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TOLERANT EDUCATION IN THE CONTEXT OF ETHNIC DANCE CULTURES

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ТОЛЕРАНТНОЕ ВОСПИТАНИЕ В КОНТЕКСТЕ ТАНЦЕВАЛЬНЫХ КУЛЬТУР ЭТНОСА

Summary. The article deals with the issues of tolerance education by means of dance culture of various ethnic groups.

Аннотация. В статье рассматриваются вопросы воспитания толерантности средствами танцевальной культуры различных этносов.

Key words: tolerance, dance culture, folk art.

Ключевые слова: толерантность, танцевальная культура, народное творчество.

Formulation of the problem. Nowadays global trends in choreography are gaining more popularity in the context of preserving the national heritage and popularizing it in other countries and continents, in order to familiarize their residents with some unique dance and ethnic culture. Thus, it is possible to explore various artistic troupes that tour around the world with the mission of creating friendly relations between ethnic groups of different countries.

The ensemble "Barynya" is based in New York. We tour a lot. <...> We perform not only at dance festivals and concerts, but also on the occasion of various holidays. The repertoire includes Ukrainian, Jewish, Russian dances, which we gladly perform on national American holidays. We also have something to show off as cultural exchange exists beyond any political differences here. We are engaged in Cossack, Tatar, Gypsy dances as well, which are very popular with the audience. Show-goers enjoy observing

costumes and interesting choreography with technical and artistic elements that match the character of dances. It is incredibly pleasant to hear the most heartfelt thanks from the audience after our performances. I understand that my work is valuable and has an impact on the perception of our culture in America. It is important to leave an imprint on and contribute to the future of the world art", notes Konstantin Tulinov in the interview with Elizaveta Taranda for the newspaper "Komsomolskaya Pravda"[1].

Festivals of folk art, where acquaintance with talent of ensembles from different countries takes place along with communication in an atmosphere of creativity, using impressions from the perceived ethnic dances, are very essential. In the art of choreography, beauty and perfection of form play an important role in fostering a sense of beauty and the ability to see the beauty of the inner content of a dance. Those are the keys to unforgettable emotions of viewers and

members of troupes themselves. Organization of dance ensembles, including those who develop traditional art of dance, has a high spiritual and educational function and bears responsibility for the tolerant education of society.

The analysis of recent research and publications. "Today, a period of creative jump is clearly noticeable in the art of folk choreography, stage images are being updated, and the level of performing skills is increasing both in professional ensembles and in amateur groups. The figurative and emotional content is transformed and acquires the ability of plastic expression of new and modern ideas in a dance", says Titova Anastasia Yurievna, the head of the collective of the Municipal Institution of Culture of the Community Centre of the city district Shcherbinka (Russia, Moscow), in her article "Ethnic dance in modern society as an important aspect of the development of tolerance among children and adolescents" [2].

Such authors as V.N. Karpenko and K.V. Tulinov have also mentioned the problem of education for tolerance by means of choreography. In their article called "Folk dance as a means of tolerance education in an amateur choreographic collective" they note: "In recent years interest in art in Russia has significantly grown. In regional community and art centers (public buildings where social and cultural activities are held) engaging work with children in the field of choreography is carried out. There are children's amateur groups that include tens and even hundreds of people - they are ensembles of folk, ballroom, and also modern dance, where teachers work on creating dance performances, and groups - on creating story dances. Owing to the ever increasing cultural and aesthetic needs of the people, art and culture workers are required to pay due attention to children's dance practice" [3].

Consequently, a tolerant attitude between different ethnic groups is always a topical issue in the development of the world community. "Tolerance means tolerance for differences among people, the ability to live without disturbing others, the ability to have rights and freedoms without violating the rights and freedoms of others. Intolerance in a multi-ethnic, multi-religious or multicultural society leads to human rights violations, abuse and armed conflicts. Tolerance means respect, acceptance and correct understanding of the rich diversity of cultures in our world, our forms of self-expression and ways of manifesting human individuality. It is promoted by knowledge, frankness, communication and freedom of thought, conscience and beliefs", such reflections are given by A.I. Petrova, a Master's student of the Department of Music Education and Choreographic Art at BSPU (Bashkir State Pedagogical University) named after M. Akmulla [4].

Many authors investigate the above mentioned problem. Thus, it can be traced that scientists analyze and consider the education for tolerance in thesis research. For instance, A.Y. Titova writes in her Ph.D. thesis: "Folk dance and choreographic art in general are revealed in the study as a driving force for the

preservation of cultural identity, ethnic self-identification, folk traditions and customs. One of the important issues of that process is upbringing of children by means of choreographic art in cultural institutions, where pedagogical conditions for the formation of the ethno cultural self-awareness of the participants can be created" [5].

