ARCHAIC DANCE: INITIAL FORMS AND MODERNITY

The purpose of the article is to consider genesis and specific peculiarities of certain traditions of the archaic and ethnic dance forms, which have survived till the present. Scientific interpretation of the specific internal connections between different constituents of song-dance genres and mass ritual performances allows to ascertain prerequisites of formation of music and dance profession-alism within them. The methodology. Historical and culturological, comparative and analytical methods have been applied to characterize archaic public song-music-dance forms, which in conjunction with various ritual tendencies anticipate the origin of phenomenon of music and theatre performance. The scientific novelty of the work lies in understanding of the problems of preserving certain archaic dance forms in modern household, ritual traditions of various peoples as a unique phenomenon of spiritual culture, implementing continuous connection of times and preservation of deep ethnic traditions. Conclusions. Consideration of different forms of archaic dance, which have survived till the present in different genres and manifestations, allows to characterize their as a unique means of human self-knowledge and self-expression. Music, mimics, gesture and dance movements are the only elements of stage adaption of initial magical ritual. Moreover, many forms of archaic dance continue to realize esthetic and even social and cultural function despite the processes of globalization in modern world culture.

Key words: archaic dance; initial magical ritual; music and dance performance; syncretism; social and cultural function of dance.

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The works of T. Buckland are characterized by the joint use of historical and ethnographic strategies in the study of dance as an embodied cultural practice [11].

The monograph of L. Fedorova presents the results of observations of traditions, customs and rituals of the dance folklore of Algeria, Benin, Guinea, Zambia, Kenya, Congo, Republic of Cote d’Ivoire [8].

Ukrainian musicologist D. Sharikov analyzes the development and expressive forms of primitive and ancient oriental dance [10].

Methods and problems of the analysis of oral and written sources about traditional dance in West Africa are explored by J. Gore [12].

The article [4] is devoted to the phenomenon of syncretism of the archaic dance culture, the peculiarities of the original dance traditions of the Vedda tribe. However, the need for a scientific comprehension of the problem of preserving individual archaic dance forms in modern household, ritual traditions of various peoples determines the relevance of appealing to this topic.

The purpose of scientific research is to consider genesis and specific features of certain traditions of archaic ethnic dance forms that have survived to the present.

Presentation of basic materials. The study of the origins of formation of the dance art suggests that the phenomenon of syncretism, characteristic of the initial period of the formation of music and dance as an art form, also contains the beginnings of such a form of human spirituality as religion. Cultural and, as a component of their structure, dance traditions are formed through religious and philosophical systems. The original forms of basic spiritual beliefs include totemism, animism and magic. An essential part of every religion is a religious rite – the rite of faith.

The ritual performance is inextricably connected with the dance movement, music, the word spell, “The primitive peoples still have dances and games that are an example, a plastic expression of their relation to various natural phenomena, events and epochs of their own life, and eventually, to deity. For a savage dance is not only sensual pleasure, but also a cult. In dance, as well as in song, they express their feelings, the concept and those images that have struck their mind and imagination with something” [6, 5].

Let us turn to the sacred world of Trypillian civilization. For a magical practice, the use of archaic language means consecrated by sacrail tradition, well-regulated gestures were typical. The magician subordinates them to a certain rhythm, as in dance. The unique artifacts of Trypillian culture are the undoubted heritage of Ukraine. The anthropomorphic bitriangular figures from Aleksandrovka settlement and the painting on the Late Trypillian jars allow us to draw an analogy with the ritual dances [3].

A primitive man believed (or felt) in his ability to magically influence the surrounding world and subordinate the elements to his will (for example, the element of fire). In the musical and dance aspect, this was embodied in the peculiarities of such constituent rites as rhythm, timbre, tempo, dynamics, and sound expression.

Mimic dances, imitating the surrounding nature, reproducing the movements of various animals were widely spread among the inhabitants of such continents as Africa, Australia and America. Even nowadays there is a magical practice, which ensures the successful start of hunting, fishing or agricultural work and rainmaking. The spells use a word, singing, rhythmic ceremonial body movements, playing musical instruments. In addition to the listed elements in such ceremonies, the graphic component is also sometimes used (for example, the Australians before the hunt depict kangaroos on the sand and hit it with spears).

The archaic forms of dance constitute a certain stage of development of a society, culture as a way of human self-knowledge and self-expression. In Madagascar, until men return from the war, women and girls do not stop dancing day and night. The dance, in their conviction, “inspires warriors with strength, gives them courage and favors good luck” [9, 41]. Tribes of British Columbia, California, and the Indians Hyde usually perform similar dance rituals. Usually these performances are accompanied by military songs, often accompanied by various musical instruments. Musical instruments are considered as a dwelling or places of deities, as charms against evil spirits. Instruments are used in vital rituals, such as those associated with the rainmaking and obtaining of food.

Such performances indicate the preservation of dance traditions based on a special type of human thinking – the archaic, which is based on mythology. For the mythological consciousness, as A. Losev stresses, a myth is not fiction, but “the brightest and the most authentic reality. This is an absolutely necessary category of thought and life” [5, 24]. All aspects of physical, moral and ethical reality are formed on the basis of a holistic, dynamic mythological picture of the world, the connection between the primary elements of nature, the elements (water, earth, air, fire) of forces, phenomena and man is manifested. The semantic unity of ritual and myth was not violated even in those cases, when myths and rituals existed independently of each other. French ethnographer and anthropologist Claude Levi-Strauss, who dealt with the problems of mythology and folklore designates myth as “a fundamental content of collective consciousness, the basis of the stability of social structures” [7, 200].

