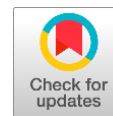


Cultural identity and its influence on performing arts: Archetypes, reflections, interpretations



Olga Fabryka-Protska^a   | Taras Pastushok^b  | Tetiana Kaplun^c  | Liubov Gunder^d  |
Jana Hudakova^d 

^aDepartment of Music Ukrainian Studies and Folk Instrumental Art, Educational and Research Institute of Arts, Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine; Department of Music, Faculty of Philosophy, Institute of Music and Art, Presov University in Presov, Slovak Republic.

^bDepartment of Wind and Percussion Instruments, Rivne State University of the Humanities, Rivne, Ukraine.

^cDepartment of Musical Art and Sound Engineering, International Humanitarian University, Odesa, Ukraine.

^dDepartment of Music, Faculty of Philosophy, Institute of Music and Art, Presov University in Presov, Slovak Republic.

Abstract The relationship between cultural identity and the performing arts is becoming increasingly relevant in the modern global world. The academic paper focuses on the role of cultural identity, its search and transformation, based on archetypes, reflection and interpretation in forming the identity of performers. Archetypes, which are universal symbols and images, influence the creative process of performers. They can be manifested in musical compositions, choreography, acting, and other art forms. Performers' reflections on their cultural heritage and identity help them enrich their performances and express themselves. The present academic paper will help reveal essential aspects of the interaction between cultural identity and the performing arts, and it will also consider practical examples from the world of art, particularly music. The object of the research is the specificity of the cultural identity of certain countries (Ukraine, the USA, Brazil, India, and China) and the possibilities of the performing arts to use cultural specificity/identity in the modern world. The principles of tolerance, awareness of cultural relativism and tolerance, cultural variety, and the aim to preserve cultural heritage by popularising these notions served as the methodological basis for writing the academic paper. In order to accomplish the research tasks, the works of the following scholars and their methodological approaches were used, namely: the works of C. Jung, T. Adorno, the theories of F. Clackson and F. Strodbeck, and the development of the study of cultural features of countries by G. Hofstede. In the context of cultural globalisation, the issue of cultural identity is gaining particular importance. Musical art is appropriate for demonstrating both timeless and supranational aspects of existence, and vice versa – for shaping and cultivating cultural differences, using established archetypal images and performing reflections and interpretations of the author's intent, interpreted by the personal background and historical and cultural context.

Keywords: performance studies, cultural expression, artistic identity, musical traditions, creative pedagogy, cultural reflection

1. Introduction

In today's interconnected world, where globalisation and technological advancements have expanded our capacity to engage with diverse cultures, the relationship between creativity and cultural identity has become crucial for scientific exploration and practical applications. This intersection is particularly significant in music pedagogy, touring, cultural diplomacy, and the creative industries. The performing arts—music, dance, or theatre—display technical skill and a profound expression of the performer's cultural heritage and identity.

This research aims to explore various approaches to understanding the influence of cultural identity within the context of a globalised cultural landscape, focusing on several key countries: Ukraine, the United States, Brazil, India, and China. This selection is particularly relevant in light of the ongoing Russian-Ukrainian war, which impacts all aspects of life, including the performing arts. These countries were chosen based on their distinct geopolitical positions and cultural perspectives, offering diverse insights into how cultural identity shapes artistic expression on the global stage. The authors acknowledge the limitations of their perspective and do not claim exclusive objectivity or a singular interpretation of this complex topic.

The studies of Hofstede (1995), in which the professor structured and substantiated philosophical, psychological, sociological, and anthropological approaches to researching the specifics of culture at both the personal and social levels, have already become classics. Further studies initiated by Hofstede (1995) were developed by Minkov (2012). Constructivist approaches to the definition of culture and the study of cultural diversity and cultural identity in the modern world are demonstrated in the study by Bennett and Bennett (2002). The publication of Vitkalov et al. (2002) is devoted to the issues of cultural diversity and cultural multiple coexistence in the global world, relations along the lines of Friend or Foe. The study by Shynkaruk et al. (2018) on the theory of value orientations and cultural factors by Hall resonates with the subject of the



forementioned scientific work in a particular way. The theory of value orientations of American anthropologists was the focus of Hills' research (2002).

Scholokova (2019) considered the features of national and cultural identity as a bundle of individualistic views and values in the art education system. Intercultural dialogue to overcome cultural differences through the study of parables as a narrative that demonstrates the specifics of cultural identity was studied by Danylova (2013). Zlotnyk and Shulhina (2019) studied the communication links and interpretation of a musical composition, as well as its interpretation during performance and perception by the audience. Narayan's scholarly essay examines identity through the connection between culture, art, and ethnicity, focusing on ethnic minorities in Britain (Narayan, 2010).

