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THE BULGARIAN FOLK DANCE IN THE CONTEXT OF THE NATIONAL IDENTITY IN THE GLOBAL WORLD

Annotation

This report looks at Bulgarian folk dance as a means of identifying in the global world as well as intercultural communication. The language of dance excites, explains, teaches, develops, art is the global language of communication in the modern world. The Bulgarian folklore dance unites the five directions of human evolution: art – exciting creative imagination and expression, science – theory, innovation and their application for the development of the global world, education – teaching through tradition and inheritance of traditions, culture - the sense of identity and belonging, personal development – self-improvement of the individual as part of global society.

Keywords: *Bulgarian folk dance, folklore, individuality, semantic star.*

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ӘЛЕМДІК КЕҢІСТІКТЕГІ ҰЛТТЫҚ БІРЕГЕЙЛІКТІҢ КОНТЕКСТІНДЕГІ БОЛГАР ХАЛЫҚ БИІ

Аннотация

Бұл мақалада Болгар халық биі жаһандық әлемдегі сәйкестендіру, сондай-ақ мәдениетаралық қарым-қатынас құралы ретінде қарастырылады. Би тілі қозғайды, түсіндіреді, үйретеді, дамытады. Қазіргі таңда өнер әлемнің қарым-қатынасын жүзеге асыратын ғаламдық тіл болып табылады. Болгар фольклор биі адамзат эволюциясының бес бағытын біріктіреді, олар: өнер – қызықты шығармашылық қиял мен өрнек; ғылым – теория, инновациялар және оларды жаһандық әлемді дамыту үшін қолдану; білім-дәстүрлер және оны мұраға қалдыру арқылы оқыту; мәдениет – бірегейлік пен тиістілік, тұлғалық даму сезімі-тұлғаның әлемдік қоғамның бір бөлігі ретінде өзін-өзі жетілдіру.

Түйінді сөздер: *Болгар халық биі, фольклор, даралық, семантикалық жұлдыз.*

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БОЛГАРСКИЙ НАРОДНЫЙ ТАНЕЦ В КОНТЕКСТЕ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ В МИРОВОМ ПРОСТРАНСТВЕ

В данной статье болгарский народный танец рассматривается как средство идентификации в глобальном мире, а также межкультурного общения. Язык танца возбуждает, объясняет, учит, развивает. Искусство является глобальным языком общения в современном мире. Болгарский фольклорный танец объединяет пять направлений эволюции человека: искусство – захватывающее творческое воображение и выражение; наука - теория, инновации и их применение для развития глобального мира; образование – обучение через традиции и наследование традиций; культура – чувство идентичности и принадлежности, личностного развития – самосовершенствование личности как части мирового общества.

Ключевые слова: болгарский народный танец, фольклор, индивидуальность, семантическая звезда.

“Through others we become ourselves” – Lev Vygotsky. This popular quote by the Russian psychologist, in the context of folk dance, can be paraphrased “Through dance we get to know ourselves and the world”. Psychologist Lev Vygotsky, as a founder of socio-cultural theory, draws attention to the environment, people and culture and their influence on human development. Vygotsky conducts psychology studies on the aesthetic impact of literary works by analysing well-established works. He developed the theory that works of art are public cannons by which emotions are melted and transformed into a specific sphere of individual life [1]. The unification of cultures and the creation of a cultural community is at the core of today’s global society. The concept of a global society is based on the unification of numerous and heterogeneous human groups that connect with each other and form a large community, experience a sense of solidarity and interaction in the community. New technologies and the internet create the opportunity for even deeper globalization and constant contact, albeit at a distance. Communication between people is also changing - increasingly rare eye-to-eye encounters, more social networking.

Erich Fromm in “Man for Himself” says: “However, modern man is restless and increasingly confused. He works and strives but has a vague sense of futility in his activities. As his power over matter grows, he feels powerless in his individual life and in society. While he has been creating new and better means for mastery of nature, he has become entangled in the net of these means, and has lost the notion of the only goal that gives them meaning – the man himself [2, p.11].

