

SUMMARIES

Ivanytskyi Anatoliy. Ritual Musical Folklore of the Middle Over Dnipro Lands. The article is written after the materials of the collection *Ukrainian Musical Folklore of the Middle Over Dnipro Lands* compiled by Anatoliy Ivanytskyi.

The Middle Over Dnipro Lands represent the integral characteristics of Ukrainian folklore tradition. On Right-Bank Ukraine, they bear resemblance with Eastern Podillia, while on the Left-Bank Lands — spread, without essential distinctions, to Slobozhanshchyna.

The songs within the limits of regions are arranged according to the calendar: winter, spring, and summer. Wedding was celebrated mainly in autumn, after finishing labour agricultural year. The majority of the ritual songs have been recorded from the women of older generation.

Since the late Middle Ages, ritual singing has perceptibly lost its former magic component. The swing of folk melodies is still the base of composition from Neolithic till nowadays. The tradition is based upon the whole row of principles adopted through the ages, such as narrow range of melodies, intonation variability of the degrees of mode, connection with certain speech prosody, discreteness of melody (the latter being the factor of seriation — variant repeating of tuneful intonations).

The folklore of the Middle Over Dnipro Lands has its peculiarities. To the south of Chernihivshchyna along the Dnipro River, the traditional *koliadky* (Christmas carols), *vesnianky* (spring songs), and summer (Kupala, St. Peter's fast, and harvest-related) songs slowly decrease in prevalence. The biblical themes grow in dominance in *koliadky* there. There are no *vesnianky* (spring songs) on Dnipropetrovshchyna, which is the indication of late steppe settling by the emigrants from different regions of Kyivshchyna, Chernihivshchyna, Poltavshchyna, and Podillia. Wedding songs have steady continued to this day. On Kirovohradshchyna and Dnipropetrovshchyna, the polyphonic style with elements of three and four voices has developed in nuptial songs — more than on Kyivshchyna or Chernihivshchyna.

In his introductory article for the collection, Anatoliy Ivanytskyi examines the history of the region under consideration, the genre composition of folklore, the characteristic features of song culture, as well as presents critical and textual critical notes to the submitted materials. The book contains four indices — by rhythm-structure, genre, alphabet, and a list of collectors. In the previously published collection *Ukrainian Ritual Folklore of the Western Lands* (2012), the author raised the question of folklore genesis. *Ukrainian Musical Folklore of the Middle Over Dnipro Lands* — the collection in question — pursues the study of Ukrainian musical folk-ritual creation in historical and textual critical directions.

Keywords: the Middle Over Dnipro Lands, folklore, history, music.

Radenkovych Liubynko. Serbian Family Feast *Slava*. Serbian *slava* is a family calendar feast, which is annually celebrated on a given day, honouring a Christian saint who is the protector of a given family. In certain Serbian localities, all the families observing the same *slava* were considered kindred. While contracting a marriage, it allowed for a bridegroom and a bride not being descended from the families with celebration of the same *slava*. Different areas had different duration of *slava*, commonly one to three days, it could last longer though. Apart from family (domestic) *slava*, there exists a country, also known as church, *slava* as well.

The main feast's feature is the ritual cutting of *korovay* (round loaf) attended by the stable blessing locutions, as well as a ritual *slava* song, ceremonial wine potation and regaling in a host's home with his nearest and dearest being invited. *Korovay* at the *slava*, as its symbol, is kneaded and baked at home too if a family consists of single person or two elders who are unable to receive guests. *Slava korovay* (cross *korovay*, cross pie) is a round loaf of leavened dough kneaded out of wheat flour.

Slava is composed of several obligatory ritual actions, namely: *invitation*, *salutation* (*greeting on the occasion of a slava*), *thurifying*, *breaking the korovay*, *singing the slava songs*, *drinking the wine*, *enouncing the toasts*, and *seeing the guests home*. Ritual songs, while observing *slava*, (*slava* songs) were sung solely by men, it was men too who enounced the toasts to a host. People prepare to celebrate *slava* for a few months and offer the best foods and wines available to the guests.

