

THE SPECIFICS OF THE PRESERVATION AND DEVELOPMENT OF STAGE AND CHOREOGRAPHIC FORMS IN THE ENVIRONMENT OF THE UKRAINIAN DIASPORA IN CANADA IN THE LATE 20TH AND EARLY 21ST CENTURIES

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Abstract: The article examines the specifics of the preservation and development of stage and choreographic forms in the environment of the Ukrainian diaspora in Canada in the late 20th and early 21st centuries. The creativity of the well-known Ukrainian choreographic group of Canada "Barvinok", led by ballet master Fedir Danylyak, the organization of rehearsal processes, the peculiarities of the choreographic school, and touring activities are analyzed. The works of Andrii Nagachevskyi, who is engaged in the study of Ukrainian dance in Canada at the modern stage, are highlighted. Using the example of the creative activity of the Canadian Ukrainian Drama Theater "Zagrava", led by J. Terletsky, we analyze the repertoire poster and the traditions of the productions of literary and dramatic works, which are characteristic of the numerous productions of amateur theater groups of the diaspora. Avant-garde Ukrainian Theater (AUT) of M.-R. Stekh (1980s of 20th century) is viewed as a singularly radical attempt to gain a foothold in the Ukrainian diaspora by means of stage adaptations of new original texts, music, drama, and poetry.

Keywords: Diaspora, National traditions, Avant-garde art, Stage art, Ukrainian dance, Choreography, Choreographic composition.

1 Introduction

The Ukrainian diaspora of the late 20th and early 21st centuries helped preserve the ethnic identity of Ukrainians abroad. Today, the art of the diaspora is a component of Ukrainian national culture, covering almost all fields of art.

Ukrainians living outside the country continue to support, preserve, and develop their own cultural self-awareness. Especially in the field of artistic activity, the creativity of our compatriots proves that the talented and devoted Ukrainian people are not only competitive under other conditions, but also have a place in the international community. Therefore, there is an urgent need to return unknown and forgotten names of artists who established Ukrainian culture in a foreign environment. Among them, there are world-famous ballet masters, art theorists, actors, and directors.

In a certain historical period, in particular, after the Second World War, the forced emigration of the Ukrainian intelligentsia, accompanied by the Soviet totalitarian regime, led to the relocation of numerous figures of culture, art, and literature to other continents, where they not only became residents of other countries, but also preserved customs and traditions of their ancestors and passed it all on to their next generations.

After 1992, when Ukraine became an independent state, the Ukrainian diaspora began to invite artists to their centers in order to preserve and support Ukrainian culture.

In the second half of the 20th century, Ukrainian folk dance and Ukrainian theater developed, which were characterized by a high level of performance skills, particularly in the area of choreography, as well as in new paradigms of folk dance and stage art. The synthesis of traditional forms of dance and stage art of ethnographic regions helps to create masterpieces of the production, allowing choreographers and theatergoers to delve deeply into their historical ancestral roots and find interesting ideas for their own creativity. "During the 20th century, Ukrainian culture developed in difficult conditions, its progress was mostly contradictory. Despite this, the achievements of Ukrainian artists are significant and original" [19, p. 462].

2 Method

To study the specifics of the preservation and development of stage and choreographic forms in the environment of the

Ukrainian diaspora in Canada at the end of the 20th and the beginning of the 21st centuries, weighty works of art critics and theoreticians-practitioners, which help the world learn about the value of Ukrainian art, were employed.

In her works, art critic Olha Kvetsko explores the choreographic culture of the Boiks of Prykarpattia. Famous ballet masters of the Carpathian region, who began to develop Ukrainian dance in Ukraine, migrated to Canada and began to actively develop dance art abroad. Among them, there is the famous choreographer Fedir Danylyak, who is currently the artistic director of the School of Ukrainian Dance "Barvinok" (Canada) [4, p. 112-115].

In her dissertation study "Choreographic culture of Boyki in Prykarpattia at the end of the 20th - beginning of the 21st centuries", art critic Olga Kvetsko points out that choreographer Fedir Danylyak is the director of the Boyki dance "Lyubaska", which today is a model of Ukrainian folk choreography [5, p. 102-105].

