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UKRAINIAN FOLK DANCE AS THE FOUNDATION OF NATIONAL CULTURAL IDENTITY AMONG YOUTH

This scientific article examines key aspects of the formation of national cultural identity among youth through Ukrainian folk dance, acknowledging potential challenges such as cultural commodification or loss of authenticity, while emphasizing its role as a vital paradigm for educational and cultural reinforcement of national identity.

Attention is focused on the challenges facing Ukraine, and the need to foster national consciousness and patriotism in the younger generation is emphasised. The essence and structure of national and cultural identity are defined, and the main vectors of the need to preserve national authenticity are revealed. A socio-personal construct is presented that reflects the national and cultural experience of the people and creates a nationwide framework.

Attention is focused on the ideological and value-based core of the individual, which is based on the principles of Ukrainian national identity. The importance of understanding an individual's connection to Ukrainian culture and history is highlighted, which is a guarantee of professional training for young people in the field of choreographic education. The importance of conveying national ideals and common values through the lens of creative visiting cards in folk choreography is noted, as this contributes to the development of a student choreographer's personal potential.

The main aspects of the formation of national and cultural identity in student choreographers, through awareness of common national traditions, historical memory, and pride in their people's historical achievements, are emphasised. Ukrainian cultural identity is defined as the core of the individual's spiritual and cultural values, influencing their self-esteem and self-perception as a student choreographer.

Key words: national cultural identity, Ukrainian dance, folk choreography, student choreographer, personality.

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УКРАЇНСЬКИЙ НАРОДНИЙ ТАНЕЦЬ ЯК ФУНДАТОР НАЦІОНАЛЬНО-КУЛЬТУРНОЇ ІДЕНТИЧНОСТІ МОЛОДІ

Наукова стаття присвячена розгляду ключових аспекті формування національно-культурної ідентичності молоді засобами українського народного танцю. Розглянуто ефективні чинники впливу на засвоєння культурних норм і духовних цінностей молоді, що є парадигмою виховного потенціалу народної хореографії. Проаналізовано змістовний доробок сучасних вчених у царині формування національно-культурної ідентичності особистості, що є питанням державної ваги та національної безпеки.

Акцентована увага на викликах, перед якими стоїть Україна, та наголошено на необхідності зростання національної свідомості та патріотизму у молодого покоління. Визначено сутність та структуру національно-культурної особистості, розкрито головні вектори необхідності збереження національної автентичності. Представлено соціоособистісний конструкт, що відбиває національно-культурний досвід народу та створює загальнонаціональні рамки.

Акцентована увага на ідейно-ціннісному стрижні особистості, що утверджується на засадах української національної ідентичності. Висвітлено важливість розуміння приналежності особистості до української культури та історії, що є запорукою професійної підготовки молоді у царині хореографічної освіти. Зазначено важливість транслявання національних ідеалів та соборних цінностей через призму творчих візитівок народної хореографії, що сприяють розвитку особистісного потенціалу студента-хореографа.

Наголошено на головних аспектах формування національно-культурної ідентичності студентів-хореографів через усвідомлення спільних національних традицій, історичної пам'яті, гордості за історичні подвиги власного

народу. Визначено українську культурну ідентичність, як головний стрижень формування духовно-культурної цінності особистості, що впливає на самооцінку та самосприйняття студента-хореографа.

Ключові слова: національно-культурна ідентичність, український танець, народна хореографія, студент-хореограф, особистість.

Problem statement. In the modern socio-cultural context, the formation of an individual's national and cultural identity is a key priority of the state-building process. Migration challenges caused by military actions have significantly complicated the processes of spiritual and moral recovery and socio-cultural stabilisation of the younger generation. In these conditions, means of artistic and cultural influence that are capable of ensuring the continuity of traditions and maintaining the unity of value and meaning in society are of particular importance.

Ukrainian folk dance, rooted in centuries-old folk traditions, significantly influences youth's sense of national identity through its rich content, symbolic imagery, and connection with traditional customs, thereby fostering the assimilation of cultural norms, spiritual values, and collective historical memory among young people. Its high educational potential and role in recreating Ukrainian cultural meanings underscore its importance in identity development.

Analysis of recent studies. The problem of forming national and cultural identity is reflected in the scientific works of contemporary scholars I. Bekh and K. Zhurba, "The Concept of Forming National and Cultural Identity in Adolescents in General Education Institutions". The scientific work highlights issues of national importance and national security that have arisen due to the national uncertainty of some young people in southern and eastern Ukraine. It focuses on the challenges facing Ukraine, including defending its territorial borders, forming a cohesive political nation, and fostering national consciousness and patriotism among the younger generation. It notes the need to assimilate the national cultural values of the people and preserve folklore customs and traditions.