Sun and Sun (2009) focus on the interrelation of cultural identity and performing arts in the context of multiculturalism, using the example of China. Araújo (2000) discusses the consolidating role of music in Brazil. Exciting examples of using music as a therapy with consideration of cultural identity were studied and put into practice in New York (the USA) by Mondanaro (2016). The archetypal cultural symbols of the Ukrainian diaspora in Canada and identity and symbolism in the cultural space of a person are the subjects of Pylypiv's study (2019; 2020). Alzhniev and Osadcha (2018) studied musical ritual archetypes in specific cases. Rashmi and Govind (2023) analysed the use of archetypes in the creative style of the Indian artist Girish Kanrad. O'Neill et al. (2016) studied the impact of opera on the emotional state of its connoisseurs, focusing on the verbal assessments of the audience and the emotional state of the audience and listeners. Dowlin (2000) focused on reflections on the role of theatre in small towns in the United States as a community centre that unites people of different cultural traditions under the umbrella of art. The scientific work by Williams-Burnett and Skinner (2017) is devoted to a critical analysis of the impact of the performing arts on the example of Great Britain. Levy (2005) reflected on the didactic influence of the theatre. Mishchanchuk (2019) reviewed the issue of artistic reflection, which is fundamental to forming the music teacher's personality.

Using a combination of sociological, psychological, and sociolinguistic concepts, DeNora (2004) developed a theory about music's exceptional role in private and public life, eliminating its aesthetic dimension in structuring contemporary social structures. This theory was based on numerous ethnographic studies, the history of everyday life (fitness classes, karaoke nights, music therapy sessions, background music in markets), and everyday life itself (DeNora, 2004).

While writing the present academic paper, we also appealed to Jung and Adorno's scientific views and fundamental works. As Jung wrote, "The religious need, creed, and philosophical speculation of the educated European are increasingly inclined toward the symbols of the East, the grand realisation of the deity in India and the abysses of Taoist philosophy in China" (Jung, 2018). These words demonstrate the importance of cultural identity, understanding the culture of the Other, and taking this specificity into account, particularly in the performing arts. According to Adorno (1988), music as an art expresses the spirit and mood of the time. This was especially vividly described in his "Theory of Aesthetics", which, in our opinion, reflects his personal experience of the Second World War and is especially relevant for today's Ukraine (Adorno, 2002).

The format of the academic paper forces us to limit ourselves to a rather cursory review of the scientific literature on the research subject. Admittedly, many studies still address some of the topics we are interested in. Nevertheless, we work hard to sift through as much scholarly literature as possible and draw from various sources to address the pertinent subject.

The research objectives include a descriptive description of the influence and interdependence of cultural identity in the performing arts, based on archetypal motifs, reflection and interpretation of musical works by performers to convey to recipients (audience) and form their own cultural and performing identity. Given the scope of the topic, we have focused on several aspects of this issue, emphasising several practical cases, particularly in Ukraine.

Cultural-historical, systemic, descriptive, and integrative approaches were used during the research. This made it possible to cover a complex multifactorial topic and outline the prospects for further scientific studies and developments.

Given the subject matter of the research, an interdisciplinary, integrated approach to applying research methodologies and practices is necessary to adequately address how sociology, psychology, political science, international relations, pedagogy, culture, and philosophy interact (Synytsia, 2022). The descriptive method, analysis and synthesis were used to review scientific developments related to the scope of the research. The source base (scientific works of C. Jung, T. Adorno, F. Clackson, F. Strodtbeck, G. Hofstede, and M. Minkow) is considered, based on which scientific discussions covering the issues of cultural influences on various aspects of cultural life are described, with the emphasis on performing arts and skills and their importance for music pedagogy. Several interviews with cultural figures of Ukraine have been considered, whose views represent specific trends. We have focused explicitly on a journalistic essay by singer and public figure Oleksandra Koltsova and an interview with composer and teacher Oleksii Voitenko. Moreover, we used cultural data obtained using the 6D-model methodology of the GEERT HOFSTEDE research platform for comparative analysis.

2. Materials and Methods

The academic paper's subject matter requires coverage of scientific literature on general philosophical and cultural studies and more specialised publications on the performing arts and their specifics in the context of global influences on cultural identity.

We have taken advantage of the opportunity to obtain cultural data to compare several countries according to the 6 dimensions of the 6-D model developed by social psychologist and professor of anthropology G. Hofstede. These parameters characterise national cultures and societies (the dimensions of culture on a scale from 0 to 100):

- Index of distancing from the government;
- The ratio of the level of individualism and collectivism. The factors that determine the degree of a person's inclusion in the system of social relations;
- Social roles of people of different sexes (femininity-masculinity);
- Avoidance of uncertainty (anxiety and distrust of the unknown and the stability of habits and rituals);
- Long-term cultural orientation based on the philosophy of values, religion and education;
- The level of indulgence and restraint of the culture (for an indulgent culture, personal freedom, happiness, well-being, and social comfort are essential; for a restrained culture, the focus is on duty rather than freedom) (The 6-D model of national culture).

The data on the countries were last updated on October 16, 2023. The data are obtained from scientific publications tested in different countries. If the indicators were not covered in scientific publications, they would be collected through commercial projects and added to existing materials.

We have selected several countries for our research which, in our opinion, represent as follows:

- A diverse ethnic and cultural palette of the population;
- Have different historical and cultural backgrounds;
- Demonstrate a strong presence in regional politics and geopolitics.

