Hajduk”, “Plyas”, “Opryshki”, “Cossack” — among Hutsuls, Bukovinians, “Hajduk” — among Bulgarians and Moldovans, “Yancek”, “Hajduh”, “Odzemok” — among Slovaks);
- A widespread form of dances in troikas is: “Troyak” — among Poles and Slovaks and “Troika” — among Hutsuls, “Three-Handed Woman” — among Bulgarians, “Crooked Dance” — among Bukovinians, Volynians, “Crooked Chorus” — among Bulgarians and Serbs;
- exclamations, trills, sayings, and shaking of the shoulders during the performance of dance vocabulary can be found in the Hungarian

“Chardash”, the Hutsul “Rakhivchanka”, “Tropotyanka”, the Bukovyna “Tropotiyka”, the Bulgarian “Shopsko Horo”;

- Assimilation and transformation of some forms of folk dances of different countries of the world on a new national basis. These are forms of dances borrowed from other dance cultures, found their way to Ukraine and due to their great popularity, while retaining their previous name, and compositional patterns, underwent changes in terms of dance vocabulary, and musical material, and acquired pronounced national features. This applies to the Czech Polka, the French Quadrille, the Polish Krakowiak, and the Mazurka;
- Polka form gained great popularity in various regions of Ukraine (Volyn: “Volyn Polka” by ballet master A. Ivanov, “Pohoryn Polka” by V. Marushchak, Bukovynia: “Bukovyn Polka”), although it was borrowed from the Czechs. Many new versions of melodies are created here. Ukrainian polkas “Koketka”, “Viyskova”, “Soloveyko” are performed in Belarus, Moldova. These versions of polkas have a certain meaning, which is revealed by musical means. In the first, there is a light-hearted playful rhythm, in the second, the rhythmic structure of derived military marches, in the third, the use of a trill, reminiscent of a nightingale’s song. Due to historical conditions (war events, population migration), some Polish women came to Ukraine from other countries: “Slovak”, “Moldovan” Polish women, and many Belarusian Polish women live in Ukrainian Polissia. The dance vocabulary is common to all polkas: polka steps, stomps, turns, wide steps, high leg lifts, jumps, spins;
- In Volyn, a widespread form of dance is the quadrille, which was borrowed from the French quadrille, but in Ukraine, it was called “Linzei”, “Lanets”. According to the compositional form of construction, the Ukrainian quadrille was democratized and received a purely national vocabulary and musical accompaniment. For example, “Volyn Quadrille” by ballet master V. Mamchur. The common vocabulary for the quadrille of these countries is steps from the heel, side steps, and rotation in pairs. The slow vocabulary is interrupted by a vigorous polka with ‘rotations’ or waltz turns. Characteristic names of the figures: ‘polka to the left’, ‘polka to the right’, and ‘waltzes’, shouted by one of the dancers, as if defining their choreographic letter. Thus, the Volyn quadrille has a certain order of figures, which are built on the contrast of statics and dynamics;
- Polish gural dances have a lot in common with Hutsul, Verkhovyna, Bukovyna dances — in the positions of the hands in pairs, the presence of a game element. Polish, so-called robber (‘zboynytsky’) dances are similar to Ukrainian folk dances “Arkan”, “Opryshki”, “Dovbush” not only in movements but also in attributes (hatchets). Shepherd’s dances are similar. Among the re-intonated Polish movements that have firmly entered the Ukrainian vocabulary, the characteristic ‘pas de bourre’ should be mentioned. A male turn with a twist, which is performed by the rural

Shłon Mazury, hunting, Opochice oberek, having passed the difficult path of assimilation. Conversely, in the Polish folk dance “Olender” there is a position of the hands, which is found in Hutsul and Bukovyna kolomiykas; the Ukrainian jump in a turn with a pressed leg (forte type) is performed in Opochitsa oberek. Some over-intonated varieties of bookmarks are also characteristic of Polish dances (Povaliy, 2015, p. 69).

CONCLUSIONS AND PROSPECTS

Taking into account all of the above, it can be stated that the interaction of Ukrainian and European choreography has a huge potential to enrich the choreographic culture of both Ukraine and the whole of Europe. The interaction of national traditions in folk dance at different stages of history led to the creation of numerous outstanding choreographic works, which are still a hallmark of the cultural heritage of Ukraine and Europe.

Many scientists and artists note the importance of intercultural interaction in choreography, which not only contributes to the enrichment of artistic experience and the development of cultural heritage. However, it can also contribute to the solution of social and political issues.

Also, according to many scholars, choreography can play an important role in maintaining national identity and cultural heritage. Ukrainian folk dances are an important component of Ukrainian culture and traditions, and their preservation and development is an important task for the country. But at the same time, openness to other cultures and traditions can contribute to the creation of new choreographic forms that will reflect the diversity and diversity of world culture.

Thus, it can be argued that intercultural interaction in folk stage dance is an important factor in the development of choreographic art both in Ukraine and in Europe. Such studies help to preserve national identity and develop cultural heritage, as well as promote cultural harmony and mutual understanding between different cultures of the world. The most intercultural interaction can be traced in the expressive means of folk dance of Bukovyna, Volhynia and European countries: Hungary, Slovakia, Moldova, Romania, and Poland, namely in the assimilation of dance vocabulary, national costumes, compositional drawings, folk music, borrowing by ballet masters of some calendar and household rites and holidays for the subjects of folk and stage dances.

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ОСОБЛИВОСТІ МІЖКУЛЬТУРНОЇ ВЗАЄМОДІЇ НАРОДНО-СЦЕНІЧНОГО ТАНЦЮ УКРАЇНИ ТА ЄВРОПЕЙСЬКИХ КРАЇН

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На сучасному етапі розвитку України, під час воєнного стану, особливого значення набуває проблема посилення міжкультурної взаємодії різних народів світу. Важливим питанням міжкультурної взаємодії України та Європи сьогодні є зближення етнічних культур, асиміляція культурних та моральних цінностей, звичаїв, танцювальних традицій. В Україні посилення міжкультурної взаємодії народів є одним із ключових чинників миру та міжнародної злагоди. Суттєвою роллю у створенні міжкультурної взаємодії, забезпеченні діалогу між українським народом та країнами Європи посідають Міжнародні фольклорні фестивалі танцювального мистецтва, на яких можна побачити народні танці різних країн світу. Ці фестивалі забезпечують взаємобмін танцювальними традиціями, звичаями, високохудожнім репертуаром, сценічною культурою різних країн світу. Стаття спрямована на дослідження особливостей міжкультурної взаємодії народно-сценічної хореографії волинського та буковинського регіонів України та Європейських країн: Угорщини, Словаччини, Молдови, Румунії та Польщі, зокрема на визначенні взаємовпливу регіональних особливостей танцювальної лексики, форм народного танцю цих країн. Стаття призначена для майбутніх вчителів хореографів, викладачів хореографічних дисциплін та керівників хореографічних колективів, які мають бути готовими до створення високохудожнього танцювального репертуару та володіти методикою викладання народних танців різних країн світу, знати особливості їх танцювальної лексики, форм і жанрів хореографічних композицій.

Ключові слова: міжкультурна взаємодія, народно-сценічний танець, український народно-сценічний танець, європейські країни.

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