In their article "National and Cultural Identity of the Individual: Essence and Structure", researchers V. Zhelanova and O. Matvienko reveal the main vectors of development in the modern world that reinforce the need to preserve national authenticity. The article highlights various approaches to revealing the structure and essence of national cultural identity. It presents the authors' interpretation of the concepts of macro-phenomenon, meso-phenomenon and micro-phenomenon, which reflect the mentality of the regional characteristics of the Ukrainian people as a whole and create a national framework. A socio-personal construct is defined that reflects the national and cultural experience of the people and implies the iden-

tification of the individual with the Ukrainian nation. The axiological content of national and cultural identity based on the national idea is presented.

In their article "The Formation of National Identity in Schoolchildren in Contemporary Scientific Understanding", researchers I. Bekh, L. Kanishevskaya, and K. Zhurba define the essence of the concept of 'national identity' and its functioning. They focus on the ideological and value-based core of the personality, which is based on the principles of Ukrainian national identity. They consider personality a subject of national identity, aware of its connection to the Ukrainian people and their value systems. Specific ways of functioning of mechanisms for establishing national identity are identified. The criteria and indicators of national and cultural identity formation in young people are considered, and a diagnostic tool is developed.

The article by K. Zhurba, "The Formation of National Identity in a Growing Personality in Conditions of Martial Law: Experience of Experimental Implementation", examines the factors of spiritual security of the Ukrainian nation with an ideological component, religion, historical bias, and aesthetic and value dimensions. An approach has been developed to provide content and methodological support for national-patriotic education and the formation of a national-cultural identity in a developing personality.

Issues of youth development are considered in the scientific work of I. Bekh, "Patriotic and civic education within its own limits". The scientist identifies patriotism and citizenship among spiritual priorities, noting that an individual must not only master the cultural values of their own people, but also realise the interconnections of the ethno-cultural Ukrainian political nation in the past and future. The author notes a surge of patriotism in civic society, which has not been seen since Ukraine's independence, manifesting in a deep love and sense of responsibility for the homeland, its people, culture, customs, and traditions.

The work by Y. Rudenko and O. Gubko, "Ukrainian Cossack Pedagogy: Origins, Spiritual Values, Modernity", is devoted to a unique national phenomenon – Ukrainian Cossack pedagogy. This scientific work reveals the methodological foundations of Cossack-knightly education, which aims to form a Ukrainian national consciousness, deepen patriotism, and instil nobility in the citizens of independent Ukraine.

The problem of forming national and cultural identity has been studied by scholars in various fields, particularly in psychology and sociology (V. Andrushenko, D. Antonovich, S. Bez kubenko, O. Vasy lchenko, S. Veselovsky, I. Vilchynska, N. Vysotska, M. Dragomanov, V. Kremen, G. Lozko, V. Malakhov, N. Nahorna, M. Obushnyi, I. Ohiienko, T. Potapchuk, M. Popovich, and others). Sociological and political studies are covered in the scientific works of J. Habermas, S. Gannington, E. Gellner, and others. Individual aspects of the formation of national and cultural identity in the field of pedagogy have been studied by scholars such as G. Vashchenko, O. Vyshnevsky, O. Gubko, V. Yevtukh, O. Zakharenko, and B. Stuparik, among others. The conceptual foundations of the formation of national and cultural identity in adolescents, particularly in the context of multicultural influences, are explored by scholars such as I. Bekh, O. Dokukina, K. Zhurba, S. Fedorenko, and I. Shkilna, among others.

Various aspects of choreographic education are represented in contemporary scientific discourse by the following areas: theory of choreographic training (O. Boiko, K. Balog, K. Vasilenko, O. Goldrich, S. Zabredovsky, E. Zaitsev, A. Kryvokhizha, O. Kvetzko, S. Kutsenko, I. Mostova, V. Petryk, O. Pompa, and others); history of Ukrainian choreographic art (L. Dolokhova, M. Zagaikevych, B. Kokulenko, V. Litvinenko, L. Markevych, N. Semenova, O. Chepalov, and others); folklore studies of Ukrainian folk dance (V. Verkhovynets, S. Lehka, T. Lugovenko, A. Pidlypsky, B. Stasko, V. Shkorinenko, L. Shchur, etc.).