In addition, in the context of the Russian-Ukrainian war, an existential and hybrid war, Ukraine needs to understand the cultural specifics of the development of the countries selected for comparison: the United States, China, India and Brazil.

3. Results and Discussion

Figure 1 presents a comparative cultural data analysis using the 6D model, which examines critical cultural dimensions across Ukraine, Brazil, India, China, and the United States. This model provides a nuanced visualisation of cultural distinctions and similarities among these nations, allowing for a detailed examination of each country's unique cultural profile. By illustrating these variations, Figure 1 is a foundational tool for understanding how cultural frameworks influence societal behaviours, values, and, by extension, the performing arts in each context.

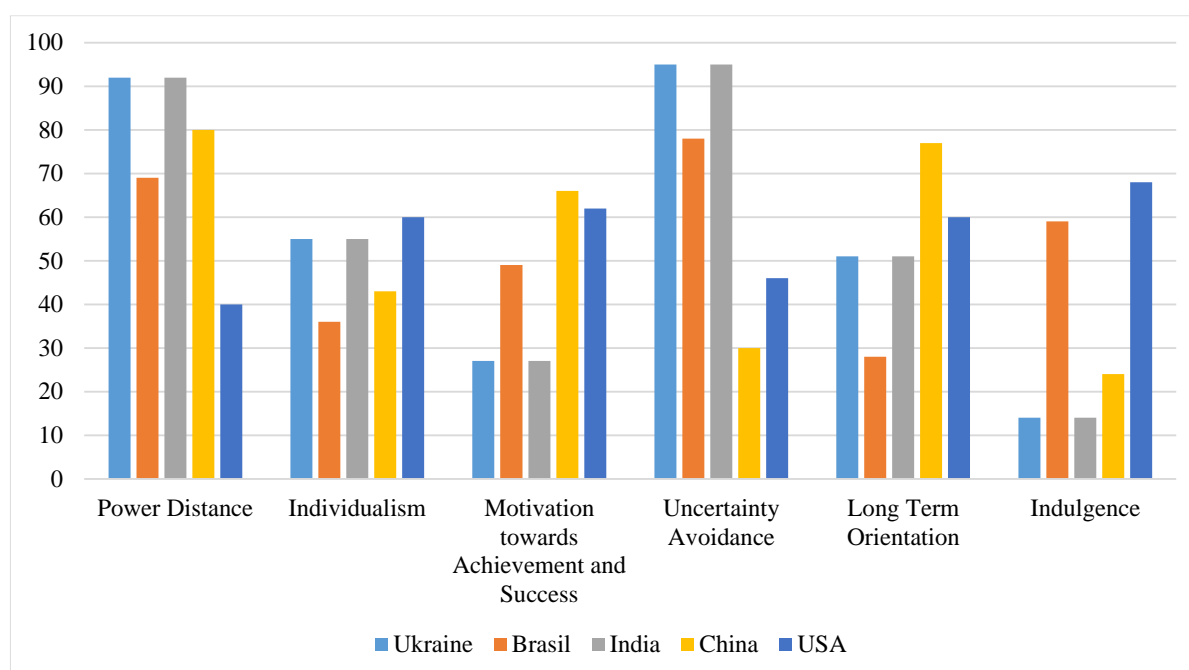


Figure 1 Comparative analysis of cultural data from the 6 D-Model (Ukraine, Brazil, India, China, the USA). *Source:* Hofstede (2024).

We have organised the data description by country in Table 1 for convenience.

Applying comparative and factor analyses of cultural characteristics is instrumental in fostering cultural competence. Such analyses enable a more profound comprehension of cultural diversity and the unique pathways of cultural development

across nations and communities. This broad analytical perspective is vital for refining our understanding of the role of cultural identity within music and performing arts, particularly concerning the impact of archetypal imagery, cultural reflections, and interpretative frameworks. Recognising these factors is essential within music pedagogy, touring practices, international festivals, and cultural diplomacy, as they shape how cultural identity is expressed and understood.

Therefore, comparative analysis establishes a critical basis for developing cultural competence, especially in music and performing arts. It reveals how cultural disparities shape the manifestation of archetypal symbols, reflections, and interpretations in artistic expression. For instance, the United States, characterised by a predominantly individualistic culture that values personal freedom and autonomy, often produces performing arts that emphasise self-expression and innovation. Conversely, the collectivist orientations of China and India foster a more communal approach to the performing arts, where themes of unity and shared values are central. Such insights are invaluable for practitioners in music education, cultural diplomacy, and festival management as they engage with cultural diversity and aim to facilitate meaningful intercultural exchanges through the arts.

We have also examined the impact of performing arts and music on cultural identity formation, the influence of various external factors and stimuli on transformation processes, and how music demonstrates the interconnection and influence on cultural identity in its various manifestations (Table 2). These findings are based on the analysis of interviews and posts by Ukrainian public figure and singer Oleksandra Koltsova and composer and music theorist Oleksii Voitenko (case of Ukraine):

Table 1 Interpretation of cultural data from the comparative analysis of the 6 D-Models (Ukraine, Brazil, India, China, and the USA).

