

SUMMARIES

Serhiychuk Volodymyr. A Sublime Patriarch and a Prominent Ukrainian (On the Occasion of the 150th Anniversary of Birthday of Andrey Sheptytskyi). Among those who particularly, in a practical way, served in the XXth century in the field of revival of Ukrainian people's spirituality and nationality, the stature of the Metropolitan Archbishop Andrey Sheptytskyi is taken as especially significant. Born on July 29, 1865 in the polonized family, he already in his youth made aware of the necessity to revert to Ukrainianhood and accomplished it through conversion to the Greek Catholic faith. Having risen from the ranks of an ordinary monk to the head of the Ukrainian Greek Catholic Church, His Eminence Andrey drove away all his life at our nation's securing its rightful place in global civilization process, and his influence in fulfilling this mission was enormous – thus, he was the highest authority in all the Ukrainian important issues.

Andrey Sheptytskyi always acted on behalf of the Ukrainian people, in the creative power of which he had faith since the beginning of his ministry to the Church and the nation, declaring in 1901 when being installed in the metropolitan office: *Our nation has not yet had its day, has not yet become degraded like some Western nations have. Our nation is full of vigour of great vitality; it's fresh and has a great futurity. By common efforts and genuine desire let us set our nation going from gloomy situation and put it in the place, which appertains to it among the nations.*

He was and remains to be a source of bright universe of virtues, a moral power and a national pride for the Ukrainians.

Keywords: Andrey Sheptytskyi, Ukrainian Greek Catholic Church, impact of a personality on spiritual and national revival of his native people.

Borysenko Valentyna. Myth and Truth about 130 Nations in Ukraine. The article deals with the important issue of ethnic interaction of the Ukrainians with representatives of various ethnic communities. The NASU M. Rylskyi Institute of Art Studies, Folkloristics and Ethnology intends to deepen the research of ethno-cultural processes in the Ukrainian south-eastern regions, to investigate the issues of identity and to shed light in an unbiased manner on the problems of transformation of traditional culture and self-consciousness.

Ukraine, likewise other countries of the world, embraces on borderlands the mixed settlements, which formed at different historical periods and due to different reasons. Taking this fact into consideration, important are such main factors: geopolitical position of ethnical area, cultural and historical self-sameness of ethnical group, a religious factor, and, the most significant, truthful information on historical roots of each ethnical group, which had found itself in foreign ethnic environment. Up to the recent time, the falsified myth about *cradle of fraternal nations*, which acquired a special propagation in the XXth century and not yet completely refuted, has made itself felt. But the main point is that the anti-state mythology has begun actively revive since the obtainment of independence by Ukraine. Among the myths actively propagated by the anti-Ukrainian forces were the ones about *inferiority of Ukrainian culture*, about a tragic outcome resulted from the rupture of economic connections with Russia, but the main myth of 140 nations of Ukraine have become, so that to display the lack of rights of the indigenous nation on its native land. Owing to the media and textbooks, the myth on 140 nations and multinationality of Ukraine has gained such a prevalence, that up to now anyone will say this number, without a moment's thought on who are they, those 140 nations, where did they come from, since when do they dwell in Ukraine? Although the scholars (V. Naulko, V. Yevtukh, T. Yemets and others) persistently asserted in their works, that in Ukraine, after the 2001 census, besides 37,6 mil Ukrainians (77.8 %), there are the representatives of other 15 ethnic communities, by no means 140. Even recently the scholars convincingly wrote: *The historical experience and the specific status of Ukraine (or its parts) pertaining, by one or another part, to different ethno-political organisms give rise to asserting that the principles of inter-ethnic tolerance were inherent in its nature. In context of newest conditions, the thesis is being proved by numerous ethno-sociological studies* [Yevtukh V., Troshchynskyi V., Halushko K et al. *Ethno-national structure of the Ukrainian society* (reference book). – Kyiv, 2004].

15 above-mentioned communities live predominantly compactly: Hungarians, Romanians – in Transcarpathia, Romanians – in Chernivtsi Region, Greeks – in Donetsk Region (in Mariupol and adjacent 22 villages), Gagauz – in Odesa Region, Jews – mainly in Kyiv, Odesa, Kharkiv, and Dnipropetrovsk. The author has demonstrated concern for the provision of education and culture of all ethnic groups with from 0.5% to 0.1% of the population in Ukraine.