I. Klymchuk's dissertation research, "Ukrainian Choreographic Art of the 1950s-1980s as a Factor in the Formation of National Identity", deals with the identification and scientific justification of the potential of Ukrainian stage choreographic art in the process of Ukrainian identity formation. It is noted that Ukrainian choreographic art has significant potential for transmitting nationally oriented ideas into the contemporary artistic space. It has been found that the Cossack theme, interpreted in various ways in choreographic forms, has become one of the important factors in the formation of Ukrainian national identity ("Zaporozhtsi", "Povzurnets", "Hopak", "What the Willow Weeps About").

B. Kokulenko's book "Steppe Terpsichore" examines the formation of Ukrainian folk choreography and its transformation into folk stage dance. It notes the influence of Cossack themes, verteps, and calendar holidays on the formation of the national dance culture of Ukrainians.

Thus, the relevance of this issue, along with its insufficient development, led to the selection of this topic for this scientific work.

Purpose of the article. To define the essence of the concept of national cultural identity and analyse the influence of Ukrainian folk dance on its formation among young people.

Presentation of the primary material. In the current context of globalisation processes and intensive cultural interactions, the mechanism for preserving national dance culture is becoming particularly important. Choreographic art, as one of the universal forms of artistic expression, plays a key role in the transmission of Ukrainian dance traditions, cultural memory and the formation of national cultural identity. The relevance of the issue is determined by the need to understand and assimilate the national cultural values of the Ukrainian people, their customs and traditions. "The means of expression of Ukrainian folk choreography were formed in the conditions of clan life and unique ideas and beliefs. The evolution of forms of folk art, including choreography, has always depended on social and living conditions, on changes in the political, economic, domestic and religious order" (Kokulenko, 1999: 16).

The need to focus more attention on the formation of national and cultural identity is mentioned in the Laws of Ukraine "On Education", "On Culture", "On the Legal Status and Honouring the Memory of Fighters for Ukraine's Independence in the 20th Century", Presidential decrees "On Priority Measures to Promote National Unity and Consolidation of Ukrainian Society, Support Public Initiatives in this Area", the National Strategy for the Development of Education in Ukraine for the period up to 2021, the Draft Concept of Humanitarian Development of Ukraine for the period until 2020, the Concept of Ukrainian Patriotic Education of Children and Students in the Context of Modernisation Changes, the Strategy of National Patriotic Education of Children and Youth for 2016–2020.

The scientific understanding of the problem of forming national and cultural identity lies in choreographers' awareness of their belonging to Ukrainian culture and history. A deep understanding of the shared values on which national culture is based is a necessary condition for preserving unique dance traditions and developing choreographic education in Ukraine. That is why the study of national identity formation mechanisms is becoming increasingly relevant and offers prospects for enhancing the professional training of future choreographers, thereby contributing to the enrichment of the Ukrainian artistic space.

According to V. Zhelanova and O. Matvienko, "National cultural identity is a macro-phenomenon that reflects the mentality and culture of the Ukrainian people as a whole and creates a national framework; a

mesophenomenon that absorbs the peculiarities of the mentality of a particular region of Ukraine (regional identity) and a microphenomenon that is tied to the national self-concept of the individual and involves identifying oneself with the nation, a sense of belonging to the Ukrainian people” (Zhelanova, Matvienko, 2022: 19).

This idea resonates with the main aspects of the formation of national and cultural identity in scientific discourse, such as self-identification influenced by Ukrainian regional cultural traditions, customs, and rituals. The integration of national cultural heritage into the educational process of professional training for choreography students is a decisive factor in the humanisation, development of spirituality, and morality of the individual, and a guarantee of the revival of national and regional dance traditions.

According to I. Bekh and K. Zhurba, “The term “self-identification” appears in literature much earlier than “identification”. Self-identification should be understood as a specially organised activity of the subject, the purpose of which is self-understanding, self-identity, self-acceptance, awareness of one's own integrity, uniqueness, value, and self-expression in the world based on a formed holistic attitude towards it” (Bekh, Zhurba, 2017: 26).

The formation of national and cultural identity in choreography students should be based on historical truth and memory, which is embedded in folkloric and ethnographic regional cultural traditions, as well as family values that have become nationwide and have influenced the strengthening of the ideological, moral, emotional, and aesthetic state of the individual.

In line with the position of V. Zhelanova and O. Matvienko, the national and cultural identity of the individual in the modern dimension can be viewed as a unique structure consisting of four components:

“1. The axiological component of national cultural identity, which is based on the national idea and includes a value-based attitude towards the culture and traditions of the Ukrainian people, national symbols, customs, rituals, folk folklore, and native language; a respectful attitude towards the ethnic groups and cultures of different regions of Ukraine...

2. The cognitive component of national cultural identity, which is reflected in the national intellect, synthesising knowledge of the characteristics of the mentality and mindset of the Ukrainian people; the basic values of modern Ukrainian society; knowledge of the culture and traditions of the Ukrainian people...