In course of recent hundred and fifty years, a good few of articles about *slava* have been published. There are different opinions on its provenance: some state that *slava* has Christian origin, some point to its coming from the pre-Christian times, and some other assert that it appeared having influenced by the classical beliefs in a familiar — domestic lar (*lar familiaris*). The name *krсна slava* itself indicates that the thing is the sacrificial rite dedicated to *cross* — i.e., an idol, a cultic image, an artistic portrayal of a mythic ancestor.

Slava is often taken as a component of Serbian national identity. At the same time, it was formerly spread among other Balkan peoples as well. At the times of the wars, occupation and the Communist direction, despite the prohibitions and commands of the authorities, the Serbs have not denied their ancient feast.

Keywords: customs, family feast *slava*, Serbs.

Lysiuk Nataliya. Language Wars in 2014. The paper focuses on the language games widespread in Ukraine during 2014. These games are considered as a genre variety of modern urban folklore, which genealogy is rooted in the archaic folk culture. In this connection, there mentioned their such folkloric features as anonymity and collective creation, repeated

recreation, variation and improvisation, functionality and inclusivity, and there also revealed the differences in their content from the author's language games that function in the elite culture.

The author describes the present verbal (paronomasia, anagrams, truncation, neologisms, and antonyms) and visual proper (strictly speaking — graphic and spelling), and by the way the mixed, types of modern language games and the methods of their creation. The games with abbreviations are distinguished separately. It is concluded that the language games as a folklore genre have become a tool for creation of dysphemisms belonging to the lexicon of hate speech as a part of the anthropology of protest, as well as the euphemisms serving for the substitution of too vulgar expressions.

The public attitude to hate speech in different periods of development of our society, especially at the times of global crises, has been also analyzed here.

A particular emphasis is placed on the diversity of functions of language games in the modern protest culture. The modeling function of modern language games serves for creating a political anti-myth, so they become the means of defamation of some people, social groups and phenomena. The political function is to verbalize a political conflict; therefore these games develop into the verbal duels that should be considered as peculiar presage of physical collisions while serving as a demonstration of the political positions and the ideological principles of people. Following the traditions of *folk humour culture*, these games prove to be a peculiar revolt against the elite culture and the official language, a form of resistance to the state system. The identification and delimitation functions consist in identifying a person with his political adherents while dissociating himself from his antagonists. The psychotherapeutic function allows people to free themselves from emotional negativity through these symbolic forms. The magic (eschrologic) function as an analogue of primitive rituals of exorcism means an appeal to the supernatural forces in order to compel their assistance to get rid of all current misfortunes. Altogether, the 2014 language wars got a bright political colouring becoming a form of protest against the regime and the enemies of the Motherland.

Keywords: language games, post-folklore, hate speech, dysphemism, function, anthropology of protest.

Ponomar Liudmyla. Sign Function of Clothes in the Mid-XXth — Early XXIst Centuries Ukrainian Ritual Culture: Manifestations of Local Traditions (After the Expeditionary Materials). The article considers the sign function of folk clothes, traditional women's dresses from different regions of Ukraine. The local traditions and customs through the first half of the XXth — early XXIst centuries are reflected on the basis of field materials. Noticeable are the durability of tradition and series of changes. A considerable attention is paid to the use of clothes in the 1950s—1960s folk culture, above all — in wedding ceremonies, regardless of disappearance of a number of its functions. The symbolic role at wedding was performed both the certain types of clothes (shirts, hats) and the whole attire. The article throws light upon the local traditions related to methods of tying women's scarves on head on Polissia, Podillia, and Kyivshchyna. The material is submitted on basis of examples of specific functions of women's clothes and headgears presented in context of the system of related beliefs. The text describes the disappearance and change of tradition of folk attire wearing, as well as the folk costume symbolism. Folk costume as one of a few traditional culture elements keeps on existing until now. It continues to accompany the inhabitants of Ukraine during their important family festivities as well as the ceremonies of regional and national dimensions. Folk costume is treated as a value, a carrier of cultural information and identity.