Who are those enigmatic *120 nations in addition*? More than 36 ethnic communities numbering 1 000 to 10 000 and dwelling, predominantly scattered, in Ukrainian cities, include: Koreans, Uzbeks, Mordvinians, Kazakhs, Latvians, Tajiks, Bashkir and some others. Nowhere in Ukraine are their compact habitations. There are mainly the migrants of the Soviet times, which have been sent to Ukraine to work and contracted the mixed marriages. The Soviet authorities displayed unflagging concern for diluting the Ukrainian nation with representatives of other ethnic groups. Ultimately, such tactics was characteristic of all empires. However, even for those representatives of national communities which live dispersed in Ukraine, there are cultural and educational centres and Sunday schools working. Their activities are promoted by local education authorities, national and cultural societies. The centres and Sunday schools teach Azerbaijani, Afghan (Pashto), Belarusian, Bulgarian, Armenian, Italian, Korean, Lithuanian, Moldovan, German, modern Greek, Polish, Tatar, Turkish, Czech, and Hebrew languages, as well as history, culture and traditions of ethnic communities.

So, it should be emphasized that in the world, there are no longer mono-ethnic countries, whose all residents, without exception, would be of the same nationality. The Ukrainians have proved their tolerance and hospitality to other, even not numerous ethnic groups.

Keywords: political mythology, statistics, Ukrainians, ethnic groups, interethnic concord, democracy.

Skliar Volodymyr. Modern Ukrainian Identity as an Outcome of the Stateless Past. The determinative feature of Ukrainianhood is the realization by it of its own identity, unity and self-sufficiency in linguistic, cultural and mental dimensions, as well as the understanding by it of the differences from other, foreign ethnic groups. That is, the perception of its own organic integrity, originality and self-sustainability, the interconnection of all generations of the Ukrainians. Despite of discontinuity of the Ukrainian state-making, losses of their own elite, ethnocide and genocide, each new generation of the Ukrainians brought forth a new elite, which proceeded to struggle for own statehood, for liberation from the rule of occupants-countries. Regardless of adverse conditions of statelessness, there also remained the continuity of ethnic and cultural traditions of Ukrainianhood.

Ukraine is a geopolitical space, where Ukrainianhood has formed and still exists. In spite of changes of the boundaries of Ukrainian ethnic territory modern Ukraine embodies the predominant majority of Ukrainian ethnic lands. Ukrainian space covers not only mainland Ukraine (the territory of modern Ukrainian state), but also Ukrainian ethnic lands that have remained to be a part of neighbouring countries. The national frontier of modern Ukraine does not coincide with the boundaries of Ukrainian ethnic territory, which was in the early XXth century and where at the time the Ukrainians outnumbered.

Modern Ukraine is not only a post-totalitarian but also a post-colonial country. Ethnic processes of the preceding period of statelessness still inertially influence the ethno-linguistic identity of modern Ukraine's population. The present ethno-linguistic situation in Ukraine is an immediate outcome of the tercentennial colonial policy of the Russian Empire, including its subsequent successor — the Soviet Union, being aimed at the absorption of Ukraine and Ukrainianhood by means of their assimilation.

The main result of these processes in Ukraine, first of all in urban environment, was de-Ukrainization. Its direct manifestation was the reduction of the share of the Ukrainians and the Ukrainian-speaking among the whole population. On the contrary, the fraction of the Russians and Russian-speaking population unceasingly increased. Such changes became the direct result of the Ukrainians' standing in Ukraine in the Soviet times as a massive ethnic group (subordinate majority), while the Russians — as a dominant minority. After the definition of American scholar R. A. Schermerhorn, the dominant status in a society may be occupied by both majority and minority. Under conditions of statelessness, a *minority group* can be dominant, while a majority occupies the subordinate position, that is, the latter is a *massive ethnic group*.

Thus, the Ukrainian identity and ethno-linguistic structure of modern Ukraine's population are still influenced by the outcomes of the stateless past. The study of ethno-linguistic processes in Ukraine remains to be very topical issue of Ukrainian ethnology. The research of Ukrainian identity of the past and present contributes to the realization of unity of all Ukrainianhood in time and space, as well as forwards to build actually independent and democratic Ukraine.

Keywords: Ukraine, Ukrainianhood, ethnology, Ukrainian identity, ethno-linguistic processes, the independence of Ukraine, imperial policy of Russia, inertial influences in time of statelessness.