3. The emotional and sensory component of national cultural identity, based on feelings and values – “I am Ukrainian” – “We are Ukrainians”, which reflects the individual's experience of belonging to

the nation, feelings of national unity and solidarity, which have been clearly manifested in the context of today's dramatic realities, both in the process of combat operations and in volunteer activities, as well as an intuitive sense of the prospects that will open up for Ukrainian citizens after the war.

4. The praxeological component of national-cultural identity, which is associated with the subjective activity of the individual in the practical implementation of ideas of national-cultural identity, involves experience of nationally-oriented activity, based on a value-based attitude to the mentality and mindset of the Ukrainian people; experience of activities aimed at studying the cultural achievements and traditions of the Ukrainian people...” (Zhelanova, Matvienko, 2022: 20).

Important factors in this process are national ideals and shared values, which are reflected in the dance works that are hallmarks of folk choreographic culture, particularly “Hopak”, “Gonta”, “Zaporozhtsi”, and others, and contribute to the development of the personal potential of the student choreographer.

According to researchers, I. Bekh, L. Kanishevskaya and K. Zhurba, “Ukrainian national identity is the ideological and value core of an individual's life, which acquires, preserves and practically affirms it in more or less significant matters. The individual as a subject of national identity is firmly aware of their belonging to the Ukrainian nation as a creator of spiritual and cultural values; forms on their basis their own meaningful and valuable creations, which constitute their higher self-image, and realise it in a dignified life” (Bekh, Kanishevskaya, Zhurba: 988).

The list of formative principles of national and cultural identity should include national dignity, originality, freedom, and national self-awareness, which are conveyed through respect for national culture, language, and love for the homeland, becoming an important foundation for the patriotic education of young people. This idea is confirmed by K. Zhurba's definition: “National identity is the basis of solidarity in Ukrainian society, and therefore its formation in a growing personality is an important goal of patriotic education” (Zhurba, 2023: 2).

The primary educational aspect in the formation of national and cultural identity among choreography students is an understanding of common national traditions, folk wisdom, pride in their own people's historical achievements, and respect for their nobility and resilience. “The Ukrainian hopak is an eternal living memory that has grown into a perfect art form, about the struggle against the enemy and leisure, the development of a system of self-defence by our ancestors” (Rudenko, Gubko, 2007: 226).

The educational component of future choreographers should include aspects of research competence development that contribute to deeper self-awareness and growth. Immersion in authentic dance material, the study of folk compositions, and participation in folk festivals and competitions are the key to a thorough understanding of the ethnocultural heritage of Ukrainian culture. "Folk stage dance is closely linked to the system of folk imagery and is, in fact, the most natural stage and choreographic translator of Ukrainian ethno-cultural identity. After all, the national is most fully expressed in folk art (folklore), and connections with folk art are one of the sources of strengthening the national in art" (Klimchuk, 2021: 55).

Important psychological and pedagogical conditions for the formation of the national-cultural identity of a choreographer are the development of supreme value orientations, artistic taste and an emotional and aesthetic attitude to folk traditions, with the creation of a motivational, safe educational environment that encourages the self-identification of a student choreographer as a personality through folk choreography.

According to K. Zhurba, "By the spiritual security of a nation, we mean its harmonious form and highly valuable worldview, in which each of its members, depending on their own specifics, builds an individual trajectory of life and development that changes the surrounding world according to the laws of goodness, love and justice" (Zhurba, 2023: 2).

It is worth highlighting the formation of national and cultural identity in choreography students as a mechanism for national self-assessment and self-evaluation, based on the principles of national stability and endurance. The sum of mental resistance and opposition results in the affirmation of a formed personality's just national pride, which conveys its beliefs through artistic and choreographic forms.

The artistic and creative component of forming a student choreographer's national and cultural identity manifests itself in a worldview of values and cultural orientation, while contributing to the creation of contemporary productions based on folklore material, which becomes a 'living' and relevant interpretation of the latest Ukrainian choreography.

Conclusions. Based on the above, it is worth noting the main principles that form the national and cultural identity of student choreographers, namely the axiological and cognitive components, the emotional-sensory and praxeological components, which constitute the paradigm of the scientific problem. Emphasis is placed on the individual's self-identification as the primary factor in value and moral self-identification, self-understanding, and self-organisation, leading to a holistic perception of oneself. Ukrainian cultural identity is defined as the core of an individual's life and the creator of spiritual and cultural values that influence the mechanisms of national self-esteem and self-assessment. Attention is drawn to the spiritual security of the nation as a value-based worldview of the individual.

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