Ukraine	The importance of status symbols. A relatively individualistic society. Impulsive motivation for achievement and success. The habit of downplaying its achievements. High threat from ambiguous situations. Detailed planning and briefing are joint, and there is a desire to know the context and have background information. Formality is a sign of respect. It is difficult to determine the dominant preferences in the culture.
The USA	Attention to equal rights, "freedom and justice for all". The hierarchy is for ease of communication. Individualistic culture. A "melting pot" for different cultures and ethnic communities. Geographical mobility. High motivation for achievement and success, "the winner takes everything". The context of the situation has a much more significant impact on behaviour than cultural identification—tolerance of ideas and opinions of others. However, the events of September 11, 2001, created fear and attention to security issues—practical approaches to everything.
China	Acceptable inequality between people; abuse of power on the part of management. There should be no aspirations beyond the rank. Collectivist culture – the group's interests come first, not one's own. Family relationships are meaningful; relationships with colleagues are cold or even hostile. High motivation for achievement and success. They may sacrifice family needs and leisure time for work. Pragmatism, compliance with laws and rules is flexible, depending on the situation. They are comfortable with ambiguity. Adaptability and entrepreneurship. They believe that truth depends on the situation, context, and time. They strongly favour savings, investment, frugality, and perseverance in achieving desired results. A reserved society is prone to cynicism and pessimism.
Brazil	Hierarchy of social relations is essential; respect for the elderly; children take care of elderly parents; managerial responsibility for the company; status symbols of power and demonstration of respect; inequality between people is acceptable; extensive family ties; trusting and long-term business relationships are essential. There is a need for rules but weak compliance with laws. Need for relaxing moments in life (dancing with friends, long dinners). They are passionate, demonstrative and emotional people. Great respect for traditions, a lack of savings, and a low focus on achieving quick results. Optimists who enjoy life here and now.
India	Value of social and organisational hierarchy, acceptance of inequality between people. Collectivist society. The individualistic aspect of Indian society – the influence of Hinduism – is a personal responsibility for the life lived because it will impact further rebirths. A determined society. The importance of visual representation of success and power (brightness, branding, demonstration). At the same time, it is a spiritual country with diverse worldviews and philosophical systems. One of the oldest cultures in the world. Recognition of the world's imperfections, tolerance, especially religious tolerance. High flexibility in observing laws and rules. The slogan: "Nothing is impossible if you know how to adapt". The concept of "karma" dominates in religious and philosophical thought. There are many truths. They depend on the seeker of truth. Social norms restrain them.

Source: Hofstede (2024)

This study further investigates the interdependent relationship between performing arts and cultural identity through an in-depth analysis of the works of Ukrainian artists Oleksandra Koltsova and Oleksii Voitenko. As illustrated in Table 2, their artistic journeys exemplify how the performing arts reflect and actively shape and redefine cultural identity. Koltsova's work, for instance, underscores the reclamation and reinterpretation of Ukrainian cultural heritage in the contemporary music scene, demonstrating how artists utilise music to assert and reinforce national identity amidst ongoing socio-political changes. Meanwhile, Voitenko's approach highlights the shifting perception of music as a medium for identity formation, where artistic

expression evolves in response to cultural and external influences. This case study provides valuable insights into how cultural contexts and external pressures contribute to developing and articulating artistic identity.

Table 2 Influences on cultural identity (based on an interview with Oleksii Voitenko and a post by Oleksandra Koltsova).

Oleksandra Koltsova	Oleksii Voitenko
For an artist, creativity represents an identity that could not or cannot be expressed by other means. Music is not entertainment but a reflection of the worldview. Ukraine is undergoing global transformational changes from “Tsoi lived” to “Stus is alive”. Culture means identity. We do not want to belong to the Soviet or Russian past. We seek to reestablish a connection with our European roots, for example, through baroque culture, modernism, and contemporary music. Personal transformation – being a Soviet child – in adulthood, I regain my identity through literature, religion, and fine arts. Artists who have worked in the Russian-language cultural space are massively translating their songs into Ukrainian, giving them a new emotional meaning. Young people are the driving force behind the cultural revival. Talent shows, tours abroad, exhibitions, and media presence are essential. Children's content is of great importance. Drawing young people's attention to identity through culture	Music is a specific substance. Without understanding it, a comfortable perception is hardly possible. Music leaves a "trace" in the listener's memory, regardless of his or her desire. The sense of music becomes available only with time. It is helpful for a composer to listen to his or her work "from the third person" for an unbiased assessment. It is also practical to listen "from the first person" – to put oneself "in Beethoven's shoes". Musical identity has age-specific features – each period of life has its musical preferences. Music interpretation by composer and performer is a component of personal growth.

Source: Koltsova (2023); Shupyk (2020).

The findings of this research align with Adorno's (1988) perspective on the role of art in reflecting and shaping societal structures. Adorno argues that art, particularly music, is a social phenomenon that mirrors a society's underlying cultural tensions and ideologies. Similarly, the comparative analysis in this study demonstrates how cultural identity is not static but continually evolving through the influence of artistic performances. The diverse approaches to music and performance in countries like Brazil, India, and Ukraine confirm that performing arts is a platform for cultural negotiation, where identities are expressed and reconstructed.