Oliynyk Maryna. Ukrainian Menswear in the Urban Intelligentsia's Mode of Life in the Second Half of the XIXth - First Half of the XXth Centuries. The paper deals with the issue of presence of the Ukrainian menswear as an exponent of national identification and conscious civic stand in the life of the Ukrainian intelligentsia from 1860 to the early 1950s. The main source base was compounded of the materials from three museums dedicated to Mykola Lysenko, Panas Saksahanskyi, and Mykhaylo Starytskyi, being a part of the Museum of the Outstanding Figures of Ukrainian Culture (MOFUC) complex. The published materials on Ye. Chykalenko's life were also involved in the study. The families of M. Lysenko, M. Starytskyi, P. Saksahanskyi and Ye. Chykalenko were the representatives of nationally-conscious intelligentsia. Within the study, there have been selected 51 photos displaying the male traditional clothing and urban menswear which was made being inspired by folk aesthetics. There have been also worked up the written sources affording possibility of judging the role played by folk attire in the life of famous personalities. There has been investigated the presence of the Ukrainian menswear as an exponent of national identification in the life of the Ukrainian intelligentsia during mentioned period. From 1860 an up to the early 1900s, in circulation was the first variety of clothes used for creating an external image with the Ukrainian identification. It presented the traditional costume donned as both symbolic apparel and everyday garments, which was employed in private life. Since the late XIXth century, another variant had taken hold — one based on the combination of fancy urban suit with embroidered shirt, which fitted the basic artistic and constructive canons of folk costume. In the Soviet times, there arose the third variation of wear, which comprised the combination of classic urban suit with shirt of contemporary cut, decorated with embroidery, which was developed on the basis of conventional folk patterns.

Keywords: Ukrainian identification, traditional attire, urban suit.

Yarova Alina. Solar Symbols on the Chernihiv Podil Wooden Casing. Casing, or *nalychnyk* (outside frame), is a wooden plank, which is used for decorating the aperture of window or door. It can be smooth or supplemented by attached or

sawed-through pattern. In particular, in the district under study, carved casing is called *merzhyvo* (lace).

The embellished cases got a special extension on the territory of Left-Bank Ukraine. Quite a number of examples came to us from Chernihivshchyna and straight from Chernihiv proper.

Chernihiv Podil is an ancient part of Chernihiv that embraces the small districts of *Liskovytsia* and *Caucasia*; it is located to the left of the Homel Highway and Tolstoy Street. Wooden buildings in this portion of the city were erected at different times: most of them were built in the late XIXth – early to mid-XXth centuries, and some of them – in our time. A considerable part of houses are decorated with casing. A great many of its elements are duplicated, constituting a certain common complex, though the variety of ornaments and forms is very wide.

According to ethnographic data, there was a conception of window as an eye in ancient times. It symbolized a certain border between the world of house and that of street, so in order to protect a house from the effect of all that could assemble outside. Windows were protected by special signs, which were a kind of amulet for the house and those residing in it. Similar elements were also used for decorating the roofs, doors and porches. Ornamentation of dwellings was known as far back as the New Stone Age, to which discovered pictures of triangular gables and symbols of celestial bodies date.

Casing had not only decorative and symbolic, as well as protective, functions, but also a practical one – it defended a house from high winds and precipitation.

The form of ornament is also a reflection of an idea of universe. According to Borys Rybakov and some other scholars, the upper part could symbolize, after some ancient Slavic beliefs, a two-level Heaven – the *firmament* and the *heavens*. The lower part symbolized the earth. Along with outer planks, the cases could be associated with the four corners of the earth.

Quite continual elements in decorating the cases are the symbols of celestial spheres – solar signs. Celestial bodies have been long ago endowed by people with great importance. In ancient times they were regarded as one family. Sun was considered the king of heaven, Moon – as his brother, and the star – as their descendants. The symbols of celestial spheres are present on the most windows with casing which were under study.

Keywords: ornament, solar symbols, casing, rosette, gable.

Lenio Tayisa. Wedding Rites of the Transcarpathian Boykos in the Early XXIst Century. The study of regional / local Transcarpathian Boyko wedding rites of recent years of the XXIst century, as a link that ensures the persistence of tradition on the whole, is of great interest. A number of works of Soviet and post-Soviet period cover wedding ceremonies of the Transcarpathian Boykos as well. However, they shed light on the subject not enough comprehensively.