Art critic Nadiia Kukuruza works on the development of stage art abroad, actively researching the stages of formation of theater art of the diaspora, highlighting the work of famous artists and the development of stage forms in the environment of the Ukrainian diaspora in Canada [6, 7, 8, 9].

The works of art critic Andrii Nagachevsky today are the only property of the Ukrainian diaspora, which reveal the history and development of all Ukrainian dance abroad. So in the monograph "Household dances of Canadian Ukrainians", based on the description and analysis of family dances, the author explores the cultural origins of Ukrainians in Canada, intertwined with their ties to their ancestral homeland and new environment. The book is of interest to students, scientists, and anyone interested in culture and cultural relations, ethnology, and dance [11].

In his monograph "Ukrainian dance from the village to the stage", A. Nagachevsky indicates that Ukrainian dance is very popular in Canada. Today, all choreographic groups mostly work on stage, but folk dance, which is the source of today's stage forms, originated at a performance in a Ukrainian village many years ago. The main purpose of the book is to highlight the traditional dances of the Ukrainian village [12].

The monograph "Ukrainian dance: a cross-cultural approach" by A. Nagachevsky describes that the popularity of Ukrainian dance is very stable and is performed in many cultural contexts. Most Ukrainian live dances are performed by peasants in traditional rural settings for entertainment and ceremonies. Light Ukrainian dances are performed more consciously, as part of the living heritage. In this book, the author introduces readers to subgroups that include folk dance, entertainment, educational, and stage dance [13].

Yosyf Terletskyi's article "Pains of our theater history" describes the last 20 years of work of the "Zagrava" theater. His reflections "contain an assessment of dramatic moments that often arise in theater groups at the breaks in their history, when there is a change of generations" [13, p. 15].

The study of the specifics of the preservation and development of stage-choreographic forms in the environment of the Ukrainian diaspora in Canada at the end of the 20th - beginning of the 21st centuries made it possible to expand the horizons of dance and stage art and add new personalities who continue to preserve, revive, and develop the stage-choreography art today.

3 Results

In the context of the development of Ukrainian choreography in Canada, we can claim new directions of development,

achievements, and successes, characterizing them at the current stage as Canadian-Ukrainian, because the language of dance is international and this, in a certain way, is a much easier way to adapt choreographic creativity in any corner of the world. On the other hand, the importance of the Word in theatrical art, in particular Ukrainian, cannot have a wide range of connoisseurs and is in demand only for the Ukrainian diaspora.

Therefore, the need to understand the specifics of the preservation and development of stage and choreographic forms in the environment of the Ukrainian diaspora of Canada in the late 20th and early 21st centuries, the practical use, preservation and transmission of the national heritage to solve the current cultural issues of the modern Ukrainian diaspora, on the one hand, and insufficient coverage of the problem on the other hand, determine the choice of this topic.

Artistic director of AUT M.-R. Stekh, who successfully continued further activities in the field of literary studies, as well as his predecessors who sought to create a Ukrainian theater in the diaspora (such as, for example, Y. Hirnyak and O. Dobrovolska, V. Blavatsky after arriving on the American continent) after decades, again states that in the modern conditions of the emigrant community, even a half-fledged theater has no real chances.

Analysis and systematization of the periods of development of Ukrainian stage/theatrical art on the territory of the American continent in the 2nd half of the 20th century, in particular among the artists and writers of the Canadian diaspora, the period of the end of the 20th - beginning of the 21st century deserves attention; in it, we will single out the work of the collectives "Zagrava" and AUT - the theater of tradition and the theater of radical views, different in existence and in time, and the attitude towards the preservation or rejection of creative assets characteristic of traditional theaters of the diaspora, the polarity of one's own views on the role and purpose of theatrical art in general.

It should be noted that both Yosyp Terletskyi ("Zagrava") and Robert-Marko Stech (AUT) - ethnic Ukrainians from Poland - moved to Canada almost at the same time (1982).

Yosyp Terletskyi (born in 1955) was born in Mlynary (East Prussia), a certified "director of drama group". A meeting in 1983 with the administrator and head of the Ukrainian Drama Ensemble "Zagrava" Volodymyr Dovhanyuk (an actor in Galician theater companies before World War II, the founder of the theater) determined the further creative path of the artist, where he went through the path of an actor, a director, a member of the theater board and, finally, today heads the team.