The emphasis on cultural competence in music pedagogy resonates with DeNora's (2004) examination of music's role in everyday life. She underscores the importance of understanding the cultural context in musical expression to bridge cultural gaps and promote inclusivity. In light of these findings, incorporating cultural data from the 6D model into music pedagogy offers practical methods for fostering intercultural understanding. This aligns with Bennett and Bennett's (2002) integrative approach, which advocates for developing intercultural sensitivity through exposure to diverse cultural frameworks.

This research also expands on the work of Araújo (2000), who explored the interplay between Brazilian identity and musical performances. As examined through Koltsova and Voitenko's contributions, the Ukrainian case parallels Araújo's findings, illustrating how music and performance are dynamic tools for asserting national identity, especially in cultural transformation and resistance. By analysing these different cultural experiences, the study adds depth to understanding how performing arts influence and are influenced by cultural identity in various geopolitical and historical contexts.

Given the importance of the performing arts as part of the cultural heritage, it is necessary to consider the potential of music to influence the formation and development of cultural identity and its contribution to strengthening the country's economic potential. Commercial approaches to the cultural industry, the use of successful experiences of other countries and its adaptation to domestic realities, and a well-thought-out state cultural policy are the necessary components of creative cultural development as part of the holistic structure of society and society (Vytkalov, 2023). In a globalised world, when more powerful cultures may surround national culture, the threat of its acculturation or destruction is growing. Therefore, in order to preserve and develop one's own cultural identity, it is necessary to find in one's own culture those traditional elements that are preserved to the maximum extent possible, continue to be in active use and can contribute to the formation of a unique "cultural face" in a multicultural world (Sun & Sun, 2009).

Artists use art to express the difficulties faced by their nation, the stories of the people of their land, their struggles, sacrifices, and lives. Art, in general, and music, in particular, has no language; it is not tied to a region, country, time or space. However, it has the ability to evoke emotions, experiences, and reflections in an individual as well as in a group of people or nations (Rangneka, 2023). There are many examples of this in history: national anthems that evoke a sense of pride and shape civic identity, folk lullabies that soothe babies and promote healthy sleep. For instance, Araujo (2000) proves the vital role of music in the formation of Brazilian national identity and its consolidating effect in the XX century for Brazil as a country with a very diverse ethnic and cultural composition of population (Araújo, 2000). The other example of the perception of music in Nigeria is the one Nora (2004) mentions in his monograph. While he was recording one interview in July 1998, it started to rain. The researcher conducted impromptu interviews on "music in my life" with women. While sheltering from the rain in a street vendor stall, the scientist attracted the attention of another unexpected respondent. The market manager approached him and told him that in Nigeria, where he comes from, people understand what music is for; they understand its social and physiological power. In Africa, music is not just listened to. It is a part of life: songs with certain rhythms are sung while cooking,

and other musical rhythms are used to prepare for sleep. Meanwhile, in Britain's cold (relative to Africa) climate, people perceive music much more restrainedly, according to a market manager who unwittingly became a respondent of DeNora (2004).

For instance, it is crucial to mention the Indian actor and writer Girish Karnad (1938-2019), who, through a combination of music, theatre, acting, and reference to Indian mythology and archetypal images, created a symbiosis of interaction between his own cultural identity, interpreting cultural heritage, and demonstrating it to recipients (the audience). In his plays, he used universal sacred symbolic objects, such as fire and water, to construct bridges between the past and the present and awaken universal codes of cultural identity through cultural symbolism and archetypal images (Rashmi, 2023). Mondanaro, a physician and art therapy practitioner, suggests using music as cultural identity therapy. In particular, in New York City, where representatives of more than 100 ethnic groups reside and more than 800 spoken dialects are used, the cultural diversity is impressive. According to Mondanaro (2016), during hospitalisation, people who received music therapy based on their cultural identity (the author cites cases applied to patients of the Roma community, Orthodox Jews, Haitian/African American, Chinese and Latin American cultures), the indicators of psycho-emotional state, regardless of diagnosis, age and gender, were significantly better than without the combination of protocol therapy and music (Mondanaro, 2016).

We agree that "understanding the Other as a prerequisite for developing I is an important methodological reference point in understanding contemporary culture" (Vytkaľov, 2022). Intercultural dialogue often encounters difficulties based on differences in perception and interpretation of emotions, gestures, and behavioural norms. Shynkaruk (2018). In general, any culture has a deep symbolic content inherited from generation to generation through cultural meanings. Such meanings have two forms of manifestation – external and internal. Behavioural patterns in certain situations, such as dances, fine arts, language expressions, and community/diaspora gatherings, are considered external. In this context, the perception of external cultural meanings by carriers of other cultural traditions is also essential. Internal meanings are transmitted through external meanings and are perceived intuitively or mentally. These manifestations include ideas, values (principles of government, mythology, history of the nation, folklore, markers of self-identification), and worldview. This is especially noticeable in a multicultural environment. The ubiquity of a culture does not mean that all of its symbols are equally meaningful or accepted by all community members. People selectively use cultural symbols. This is especially true for different generations living in culturally diverse environments (Pylypiv, 2019). Moreover, in such a situation of multiculturalism, reflections come to the fore as the leading components of a personality that strives to develop and cognise internal psycho-emotional experiences for self-development (Mishchanchuk, 2019).