Collective games-dances of the Brazilian Indians of Taurepan, distinguished by a rich and peculiar artistic-figurative and plot picture, are a reflection of such a kind of ideological ideas. Dances “tukui” (dance of fish and birds) and “parishera” (dance of hunting game), accompanied by singing, are a complex song and dance performance that amazes with its diversity. The main expressive means are various elements of ono-
matopoeia. Besides the vocal component, the use of masquerade elements and traditional musical instruments are characteristic features of these performances. Dance elements are characterized by freedom of rhythm, while preserving the dance pattern of a circular dance, they are marked by stylized, intricate movements and figured heaps. Reproduction of the process of hunting, the surrounding nature, flora and fauna outside a real-life object indicates the formation of the artistic activity itself. The syncratic unity of sound, gesture, word is realized within the framework of a synthetic mass performance.

At present bright, colorful theatrical performances on mythological scenes are preserved and are further developed in the framework of festivals of traditional art. A. Alpatova notes that “as well as in the past, in the traditional ensembles of Central African nations, each instrument accompanying the dance usually symbolizes certain mood or character that are transmitted in the dance by a mask” [1, 118].

In the folk song-dance art of Venezuela, the genre of working, labor songs accompanying various labor processes, is preserved. The songs of shepherds, plowmen, bull drovers driving the sugarcane wringing mills are characterized by a systematized rhythm caused by repetitive, monotonous movements of measured work. A purely production function of the dance is transformed into an aesthetic one.

An artistic practice of the ethnic group of Iroquois Indians living in the provinces of Ontario, Quebec (Canada) and on the shores of Great American Lakes preserved the main ritual dance traditions of the tribal sacred societies of their distant ancestors. For the formation of their ethnic identity, socialization ceremonies (initiation of girls and young men) were essential, during which, training and educational dances, accompanied by musical instruments and singing, were performed. In such myth-poetic performances of didactic content, an important socio-cultural function of dance was revealed. In addition to ensuring the activity of public and social activities, song-musical and dance ritual performances contribute to the formation of musical professionalism, they differentiate the functions of choir and dance groups. “We can often find dances among the Iroquois, during which the performers do not sing themselves; this function is carried put out by the “choristers”, who sit around and occupy seats set by the traditional ceremonial” [2, 90]. In the dance and choral act, which was regulated by the leader, at the same time men and women took part. The use of noise instruments complemented this meaningful, perfectly coordinated, massive collective performance.

Considering the significant historical role of serious conflicts and an intensive process of conquest in shaping the character of the Indian group of peoples, military songs began to play a special role, which served to excite nervousness, increase military enthusiasm, and enhance patriotic feelings. The peculiarity of these vocal and dance forms is the frequent use of an even size, a distinct rhythm of the marching step, and the victorious intonations in the melodic figure of the melodies. It is these performances, where cyclicity begins to form. It is possible to mark the signs of its origin due to the dramatically unfolding action that reproduces the battle, the pursuit of enemies, as well as the alternation of the functions of the soloist and choir. In such actions, pantomimic dance and declamatory (chanting of heroic feats of outstanding warriors) are combined.

Conclusion. Thus, various forms of archaic dance can be divided into the following: mimetic, imitating the movements of animals (birds, animals, fish) and human (fighting, hunting); symbolic, religious (sacred function of dance); household (reproducing labor activity). Many of them have survived to the present, are of considerable anthropological interest, they can be considered from an aesthetic point of view. Music, mimics, gestures and dance movements become integral elements of the stage adaption of initial magical ritual. The archaic public song-musical-dance forms, combined with various ritual tendencies, anticipate the emergence of the phenomenon of musical-theatrical performance. Ancient, archaic, but still relevant means of dance expressiveness, as a phenomenon of spiritual culture, continue to exist not only as a system of artifacts of the past, but also occupy a decent place in modern dance practice of the peoples of the world, carrying out a continuous connection of times and preservation of deep ethnic traditions.

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ЖІНОЧІ ПЕРСОНАЖІ ОПЕР М. МУСОРГСЬКОГО І М. РІМСЬКОГО-КОРСАКОВА

В КОНТЕКСТІ ПРАВОСЛАВНОЇ АНТРОПОЛОГІЇ

Мета роботи. Стаття присвячена розкриттю особливостей втілення провідних жіночих образів в оперній творчості М. Мусоргського та М. Римського-Корсакова, а саме — особливостей музичної та православної поліпшення цих образів в контексті православної антропології. Всі образи, що зображуються на сцені оперного театру, мають своє моральне відношення до усіх людей, які їх слухають.

Методологія дослідження полягає в застосуванні компаративного методу, відомих з методології православної антропології.

Мета дослідження полягає в розкритті особливостей музичної та православної поліпшення основних жіночих образів М. Мусоргського та М. Римського-Корсакова.

Висновки. Оперна творчість М. Римського-Корсакова заслуговує багато вчених досліджень. Вона є різним як драматична, так і музична, і згідно з цим, залишається історичною та культурною небайдужою для російського народу. Вона змушує нас відбачити своє бажання відсутності в ній жодного світського аспекту, але життєвої цінності відносно нього.

Ключові слова: жіночі образи; православна антропологія; духовна еволюція і інволюція; оперна творчість М. Мусоргського та М. Римського-Корсакова.

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