As an actor, Terletsky skillfully masters the art of the entertainer, which involves mastering improvisation, performing roles in sketches on the subject of the life of Ukrainians in the diaspora. His repertoire includes roles in iconic plays by classical Ukrainian playwrights and contemporary Ukrainian playwrights. As a team leader, he managed to establish creative ties with Ukrainian theater artists: People's Artist of Ukraine Fedir Strygun became the artistic director of A. Krym's play "Illegal". Even at the dawn of Ukraine's independence, "Zagrava" toured Ukraine with the performances "Dance of Freedom" by B. Budny and "Sins of Youth", and its director was awarded the honorary title of "Honored Worker of Culture of Ukraine".

Forming the collective's repertoire poster in the direction of entertainment genres, the collective immediately responded to the events of Russian aggression by staging the poetic and musical performance "Hetman Mazepa" based on the poem by H. Zaporozhchenko, which is performed for charity in support of the Armed Forces of Ukraine.

A significant contribution of Y. Terletskyi to scientific documentary theater studies is the publication of a universal book on the history of the formation and activity of "Zagrava" together with the art critic V. Haydabur [1]. The book included

carefully collected materials about the theater from the first day of its foundation.

In the context of the study of avant-garde theatrical experimentation, the scientific work of the cultural expert, theorist of criticism S. Matvienko deserves attention, in which she notes that "the art of the avant-garde is ideological, because it pursues certain goals (changes of art, society, consciousness)". Defining the generalized concept of avant-garde in more detail, she considers the avant-garde as a "gesture of protest within the limits of modernism", and at the same time - the most characteristic gesture..." [10].

Analyzing the short-term attempts to develop Ukrainian modern/avant-garde stage art among the Ukrainian diaspora on the American continent at the end of the 20th century, we can single out several iconic figures, including the writer and poet Bohdan Boychuk (New York Poets Group, 1958–1999). As an active researcher and connoisseur of modern world theatrical processes, he was interested in realizing his own drama on stage and thus opening the Ukrainian theater for experimental creativity [9, pp. 37–42], as well as a well-known Ukrainian Canadian literary critic, writer, theater researcher, manager of scientific and encyclopedic projects, author and presenter of the series "With the Eyes of Culture" Marko-Robert Stech.

He started his creative activity as a playwright and director in the 2nd grade. In the 1980s, founded the Avant-Garde Ukrainian Theater (AUT) group, which he led for almost five years.

Stech was associated with this theater not only as a director, but also as a playwright. His first literary attempt is the play "Duel". In the theater, he staged his own compositions (dramas, staging-montages), as well as plays based on the works of Beckett, Mrožek, Kostecky.

M. Stech positions the attempt to create AUT as an attempt to "declare self in these new circumstances, which I did not always perceive at the time without conflicts and feelings of inferiority. It was a form of protest and, more importantly, an attempt to integrate into a new community for me. And so it happened, because after the first performance, in which only emigrants from Poland, such as myself, took part, the group was immediately joined by several young Ukrainians from Toronto, who became the main core of the future AUT and with whom I later tried to publish as well magazine: four issues of the magazine "Terminus" [17].

Ukrainian literary critic L. Zaleska-Onyshkevych expressed her opinion about youth independent formation as "an interesting and joyful phenomenon in the diaspora... manifested in literature, journalism, theater, music and radio broadcasting, and art" [16].

Subsequently, Marko-Robert Stech successfully continued further activities in the field of literary studies, but he also, like his predecessors, who sought to create a Ukrainian theater in the diaspora (such as, for example, J. Hirniak and O. Dobrovolska after arriving on the American continent), after decades later states, that "there are no real opportunities for even a half-full existence of the theater in the modern conditions of the diaspora community" [16].

This is confirmed by Y. Nazyrevych's post about the creative individuality of AUT, where he not only tries to analyze one of the productions, but also describes the conditions in which the newly formed team had to work.

Young enthusiasts did not have premises for rehearsals, instead they worked in private residences, they tried to subordinate the team to organizations with better funding, they convinced them to turn towards the traditional repertoire to which the average Ukrainian audience in the diaspora is accustomed, to abandon incomprehensible innovation. The Institute of St. Volodymyr in Toronto became a signpost for AUT.