Musical activity combines the composer's creativity, performance and perception of a musical work into a system of musical culture. At the same time, a piece of music acts as a means of communication between people in society and self-immersion, self-reflection, and emotional perception of reality. Thus, interpreting a piece of music generally reflects the specifics of musical art. As Zlotnyk and Shulhina (2019) point out, the notes are not music for listeners. They acquire their communicative meaning precisely in the process of interpretation by the performer. Due to his or her professional skills and artistic experience, the performer can convey the composer's intentions to the audience. That is, we can observe the interrelation along the line of composer-performer-hearer. A teacher, a student, a researcher, and a critic are also in the orbit of this interaction (Zlotny, 2019). It is also necessary to develop artistic reflection for:

- awareness and importance of music as an art form;
- raising the level of professional skills (for performers);
- enriching the experience of performing arts and skills;
- deeper and more conscious understanding of the artistic work, and, accordingly, a higher level of self-control during performance for better conveying the meaning to the audience;
- development of an individual performance style;
- formation of a culture of communication with the audience;
- penetration into the depths of an artistic work positively affects the individual's spiritual development, shapes the aesthetic perception of art, and increases the possibility of its retransmission for recipients (Mishchanchuk, 2019).

The importance of artistic reflection in the performing arts is indirectly confirmed by the "consumers of the cultural product" themselves, that is, the audience. In particular, when remembering their impressions and emotions from visiting the opera, respondents told researchers about their incredible admiration for the characters and plot of the opera. The charisma and performing skills of the performers inspired faith in what they saw and heard on stage, empathy for the characters in their dramas and stories, and a "truth effect" was felt (O'neil, 2016).

Alzhniev and Osadcha (2018) investigate the use of musical ritual archetypes in the works of contemporary composers, emphasising their role in shaping cultural identity by reflecting and interpreting national symbols through music. They argue that archetypes serve not only as a means of preserving cultural heritage but also as a way to adapt it to the modern context, thus reinforcing its relevance in an increasingly globalised world. This aligns with the theme of cultural identity in performing arts, as these archetypal symbols allow audiences to engage deeply with artistic interpretations, fostering a renewed sense of cultural awareness and continuity. Similarly, Araújo (2000) explores Brazilian musical performances as expressions of cultural

identity, where the fusion of national motifs and musical styles is both a medium for reinforcing national uniqueness and a bridge to cross-cultural integration. This dual role of cultural identity in the arts—preserving traditions while evolving through new interpretations—illustrates the dynamic influence of heritage on artistic expression.

Moreover, Pylypiv (2019) delves into the formation of cultural identity among Ukrainians in Canada, identifying archetypal cultural symbols as crucial elements in maintaining a distinct identity within a diasporic context. His work demonstrates how symbols and archetypes are potent tools for communities to anchor themselves in their heritage, even while adapting to new cultural environments. Mishchanchuk (2019) complements this perspective by examining the development of artistic reflection among future music teachers in Ukraine, noting that cultural identity and personal interpretation of national themes are integral to their professional growth and artistic expression. Additionally, Rashmi and Govind (2023) explore the use of mythic archetypes in the plays of Girish Karnad, emphasising how these archetypes reinforce cultural identity while allowing for reinterpretation within contemporary narratives. This collective body of work underlines the essential role of cultural identity in the performing arts, where archetypes and symbols preserve the past and inspire innovation, adaptation, and a deeper connection between performers and audiences.

The interpretation of a piece of music during the performance is directly influenced by the following factors: the performer, his or her level of professionalism, education, intelligence, and emotional state; the socio-cultural and historical circumstances in which the piece of music was created; how it was presented to the general public, what reputation it has in musical circles. Interpretation revitalises musical works, giving them a three-dimensional perception (Carrier, 1983). For the artist, his art is a means by which he demonstrates the history of his nation, its difficulties and achievements, ups and downs during historical development, struggles, defeats and victories, heroes, victims, and his identity through archetypes.

4. Future Perspectives

Integrating new technologies, particularly virtual reality and digital platforms, significantly reshaped cultural identity expression within the performing arts. VR allows for immersive experiences that enable artists to recreate and reinterpret cultural narratives that transcend geographical and temporal boundaries, offering audiences an innovative form of cultural engagement. However, globalisation poses substantial challenges in maintaining cultural authenticity, as the influx of global influences can dilute traditional elements. This dynamic compels contemporary artists, especially younger generations, to redefine and reconfigure cultural identities, balancing preservation with modernity.

The evolution of cultural archetypes, such as mythological and historical figures, plays a critical role in this creative process, providing artists with foundational symbols that can be adapted and reinterpreted in contemporary contexts. Moreover, performing arts continue to serve as a platform for promoting diversity and safeguarding cultural heritage, ensuring that the essence and uniqueness of cultural identities are celebrated and preserved for future generations despite the challenges of a globalised world.