Bulgarian folk dance is extremely attractive, dynamic and fascinating. Bulgarians are famous for their dance skills and rituals, which are of interest to both Bulgarian researchers and foreigners. The folklore regions in Bulgaria are seven, each of which is characterized by its peculiarities - Northern, Dobrudja, Thrace, Shopp, Pirin, Rhodope and Strandja. According to prof. Panova-Tekath mastering the traditional Bulgarian dance style has three possible variants or levels that are associated with the three levels of human existence - emotion, action and thought. Professor Panova-Tekath studies Bulgarian dance and creates the term "Dancing the Bulgarian way" by categorizing it in three motivational complexes: aesthetic movement, social communication, giving a new meaning to definitions. She is a long-time researcher of practice as a dancer in Trakia Ensemble, and now as a researcher of Bulgarian folk dance. Dance is not only a necessity to identify with a local or national tradition, but a pure choreographic argument in favour of the high aesthetic qualities of the Bulgarian dance folklore. Of interest is the interdisciplinary study proposed by Panova-Tecath of the aspects and layers of the context and their respective dancing images. Through the prism of a widespread dance phenomenon (such as that of traditional Bulgarian dance), she examines a form of constantly changing human modifications, in which not only can be found different types of identity, cultural level and social policy but also the achievement of valuable for the development of humanity conclusions [3].

"Dancing the Bulgarian way" is a phenomenon related to the urban way of life, which has been studied by Professor Panova-Tecath, in different geographic locations of the global world - Europe, America, Asia. This phenomenon, "Dancing the Bulgarian way", is an "optical lens" through which analyses of the respective societies can be made, according to the geography of dancing. Professor Panova-Tekath presents four models of Dancing the Bulgarian way - Soviet and American dancing (before 1989), and democratic and emigrant. For the revealing of dance as communication, Gergana Panova-Tekath offers an additional theoretical matrix, oriented towards the micro levels of the phenomenon. With it, she distinguishes the approach of enthusiasts in three motivational complexes and considers the dancing person as a semantic star" [4].

On the horizontal of the semantic star are individuality and sociality. Folklore dance influences the psyche and shapes the individual qualities of the person, influences perceptions, temperament and temper. Folklore dance is a prerequisite for the formation of individuality - physical and mental. Sociality occupies a central place in the concept of analytical social psychology by Erich Fromm, according to which each society has a characteristic structure that is shaped by lifestyle, socially typical expectations, and adaptive behaviour. In this case, sociality is formed on

the basis of dance. Dance motivates people to perform certain social tasks related to communication. Folklore dance must be “learned” with pleasure, desire and inner sense of belonging.

On the vertical are the body and the spirit. Folklore dance is a way to maintain a good physical and mental form. Often, this is the motive for non-professionals to take part in amateur dance groups or in clubs.

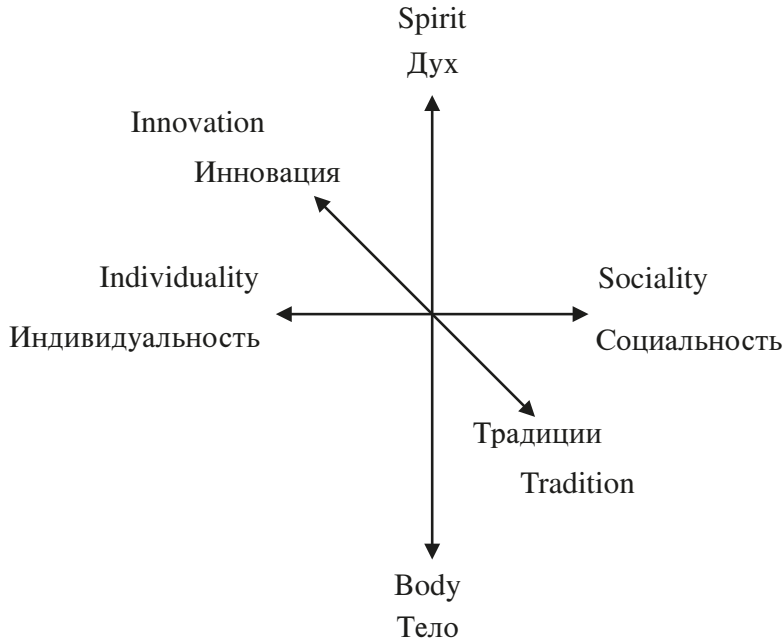


Fig.1. Source: *Panova-Tekath*

Innovation and tradition are the “root” and “wings” that every individual needs for individual development and awareness in the global world. Through traditions the individual determines himself. Affiliation with a national tradition affects the individual’s self-esteem. Innovation enables the development of creativity, application of new movements, arrangements for greater impact.