The first performance-montage of the AUTU "Evening in Prison" received favorable reviews, but was also criticized. The most common among the critical comments (according to the author's research, this is a problem of numerous Ukrainian-language productions in the diaspora) is the speaking stage culture: the performers "possessed insufficient mastery of the Ukrainian language..." and that "people are not used to such events, which in many cases became incomprehensible to them" [15].

Congratulating the creativity of M. Stech's theater, the author emphasized that the theater should make attempts to get out of ethnographic and everyday provincialism, teach the audience to "think and develop the intellect", and that classical drama should appear in new forms [15].

The repertoire of the theater also included the performances "Duel" by M. Stech, which the team represented, in particular, at Harvard University, the musical and theater production "On the death of the poet. In memory of Vasyl Stus", "In the middle of the sea" by Mrozek, "Catastrophe" (dedicated to the Shot Renaissance and the artists destroyed by the Soviet totalitarian system; was represented in New York at the celebration of the 100th anniversary of the birth of Les Kurbas), "Waiting for Godot. Krapp's last tape" by Beckett, "Nativity scene - torn wings" (edited by M. Bily). Mrozek's play "Emigrants" (director Yuriy Onukh) was dedicated to the centenary of the resettlement of Ukrainians to Canada.

The dramaturgy was translated by R. Vashchuk, I. Stech, Yu. Tarnavskiy. The core of the group consisted of up to 30 participants, among whom there were A. Ivakhiv, R. Gurko, H. Gula, I. Naberezhny, S. Berezovska, T. Chorna, B. Vuytsyk, O. Ganushevska, and others.

The writer, pedagogue, public figure S. Gurko left a memory of the performance dedicated to V. Stus, thanks to which we can discover the means of stage embodiment. The textual basis and direction ("deeply thought out" stage pantomime) was embodied by Marko Stech on the basis of the musical composition (two out of three parts were performed) by A. Ivakhov "Requiem - for the death of the Poet", which was based on Stus's poetry "And the house floated, floated by the river..." A small student orchestra and a girls' choir were involved in the performance [3].

The avant-garde direction of Mark-Robert Stech's theater became, first of all, a radical "gesture of protest" as a direction in the development of modern Ukrainian art, although its participants pursued a different goal.

It was one of the first attempts to unite creative youth to make a statement on the American continent by means of performing arts, as it combines all aspects of art in general: writers, musicians, artists, etc. (let us note that among the main associates of AUT, there were no professional theater artists, they performed rather advisory functions).

Many members of the team chose their own creative path, not related to stage/theatre art. For example, the musical group "Limestone under the bare sky" in 1986 first announced itself at a creative evening (organized by A. Ivakhiv and M. Stech) dedicated to V. Stus, V. Havel, and I. Yirous, and later the group became a participant in the festival "Chervona Ruta-91", performed with members of the band "Hadyukin Brothers" on the stage of the Lviv Youth Theater.

In contrast to stage art, Ukrainian dance is widely known abroad. With the diasporas in all corners of the world, centers are created that are engaged in the popularization of Ukrainian dance. Since the late 1940s, the steady growth of participation in Ukrainian folk and stage dances in Canada has led to the organization of numerous dance schools and ensembles, some of which have reached a high technical and artistic level of performance. Most of the collectives took Ukrainian folk dance, its stage arrangements and original choreography as the basis for its existence and development. The results were mostly positive, but numerous problems arose due to limited knowledge and

understanding of the form of dance art in general and the specifics of Ukrainian folk dance in particular, confusion regarding the nomenclature of the dance step, the correct and appropriate costuming and melodic accompaniment. Regional identity and characteristics of dance are among the most obvious problem areas.

Among the famous ballet masters working in Canada, there is Fedir Danylyak, who was born on September 2, 1955 in the village of Pukiv, Rohatyn district, Ivano-Frankivsk region. In 1972, he graduated from Pukiv secondary school. He became interested in choreographic art since childhood, but he began to professionally study a profession related to dance at the Kalush School of Culture (today the Vocational College of Culture and Arts (Kalush)) in 1972-1976.

After graduating from school, Fedir Danylyak worked in the Hutsul Song and Dance Ensemble at the Ivano-Frankivsk Regional Philharmonic (today the Ivano-Frankivsk National Academic Hutsul Song and Dance Ensemble "Hutsuliya"). From 1978 to 1982, he studied at the Kyiv Institute of Culture named after O. Korniychuk (now the Kyiv National University of Culture and Arts). After graduating from the institute, the young specialist was sent to work at the Kalush School of Culture, where he worked from 1982 to 1995.