5. Conclusion

Musical art is a carrier of specific emotional and figurative information. Musical art in the modern world demonstrates complex processes reflected both in innovative artistic forms and in the traditions and techniques developed over centuries and millennia that remain relevant in different parts of the world despite globalisation and expectations of levelling cultural differences and cultural acculturation.

The cultural identity of the performing arts is an essential factor that determines the perception, expression, and interpretation of artistic works. It is based on substantive archetypes that interact with the socio-cultural contexts of our time (Yung, 2018). Such a framework makes it possible to establish communication between the performer and the audience and to exert a valuable influence on its recipients.

In the context of rapid geopolitical changes, the performing arts should rely on established musical skill and traditions models and consider the specifics of cultural diversity and cultural differences in various countries. Such knowledge is essential for music educators, cultural diplomats, anthropologists, sociologists, psychologists, people in business, and politicians. Understanding cultural diversity and the ability to work in this environment is one of the critical skills of our time.

In many cultures, music has become of paramount importance for both cultural identity and everyday practices.

Ethical Considerations

Not applicable.

Conflict of Interest

The authors declare no conflicts of interest.

Funding

This research did not receive any financial support.

References

- Adorno, T. (2002). *Aesthetics Theory* (P. Tarashchuk, Trans.). Kyiv: Osnovy. https://shron1.chtyvo.org.ua/Adorno_Teodor/Teoriia_estetyky.pdf Accessed on September 17, 2024.
- Adorno, T. W. (1988). *Introduction to the Sociology of Music*. New York: The Seabury Press. <https://www.scribd.com/document/198289719/Adorno-Introduction-to-the-Sociology-of-Music-merged> Accessed on September 17, 2024.
- Alzhniev, Y., & Osadcha, V. (2018). Some peculiarities of using musical ritual archetypes in works of contemporary composers. *World Science*, 2(30), 38-42. <https://doi.org/10.37468/12345>
- Araújo, S. (2000). Brazilian identities and musical performances. *Diogenes*, 48(191), 115-125. <https://doi.org/10.1177/039219210004819110>
- Bennett, J. M., & Bennett, M. J. (2002). *Developing intercultural sensitivity: An integrative approach to global and domestic diversity*. The Diversity Symposium. Retrieved from <https://www.diversitycollegium.org/pdf2001/2001Bennettspaper.pdf> Accessed on September 17, 2024.
- Danylova, T. (2013). Overcoming the cultural differences: Parable as a means of intercultural dialogue. *Anthropological Measurements of Philosophical Research*, 3, 42-51. <https://doi.org/10.15802/ampr2013/14318>
- DeNora, T. (2004). *Music in Everyday Life*. Cambridge University Press. https://www.academia.edu/10056207/De_Nora_Music_in_Everyday_Life Accessed on September 17, 2024.
- Dowling, J. (2000). Theater and the arts: A personal reflection. *Daedalus*, 129(3), 293-305. <https://www.jstor.org/stable/20027656?seq=1> Accessed on September 17, 2024.
- Hills, M. D. (2002). Kluckhohn and Strodtbeck's values orientation theory. *Online Readings in Psychology and Culture*, 4(4). <https://doi.org/10.9707/2307-0919.1040>
- Hofstede, G. (1995). Multilevel research of human systems: Flowers, bouquets and gardens. *Human Systems Management*, 14, 207. <https://doi.org/10.3233/HSM-1995-14304>
- Koltsova, O. (2023). *How to make music one of the foundations of national identity*. LB.UA, August 21. https://lb.ua/blog/oleksandra_koltsova/571131_yak_zrobiti_muziku_odniieyu_z_osnov.html Accessed on September 17, 2024.
- Levy, J. (2005). Reflections on how the theatre teaches. *The Journal of Aesthetic Education*, 39(4), 20-30. <https://doi.org/10.1353/jae.2005.0042>
- Minkov, M. (2012). *Cross-cultural Analysis: The Science and Art of Comparing the World's Modern Societies and their Cultures*. SAGE Publications. https://books.google.com.ua/books?hl=uk&lr=&id=Ww9zAwAAQBAJ&oi=fnd&pg=PP1&dq=Crosscultural+Analysis+Minkov&ots=bztH0mmdUN&sig=R12QS6gZOurPyLhkCG39SWO4KEQ&redir_esc=y#v=onepage&q=Cross-cultural%20Analysis%20Minkov&f=false Accessed on September 17, 2024.
- Mishchanchuk, V. (2019). Development of artistic reflection of future music teachers in the process of music performance training. *Scientific Notes. Series: Pedagogical Sciences*, 176, 188-192. <https://cusu.edu.ua/ua/arkhiv-publikatsii/568-general-information/naukovi-chasopysy-tdpu/pedahohichni-nauky/publikatsii/9732-rozvytok-mystetskoyi-refleksiyi-maybutnikh-uchyteliv-muzychnoho-mystetstva-v-protsesi-muzychno-vykonavskoyi-pidhotovky> (accessed July 10, 2024). Accessed on September 17, 2024.
- Mondanaro, J. (2016). Multiculturally focused medical music psychotherapy in affirming identity to facilitate optimal coping during hospitalisation. *Music Therapy Perspectives*, 34(2), 1-7. <https://doi.org/10.1093/mtp/miw019>
- Narayan, A. D. (2010). *Expression of Cultural Identity through Arts*. VDM Verlag Dr. Müller. https://www.academia.edu/43991937/Expression_of_Cultural_Identity_through_Arts Accessed on September 17, 2024.
- O'Neill, S., Edelman, J., & Sloboda, J. (2016). Opera and emotion: The cultural value of attendance for the highly engaged. *Participations. Journal of Audience & Reception Studies*, 13(1), 24-50. https://www.researchgate.net/publication/303644480_Opera_and_emotion_The_cultural_value_of_attendance_for_the_highly_engaged Accessed on September 17, 2024.
- Pylypiv, V. (2019). Archetypal cultural symbols and the formation of cultural identity of Ukrainians in Canada: To the problem statement. *Bulletin of the National Academy of Leadership Personnel in Culture and Arts*, 1, 190-194. <https://doi.org/10.32461/2226-3209.1.2019.166907>
- Pylypiv, V. (2020). Identity and symbols in the cultural space of the human being. In M. Poplavskyi, K. Kyrilenko, & V. Pylypiv (Eds.), *Social and Cultural Imperatives of the Modern Society Development* (pp. 32-46). Lviv-Toruń: Liha-Pres. <https://doi.org/10.36059/978-966-397-204-6/32-46>
- Rangnekar, S. (2023). *Role of cultural identity in arts*. Medium, June 13. <https://medium.com/@samruddhirangnekar03/role-of-cultural-identity-in-arts-9a78996c914> Accessed on September 17, 2024.
- Rashmi, & Govind, B. (2023). Exploring mythic archetypes and cultural identity in the plays of Girish Karnad. *International Journal of Language, Literature and Culture*, 3(4), 25-28. <https://doi.org/10.22161/ijllc.3.4.4>
- Scholokova, O. (2019). Formation of national-cultural identity of students as a problem of art pedagogy. *Scientific Notes. Series: Pedagogical Sciences*, 152, 63-68. <https://cusu.edu.ua/ua/arkhiv-publikatsii/568-general-information/naukovi-chasopysy-tdpu/pedahohichni-nauky/publikatsii/9827-vipusk-152-2017> Accessed on September 17, 2024.
- Shupyk, A. (2020). Oleksii Voitenko: Music as identity. *Cultural Project Journal*, October 9. <https://culturalproject.org/journal/tpost/z2evvj3rm1-oleksi-voitenko-muzika-yak-dentichnst> Accessed on September 17, 2024.
- Shynkaruk, S., Salata, H., & Danylova, T. (2018). Dialogue of cultures: E. Hall and F. Kluckhohn. *National Academy of Managerial Staff of Culture and Arts Herald*, 3, 128-133. <https://doi.org/10.32461/2226-3209.3.2018.147319>
- Sun, H., & Sun, W. (2009). Performing arts and cultural identity in the era of interculturalism. *The Drama Review*, 53(2), 7-11. <https://doi.org/10.1162/dram.2009.53.2.7>
- Synysia, A. (2022). Pragmatic foundations of religious experience in Wittgenstein's philosophy. *Philosophy*, 1, XXXI. <https://philosophy.azbuki.bg/philosophy/sadarzhanie-na-sp-pedagogika-2022/sp-filosofiya-knizhka-1-2022-godina-xxxi> Accessed on September 17, 2024.
- The 6-D Model of National Culture (2024). Geert Hofstede. <https://geerthofstede.com/culture-geert-hofstede-gert-jan-hofstede/6d-model-of-national-culture/> Accessed on September 17, 2024.