Highlighting previously unresolved parts of a common problem. Currently there are many creative ensembles that have dance routines in their repertoire within the framework of ethnic folk and national-patriotic content, the purpose of which is to popularize the national creativity of ethnic groups. It should be noted that most of those ensembles remain in their native countries and rarely go on tour. However, while traveling abroad with concert programs including colorful, diverse dances, they gain tremendous success and the audience's gratitude by way of a thunderous ovation. In our opinion, such trips and tours of creative dance groups should be organized on a regular basis, or some new troupes should be formed in other countries with participants who are familiar with the dance culture of one or another ethnic group. One of those groups is the ensemble "Barynya", which actively tours along the United States of America in order to promote the dance culture of different ethnic groups. "Barynya" fosters a tolerant attitude towards the cultures of other nationalities, introduces the traditions and rituals of the peoples living in Russia and also establishes friendly ties in society with their performances, despite the political relations between Russia and America.

The purpose of the article is to identify the key factors of the education for tolerance by means of dance culture and choreographic folk art through the example of the dance ensemble "Barynya" and defining some criteria of their work by interviewing a member of the ensemble Konstantin Tulinov.

Presentation of the main material. Subsequently, I would like to present an interview with Konstantin and a detailed analysis of the information received during it.

1. Konstantin, tell me please, when did you first get acquainted with the art of dance and what feelings did you experience?

"I started my acquaintance with participation in the children's dance group at the Academic Folk Choir named after Verevka, the most famous Ukrainian ensemble, in early childhood, when I was 7 years old. At that age I felt as if I had fallen into another world, as well as the sense of immensity of what was happening to me. I wanted to be a part of that world of art with costumes, rehearsals, backstage life and performances" [6].

Yes, social communication of children in dance groups at primary school age has a positive effect on the development of a sense of beauty and fosters a tolerant and cognitive perception of the world around them.

2. Konstantin, choosing dancing as a career! How and when did you realize that you want to become a professional dancer?

"While attending an art school as a teenager, there were doubts about how much I love it, but when I entered the pedagogical college at the age of 15, I immediately decided that I wanted to engage myself in choreography forever" [6].

The right aesthetic upbringing and additional education provide the basis for the development of a harmonious personality and determine the early professionalization of that personality.

3. Konstantin, which dance styles do you like more and why?

"In my opinion, folk dance includes a colossal number of dance techniques, characters and images. I have always been interested not only in the technical part, but also in the "cultural" roots of each dance. I wanted to understand what had given rise to a dance and what cultural and everyday life features the dance expresses" [6].

Konstantin, having read your article "Folk dance as a means of fostering tolerance in an amateur choreographic ensemble", it is immediately clear that you are keen on folk dances and fascinated by everything related to ethnic dance culture. Your article has a lot of interesting thoughts about the education for tolerance among today's youth, and it caused me to continue this topic and talk to you, Konstantin.

4. When did you get to know the ensemble "Barynya"? Who took you to this team?

"I became acquainted with "Barynya" in 2016, when I, by chance, met Mikhail Smirnov, who made me a job offer, which I could not refuse" [6].

It means that you have been traveling for four years now, performing in concert programs of national content.

5. Konstantin, do you consider it necessary to develop and expand cultural boundaries among residents of different countries and what is the impact of folk dances on the education for tolerance to the cultures of different ethnic groups?

"In our scientific article we outlined the idea of how to acquaint people with cultures of different ethnic groups, their mental characteristics and living conditions through the art of dancing. Understanding and tolerance to the characteristics of each ethnic group with its unchanging traditions will come through a deeper understanding of the style, way of life and history of the people (and folk dance is imbued with all of this)" [6].

Konstantin, it is great, that you and I were able to discuss such a relevant and important topic. I would like to thank you for taking the time for our conversation. I wish you success in your career and work.

Conclusions and offers. The interview helps us to conclude that the tolerant education of society by means of national choreography is a relevant topic in the development of the modern world community in the

context of the development of tolerance for the ethnic characteristics of different nationalities. Konstantin Tulinov reveals the most interesting methods of work in a children's amateur dance group, which proves the effectiveness of the ideas he proposed, since Konstantin himself grew up on such unique choreography examples, which reflect the way of life of a particular nation. I believe that Konstantin could think about opening his own amateur dance ensemble in America and conducting fascinating folk dance lessons-excursions for the local population there. Tolerant education will always remain a relevant and in-demand topic for the development of modern society in the context of highly cultured and harmonious personalities with an active civil position.

