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**Andriy Nahachewsky,  
*Ukrainian Dance: A Cross-Cultural  
Approach*, McFarland & Company,  
Jefferson, North Carolina, and  
London, 2012, pp. 268\***

Over the past years, there has been a growing interest in dance studies as a scholarly discipline. Most dance scholars all over the world are making efforts to improve and develop the discipline within their dedicated academic work, and by gathering together within international societies, such as the Congress in Dance Research (CORD), the Society for Dance Research (SDR) or the Study Group on Ethnochoreology of the International Council for Traditional Music (ICTM). Even though some of these societies of dance scholars publish specialized journals about dance (such are *Dance Research Journal* or *Dance Research*) or are actively engaged in publishing the congress proceedings, the production of methodologically elaborated books about dance are still quite rare. An-

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driy Nahachewsky's *Ukrainian Dance: A Cross-Cultural Approach* not only overcomes this deficiency, it is also a quite original contribution to the development of many terminological and conceptual issues in the study of ethnic/national dance.

Thanks to his great experience as a performer, choreographer, adjudicator, and historian of Ukrainian dance for over forty years in Canada (he works at the University of Alberta in Edmonton), but has also done so in many other countries (Ukraine, the United States, Brazil, the former Yugoslavia and Slovakia), Andriy Nahachewsky considers all the forms of Ukrainian dance in a broad geographical and historical perspective. In the aim of a gradual, reasonable and comprehensive presentation, the author concentrates the book chapters, successively, on basic questions concerning dance: who, what, where, why, when and how.

The first three chapters are devoted to the basic terminological and conceptual matters. Starting from the fundamental ontological question 'What is Dance?' Nahachewsky distinctly expresses his holistic approach to dance through defining it as the form, context, and meaning of the activity. Articulating the main purposes for dancing, Nahachewsky sets apart and elaborates four basic dance categories: ritual dance, recreational dance, art dance and ethnic/national dance. The possible overlapping of these categories is explained as a consequence of 'the complex, multidimensional reality of human cultural experience' (23).

Focusing on the last category and trying to (re)define and untangle the problematic definitions of ethnic/peasant/folk/vernacular/traditional/national/spectacular