Keywords: folk costume, sign function, women's headgears, tradition.

Rusinova Tamara. Traditional Nourishment of *Polishchuky*: A Historiographical Aspect.

The Ukrainian traditional nourishment has its own peculiarities based on territorial belonging. In the course of time, these features are being diluted and integrated into the space. However, in the present, under the conditions when public interest in history of its culture gets increased, the traditions of Ukrainian cuisine are subject to careful attention not only of experts and scholars, but also the wide community.

The purpose of this research is to examine various aspects of folk preferences, among which one can consider the dishes of seasonal calendar holidays and the dishes of family celebrations as the most important ones.

Separately in the article are shown the interrelations of traditional nourishment and rituals by way of example of the *Polishchuky* (Woodlanders) alimentation. This collation is the novelty of the study whose main task is a comparative characterization of the features of dishes of specific Polissia localities and their place in general Ukrainian cultural and everyday context.

Transformation of traditionality and rituals is examined in historical context over the period since the second quarter of the XIXth century till the present.

While developing the presented scientific topic the author has applied the whole set of modes and scientific methods — the empirical level based on the author's professional experience has been synthesized into the method of theoretical research. The systematic and purposeful studying of the topic enables affirming that there have been used the methods of observation and comparison for detecting generality or inherence of a subject of research.

The analysis and synthesis modes permitted the author to find out linking the distinctions in the nourishment traditions of Polissia's certain geographic areas into single essential aspect of Ukrainian culture.

The generalization method was applied at the last stage of scientific research.

Taking into account the importance of development of the Ukrainian culture in all its dimensions and manifestations, the topic under study is not only of narrow theoretical interest. It has also a practical value that can be widely used in many spheres of modern Ukrainian cultural life.

Keywords: scientific sources, programmes-questionnaires, food, bread, round loaf, pies, porridge, ritual dishes, everyday meal, traditional nourishment.

Nazarenko Liudmyla. Forming of Poltavshchyna Unglazed Tile Collection in Fund Collection of the National Museum of Folk Architecture and Folkways of Ukraine. Fictility on Poltavshchyna has developed since the far-off days — the presence of potters in such towns as Hadiach, Zinkiv, Lohvytsia, Opishnia has been recorded by researchers in the times of Vyshnevetskyi (first half of the XVIIth century). The flourishing of ceramic production, tile in particular, on Poltavshchyna falls on the late XVIIth century. At that time terracotta tile was used by the well-off part of population for its stove decoration, and after a while, in the XVIIIth century, poor peasantry also applied tile for this purpose. Later, in the XIXth century, almost every hut had a tiled stove — a real interior decoration. During this period, there worked 332 brickyards, 5 tile factories and 27 potteries in Poltava Province.

The acquisition of the Poltavshchyna unglazed tile was launched in 1973. The collection's forming process is still in progress. As of today, the fund's collection, which includes the wares from many pottery centres well-known not only in Ukraine but also worldwide numbers 257 units of storage. Through 1969–2013, the scholars conducted 115 expeditions. The area of survey and study spread to Myrhorod, Zinkiv, Novi Sanzhary Hadiach, Shyshaky, and Kobeliaky districts noted for their pottery centres. It is these areas of Poltavshchyna that have enriched the general tile collection with valuable factual materials. The collection of Poltavshchyna unglazed tile and the expeditionary materials give an idea of types and kinds of the late XVIIth–XXth centuries tile which used for the tiling of the stoves in this region. The museum's exposition includes two stoves coated with Poltavshchyna unglazed tile — in the hut from the village of Leliukhivka (Novi Sanzhary District), and in the hut from the village of Bobrivnyk (Zinkiv District).