In recent years there has been a growing interest in folk dances. There are trainings, building of skills related to Bulgarian dance in different clubs, community centres, folklore dance groups are established at private and state organizations. In my view, this change is due to the fact that the modern man feels lost to the traditions, confused in intercultural communication, and seeks his individuality and socialization in a group that shares his interests. The dance manages to create a comfortable environment for people with different identities - age, religion, gender, political and social views, and financial status. Folklore dance is an opportunity to get to know and communicate with different people, to strengthen the spirit and body, to create an inclusive environment.

«Stage dances, performed on a folklore basis, build on and develop on two main phenomena – the people and the games of our people, as well as the mastery and the sense of the choreographer’s composition» [5, p.22-23]. The development of Bulgarian dance goes hand in hand with the state and social development of our country and it passes through different periods of rise, “suffocation”, and again rise. Prof. Dr. Stoyan Dzhudzhev in the Theory of Bulgarian Folk Music defines folk art as the most brilliant art that has been created by the people and which the people carry through the centuries with themselves [6, p.13].

The presentation of Bulgarian folklore dances and music around the world is done mainly, but not only, through the three biggest Bulgarian folklore ensembles, which have high national and international successes. These are the Trakia Ensemble, Philip Kutev Folk Ensemble, and Pirin ensemble. On 2nd May 2018, they presented a joint grand concert in Hall 1 of the National Palace of Culture and their common performances date back to 2002.

Trakia Ensemble was founded in 1974 by Professor Kiril Dzhenev, and currently the chief artistic director is Prof. Daniela Dzheneva, PhD. The performances of the ensemble present in their unique way the folklore richness of Bulgaria. Their repertoire includes all ethnographic areas and performers have excited the audience for more than 40 years in Bulgaria and abroad. Preserving the spirit of the ensemble, the creative visions and the exorbitant intensity, is mainly due to the heartfelt performances of the dancers, who are mainly from the Academy of Music, Dance and Fine Arts - Prof. Asen Diamandiev in Plovdiv.



Pic.2. Bulgarian folk dance. Photograph: Trakia Ensemble

The ensemble develops the musical and dance richness of Bulgarian folklore, relying on traditional and contemporary interpretations, originality and authorship. Prof. Kiril Dzhenev, Associate Prof. Stefan Mutafchiev, Prof. Nikolay Kaufman, Prof. Nikolay Stoykov played an important role in the creative aspect of Trakia Ensemble, and the established tradition was continued by Prof. Daniela Dzheneva, PhD. Through their creativity the dancers satisfy the spiritual needs of a wide range of people from different social groups.

Philip Kutev National Folklore Ensemble was created in 1951 by the famous composer Philip Kutev, whose name it carries today. Since its inception, the ensemble has a professional staff, selected from among many talented singers, dancers and musicians through a national competition. Each of the participants in the ensemble brings with them, besides the talent and the memory of the birthplace and the folklore riches of the home. Philip Kutev's arrangement and songs, and the dances of Margarita Dikova create a serious school that conquered the whole world. The current composition of the ensemble under the direction of Prof. Elena Kuteva PhD is looking for new programs and untouched layers of folklore.

Pirin Folklore Ensemble was founded in 1954, and in the modern world it is an ambassador of Bulgarian art in the world and in Bulgaria. The creative biography of the ensemble is diverse and comprehensive, with over 400 titles of songs, plays, choir music, music for choristers, and dance productions all over the world. The creative work of Pirin Ensemble takes place under the management of Denislav Kehayov.

This report is prepared for an international scientific conference on the project "ПУТИ РАЗВИТИЯ И СОВРЕМЕННОЕ СОСТОЯНИЕ НАРОДНОГО ТАНЦА" (The path of development and the contemporary situation of folklore dance) organized by the Kazakh National Academy of Choreography in Astana. The report aims to launch a systematized interdisciplinary study in the field of psychology and choreography, crossing temporal and geographical boundaries and looking at folk dance as an instrument for social well-being and sharing of social identity in the context of globalization. Folklore Dance is an instrument for harmonizing soul and body, both native and foreign, old and new, personal and social, establishing an identity for the joint development of global society.

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