- Vytkaľov, S., Petrova, I., Skoryk, A., Honcharova, O., Vytkaľov, V., & Antipina, I. (2023). Establishment of cultural industries in Ukraine: Implementation of foreign practices. *Journal of Law and Sustainable Development*, 11(3), e813, 1-15. <https://doi.org/10.55908/sdgs.v11i3.813>
- Vytkaľov, S., Smyrna, L., Petrova, I., Skoryk, A., & Goncharova, O. (2022). The image of the other in the cultural practices of modernity. *Filosofiya-Philosophy Journal*, 31(1), 19-29. <https://doi.org/10.53656/phil2022-01-02>
- Williams-Burnett, N. J., & Skinner, H. (2017). Critical reflections on performing arts impact evaluations. *Arts and the Market*, 7(1), 32-50. <https://doi.org/10.1108/AAM-11-2015-0017>
- Yung, K. G. (2018). *Archetypes and the Collective Unconscious* (K. Kotiuk, Trans.; O. Feshovets, Ed.). 2nd ed. Lviv: Astrolabiia. https://books.google.com.ua/books?id=cyHTDwAAQBAJ&pg=PA11&hl=uk&source=gbs_toc_r&cad=1#v=onepage&q&f=false Accessed on September 17, 2024.
- Zlotnyk, A., & Shulhina, V. (2019). Communicative functions of artistic communication in music art. *Scientific Notes of Ternopil National Pedagogical University named after V. Hnatiuk. Series: Art Studies*, 1(40), 28-34.