The collection gathered by the National Museum of Folk Architecture and Folkways of Ukraine is a significant contribution to the general museum and cultural heritage of Ukraine. Its value is unquestioned among modern scholars who have partly covered its scope in their works and will go on processing the spacious factual and informative material accumulated in the Museum's storerooms.

Keywords: Poltavshchyna, unglazed tile, funds, collection.

Polek (Momot) Tina. Here I am from Village, and There I am from Town: Identity Features of Rural Migrants in Post-Soviet Ukraine. The article deals with the characteristics of young rural migrants' identity. Taking into consideration the increasing migration of rural youth to cities and the consequent changes in urban environment, the data on self-determination of newcomers acquires a special topicality for understanding the development prospects of urban culture.

The materials, received via questionnaires and in-depth interviews, permit distinguishing the types of identity typical of young migrants: rural, urban, dual, and situational. In the issue of conducting the survey, it has been found out that most visitors prefer dual and situational identities. The majority of migrants do not account themselves citizens, and even after a long period of living in city give preference to the type of identity which is most advantageous at a certain moment. It has been also observed that both migrants and native citizens lack a distinct conception of the attributes of a city dweller. Most respondents believe that a citizen is a person who was born in city or lived in the city for some time. At the same time, the vision of a citizen by native city residents considerably differs from its migrants' perception and presupposes the presence of a *sensation of city, a spirit of city* and so forth. In our opinion, the definition of a citizen is impossible without application of binary opposition *city / village*, and therefore the main tokens of a citizen are the absence of regular contacts with countryside and no alternative variants of identity.

Keywords: identity, dual identity, situational identity, citizen.

Hanus Dzvenyslava. Traditional Magic in Birth Rituals of the Western Ukrainian Borderland in Works of the XIXth–XXIst Centuries Researchers. A pleiad of the Ukrainian and foreign ethnologists have studied the birth rituals of population of the Western Ukrainian borderland. The study was launched in the early XIXth century when I. Liubich-Chervinskyi and V. Pol gave the descriptions of folk culture. In the 1930–1940s, the ethnographic research of the borderland was associated with the activities of the society *Ruska Triytsia* (I. Vahylevych). A more comprehensive study of the borderland culture began in the late decades of the XIXth — early XXth centuries in the papers of I. Kopernitskyi, S. Rokossovskaya, A. Levytskyi, M. Teodorovych, and D. Lepkyi. The particularly vigorous activities were concentrated by ethnographers at the established T. Shevchenko Scientific Society in Lviv (SSC) (1892), and since 1898 — within the Ethnographical Committee set up under the SSC. The magical beliefs of birth rituals can be found in the publications by I. Franko, V. Okhrymovych, Yu. Zhatkovych, M. Derlytsia, and I. Kolessa. In the 1920–1930s, the birth rites were studied by V. Kravchenko, Ya. Pasternak, P. Bohatyriov, Ya. Falkovskyi, and V. Pashnytskyi.

In the Soviet period, as a result of the policy of totalitarian regime, there endured an artificial suspension of the studies of the population's culture peculiarities that has led to simplification of a great deal of traditions and rituals.

The revival of ethnographical research of the Ukrainian rituals came about with the appearance of the paper of N. Havryliuk. V. Borysenko and O. Boriak played an important role in studying the birth rites.

The investigation of historical and ethnographical regions of the Ukrainian borderland is still actively done by virtue of the works of L. Savchyn, O. Kondratovych, R. Huziy, L. Horoshko, Z. Nebesna, I. Nesen, and Ye. Hayova.

A number of data rich in content about magical beliefs and rituals are presented in the publications covering various aspects of birth rituals. The works of S. Hvozdevych, S. Pakholok, and I. Hilevych should be emphasized among them.

The birth rituals of the Ukrainians being nowadays beyond the national borders are considered in the publications of N. Varkhol, Yo. Varkhol, M. Mushynka (Priashivshchyna, Slovakia), V. Borysenko, and I. Ihnatiuk (Pidliashshia).

Keywords: historiography, Western Ukrainian borderland, birth rituals,