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FEATURES OF THE ICONOGRAPHY OF THE RESURRECTION OF CHRIST AND THE DESCENT OF CHRIST IN THE CYCLES OF THE AKATHISTS OF THE MOTHER OF GOD AND CHRIST IN UKRAINIAN ART OF THE XVII – XVIII CENTURIES.

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ОСОБЛИВОСТІ ІКОНОГРАФІЇ СЮЖЕТІВ ВОСКРЕСІННЯ ХРИСТОВОГО ТА ЗІШЕСТЯ ХРИСТА В АД ЦИКЛІВ АКАФІСТІВ БОГОРОДИЦІ ТА ХРИСТА В УКРАЇНСЬКОМУ МИСТЕЦТВІ XVII – XVIII СТ.

Summary. The article considers the features of the iconography of the Resurrection of Christ and the Descent of Christ into Hell in the Ukrainian art of the XVII - XVIII centuries in the context of visualizing the cycles of the Akathists of the Mother of God and Christ. Based on the research, it was found that the plots of the Resurrection of Christ and the Descent of Christ into Hell in the Ukrainian iconography of the Akathists of the Mother of God and Christ of the XVII-XVIII centuries, thanks to the combination of Eastern Christian interpretation of plots and copying of Western European samples, they became an example of artistic synthesis of Eastern and Western traditions.

Анотація. У статті розглядаються особливості іконографії Воскресіння Христового та Зішестя Христа в Ад в українському мистецтві XVII – XVIII ст. у контексті візуалізації циклів Акафістів Богородиці та Христа. На основі проведеного дослідження встановлено, що сюжети Воскресіння Христового та Зішестя Христа в Ад в українській іконографії Акафістів Богородиці та Христа XVII – XVIII ст. завдяки поєднанню східно-християнського трактування сюжетів та копіюванню західноєвропейських зразків стали прикладом мистецького синтезу східної та західної традиції.

Key words: *Akathist of the Mother of God, Akathist of Christ, Resurrection of Christ, Descent of Christ into Hell, Western European art, Eastern European art, iconography, engraving.*

Ключові слова: *Акафіст Богородиці, Акафіст Христа, Воскресіння Христове, Зішестя Христа в Ад, західноєвропейське мистецтво, східноєвропейське мистецтво, іконографія, гравюра.*

Постановка проблеми: Використання творів друкованої графіки в якості іконографічних зразків займало важливе місце в практиці європейських художників XVI – XVIII ст.. З розвитком книгодрукування запозичення та наслідування західноєвропейських зразків іконографії стало закономірним для українських митців XVII – XVIII ст.. Це призвело до певних змін в усталеній для українського мистецтва східного обряду іконографії Воскресіння Христового та Зішестя Христа в Ад. Обидві композиції представлені в українській іконографії Акафістів Богородиці та Христа XVII – XVIII ст. та є унікальними зразками мистецького синтезу християнських традицій сходу та заходу.

Мета статті: визначити характерні особливості трактування сюжетів, Воскресіння Христового та Зішестя Христа в Ад циклів Акафістів Богородиці та Христа в українському мистецтві XVII – XVIII ст. у контексті поєднання східно-християнської та західноєвропейської іконографічних традицій.

Аналіз попередніх досліджень: Особливості іконографії сюжетів Воскресіння Христового та Зішестя Христа в Ад циклів Акафістів Богородиці та Христа в українському мистецтві XVII – XVIII ст. не були самостійним об'єктом дослідження.

Зальним аспектам виникнення та богословського трактування двох вище згаданих сюжетів у східній та західній традиціях присвячені публікації Іванової [8],[9]. Дослідниця аналізує особливості розвитку іконографії Воскресіння Христового та Зішестя Христа в Ад на прикладі західноєвропейської гравюри XV – XVII ст.[6], пов'язуючи зображення цих двох сюжетів у одній композиції з ілюструванням католицького Апостольського Символу Віри [7]. Окремі пам'ятки іконографії Воскресіння Христового та Зішестя Христа в Ад у мистецтві західної України XII – XV ст. розглядає патріарх Дмитрій (Ярема) [12]. Стасенко В. аналізує дані сюжети у складі пасійних циклів дереворізів кирилических книг Галичини XVII ст. [13]. Богословський аспект теми Зішестя Христа в Ад у східно-християнській традиції розкриває Митрополит Іларіон (Алфеев) [11]. Обидві композиції розглянуті Р. Косів у контексті творчості майстрів рибницького осередку 1670-1760 рр. [10].

Виклад основного матеріалу дослідження. Основою іконографії Акафістів Богородиці та Христа в українському мистецтві XVII – XVIII ст. стали тексти східно-християнських гімнів Акафіста Пресвятої Богородиці (далі – Акафіст Богородиці) та Акафіста Ісусу Христу Найсолідшому (далі –