During the time of Ukraine's independence, the subject "Ukrainian dance" was introduced into the curricula of cultural and educational institutions. This became an impetus for the development of Ukrainian folk dance in Prykarpattia, since there was a lot of folklore material and it was used only in dance groups.

Fedir Danylyak began fruitful work on the study of the discipline "Ukrainian dance", the study of dances of the ethnographic groups of the Carpathians, later as a separate part of the discipline's curriculum. Therefore, the repertoire of the folk dance ensemble "Merezhivo", of which he was the director at that time, is complemented by interesting choreographic works: "Prykarpatsky styvatkovy", Boykiv dance "Lyubaska", choreographic suite "Wreath of Unity", etc.

In 1996, Fedor Danylyak was invited to the position of choreographer at the "Arkan" Dance Academy in Toronto, Canada. He was fond of Ukrainian dance art and created many interesting dance works. The decisive thing was that his art was highly appreciated. In 1997, he headed the school of Ukrainian dance "Barvinok" at the Church of the Assumption in Mississauga (Ontario, Canada).

The Ukrainian dance school "Barvinok" was founded in 1969. It began its work in the basement of the Ukrainian Marian Church in Mississauga. Every year, the number of participants increases, as does the professional skill of the dancers. During 20 years of work, Fedir Danylyak created more than 200 works. These are ethno-patriotic dance performances, folk dances of different ethnic regions of Ukraine. In his dances, the choreographer preserves Ukrainian traditions, transfers his knowledge to Ukrainian students abroad who are proud and love Ukraine. This plays an important role in the further development of Ukrainian dance culture abroad, helps to preserve customs and traditions, and to remember one's origins.

His team consists of 18 assistants, whom he trained himself. One of them is his son Taras Danylyak. Today, the Ukrainian dance school "Barvinok" has more than 400 students aged from 5 to 30 years. The school is dedicated to teaching Ukrainian dance. The curriculum of the school points to the great works of choreographers, especially Fedor Danylyak, who devoted his life to Ukrainian choreography. The school's repertoire includes choreographic productions that demonstrate the character and manner of performance of different regions of Ukraine: "Prayer for Ukraine", Ukrainian dance "Hopak", "Carpathian Mosaic", Boykiv dance "Lyubaska", "Polish Polka", Transcarpathian dance "Tropotyanka", "Opil Polka", "Volynyanka", and many others [5, pp. 104-105].

Among the famous ethnographers and theoreticians of the study of Ukrainian dance abroad, one can mention Andriy Nagachevskyi, who is the director of the Peter and Doris Kulyv Center of Ukrainian and Canadian Folklore at the University of Alberta, Doctor of Science.

A. Nagachevsky works as a professor at the Department of Modern Languages and Cultural Studies at the University of Alberta (Edmonton, Canada). He also holds the position of the Department of Ukrainian Culture and Ethnography named after Hutsuliakiv and heads the newly created Canadian Center of Ukrainian Culture and Ethnography. He actively participated in Ukrainian dance ensembles "Cheremosh" and "Shumka" (Edmonton), "Festival Ensemble" (Toronto), "Yevshan" (Saskatoon).

Nagachevsky defended his thesis "Dance culture of Ukrainians of Alberta and Saskatchewan, Canada" in Canada (Edmonton, Alberta) in 1997. This dissertation collects a large amount of monographic literature on folk dances by choreographers of Ukraine, Canada, and Western Europe. There are many photos of Ukrainians in Canada during the National Holiday.

Nagachevsky, in the process of writing a dissertation, received a rare opportunity to work in the best libraries abroad and in Ukraine. A famous Ukrainian choreographer-balletmaster, Ukrainian and Canadian musicologists and linguists came to his aid. During the 20th century, he got acquainted with numerous scientific and special documents that appeared in Ukrainian and foreign book collections. But he was primarily interested in the past and present dances of Bukovyna and Halychyna, where the first immigrants from Ukraine migrated. The most difficult thing for young researchers is to develop a scientific term.

Andrii Nagachevskyi visited Ukraine in 1980, 1992, and 1995 to study Ukrainian dance. This study is described in the master's thesis "Family dances among Canadian Ukrainians", and the scientific leader is Dr. Bohdan Medvidsky from the University of Alberta (Canada) [9].

Based on the description and analysis of family dances, Andrii Nagachevskyi explores the cultural origins of Ukrainians in Canada and their connection with their ancestral homeland and new environment. A book is for students, scholars and anyone interested in culture and cultural relations, ethnology and dance. "Family Dances of Ukrainians of Canada" was started in 2001 by the Ministry of Culture and Ethnography of Ukraine by Hutsuliakov from the University of Alberta (Edmonton, Canada), the Institute of Ethnology of the National Academy of Sciences of Ukraine (Lviv) and the RODOVID publishing house (Kyiv). This is the first book of the "Ukrainian Ethnography and Culture" series.

In 2008, with the support of the Hutsuliak Department of Ukrainian Culture and Ethnography at the Kule Center for Ukrainian and Canadian Folklore at the University of Alberta, Andrii Nagachevsky's work "Ukrainian Dance from Village to Stage" was published. Namely this work describes the fact that Ukrainian dance is extremely popular in Canada. Folk stage dances today take spectacular forms on stage, but Ukrainian dances take their roots from the life of Ukrainian villages since the past. The purpose of this book is to investigate traditional dance in a Ukrainian village [10].

The monograph "Ukrainian Dance: A Cross-Cultural Approach" was published in 2012 (Jefferson, N.C.: McFarland & Co.) [11]. The popularity of Ukrainian dance is very stable and it is performed in many cultural contexts. This work explores the complex world of this folk dance, paying particular attention to the difference between live dance (which requires full focus on the present) and reflex dance (dance which is clearly connected to the past). Most Ukrainian live dances are performed by peasants in traditional rural settings for entertainment and ceremonies. Light Ukrainian dances are performed more consciously as part of living heritage. The monograph describes Ukrainian dance by subgroups, including folk national dance, recreational and educational dance, as well as stage dance.

4 Conclusion

So, in the history of the development of Ukrainian stage art on the territory of Canada, one can single out two iconic collectives: the "Zagrava" theater and the AUT, which are completely opposite in terms of artistic direction and ideology.

Thanks to the organizational talents and dedication of the director of the Ukrainian Drama Theater "Zagrava" Yosyp Terletskyi to the theatrical business, the theater, albeit with interruptions, continues its long-standing history to this day, despite permanent difficulties (lack of premises, living conditions of team members, financing of productions, etc.), as it happened with the collectives of professional theater artists Y. Hirnyak, V. Blavatsky, and others after the 2nd World War, due to which their collectives, like many others, stopped their short-lived activities. Analyzing the last of the productions ("Hetman Mazepa") of the "Zagrava" theater, we can say that the collective works on the basis of amateurism.

We should also note that the attempts of radical changes in the theatrical art of the diaspora were tried to be embodied not so much by theater artists but rather by representatives of related creative professions - writers, musicians, choreographers, artists, for whom the theater as a syncretic art became a unifying factor for declaration of own views, opinions and beliefs regarding the prospects for the development of art and literature in general on the stage. But the most important thing is that they embodied their own creative assets on stage.

Therefore, in the history of the Ukrainian stage/theatrical art of the diaspora, we regard the Avant-Garde Ukrainian Theater under Mark-Robert Stekh as another of the short-lived attempts to initiate radical changes in Ukrainian literature and art.

Most of the migrant artists chose the path to the restoration and development of Ukrainian choreographic art abroad, which is highly appreciated by the diaspora in all corners of the world. The well-known productions of Fedor Danylyak are a symbol of love for Ukraine, which instills patriotism and high values in each subsequent generation of Ukrainians in Canada, and shapes Ukrainian identity.

The works of Andrii Nagachevsky form a scientific basis for the study of Ukrainian dance abroad, help to expand one's horizons and find the primary source for stage forms of choreographic art.

Centers of the Ukrainian diaspora around the world restore not only the customs and traditions of Ukrainian people, but also leave to the next generations a part of their past that is closely connected with history, everyday life, culture, and art. Ukrainian dance is danced by choreographic groups in different parts of the world. Namely the Ukrainian diaspora plays an important role in the development, preservation, and popularization of national choreographic art abroad.

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