A *lehin* (lad) goes to *svatanky* (matchmaking) on Sunday or holidays, and only with his family, with telling his lass's family beforehand about it. Just as on the day of wedding, during the matchmaking buying and selling of the bride take place, since, according to a folk tradition, as soon as handshake and common vodka drinking happened, purchase and sale are considered to be done. Then there comes to an agreement about when exactly a wedding will pass. Three weeks before the wedding proper, the church announcements of coming marriage of newly married couple should necessarily occur. Weddings are not carried out while fasting, and for holding weddings actual are those days – Tuesday, Thursday, and Saturday (on Sundays weddings are not conducted as well).

On the eve before or on the day of wedding, the Transcarpathian Boykos prepare bridal attributes: periwinkle chaplets, *bogryydas* (in Hungarian – nuptial flowers), *kurahow* (wedding banner), and also bake wedding loaves of bread [*korovays* (round loaves), *kruchenyks* (twisted kalaches), or *verchenyks* (revolved kalaches)]. All the ritual actions are performed accompanied by *ladkannia* (a variety of nuptial singing), or *kolomyykas* (folk dances and songs). A bridal veil (*bilylo*) is prepared by the bride's mother, while the groom procures wedding rings, a bouquet of flowers and, at his will, the bride's wedding-dress. The fiancée prepares the gifts: for her bridegroom – a shirt (embroidered or white), for his relatives – over the range from towels to gold adornments. The groom's mother, at her will, also gives her future daughter-in-law gold jewellery (mentioned by all respondents).

On the day of the wedding, the ceremonies of bidding farewell (*proshcha*) and blessing the fiancée / fiancé take place, as they did in the past, in the houses of both the bride and the groom. The matchmaker asks the Lord God for blessing the solemnity and the betrothed. It is the moment from which a chaplet with a veil acquires a symbolic meaning of crown. The matchmaker alternately appeals to the relatives that they may bless the *koruna*, as well as the bride / groom. Later occurs *zatantsiovuvannia svalby* (dancing of wedding), which is characteristic of the Carpathian region. The matchmaker tests the physical abilities of the bride / groom (for the purpose of detecting deficiencies – whether she / he is hobbled or not) – that is, he invites the bride / groom, her / his father and mother, her bridesmaids / his best men to the dance, and hands *bogryyda* to the bride / groom for her / his first dance, and also puts *borryydas* in the bosoms of bridesmaids / best men and other attendants by turns. Likewise, every musician is loaded with the flowers made out of coloured paper. The bride dresses the matchmaker with a towel (bought with the inscription *Matchmaker*) over his shoulder. Participants sit down to a regale, and then the groom's wedding procession betakes itself for the bride.

The bride has a stretched tape twisted out of variegated paper across the road, called *sparda*. All gather at the gate. There occurs the rite of *uniting the newly married couple*, in course of which the bride is thrice substituted. By the house, the engaged

couple is received by the bride's mother, who gives them a taste of honeyed water from a spoon, thereupon an immediate female relative strews grains and sweets over them. After a while, everyone bends his steps to church wedding ceremony, then — to registry office and restaurant, where the treble musicians change their instruments and repertoire and become variety performers.

Long after midnight takes place the present-giving of the newly married couple. The matchmaker, having started from the first bridesmaid, alternately raises funds from all the attendants, while announcing the names of those who have thrown the largest amount. Towards morning the *dance of the bride* takes place. Those who wish are dancing with the bride by turns, and throw money into the matchmaker's basket. Every time the matchmaker exclaims: *Whose bride is she?* — *She's sold*. The last dancing person is the bridegroom. Then, the ritual of dressing the bride with a female headgear — a *molodychennia* (making of a young married woman) — comes about: the groom removes the veil from her, and the matchmaker ties the bride's head with a white kerchief (after her having not allowed three times). The bride takes off the *bogryyda* from the groom's breast. On the next day happens *vidhoshchuvannia* (postnuptial continuation and completion of regale).

In the early XXIst century, the wedding rites of the Transcarpathian Boykos lost in a great measure their religious and magical content while acquiring rather entertaining and playing character. The preservation of the tradition largely depends on the matchmakers invited to conduct espousals, upon their knack for successfully uniting a local tradition with the present-day needs of people. Yet, we can state that in the first decade of the XXIst century noticeable is the preservation, by the Boykos in Transcarpathia, of wedding's basic regional / local variations and structural elements, which are recorded in the XXth century.

Keywords: wedding ceremony, Transcarpathian boyky, *ladkannia*.

Serhiychuk Hryhoriy. Ukrainian Necropolis of Moscow (Towards Raising the Problem). Due to ideological reasons, the studies of the necropoleis of outstanding Ukrainian in the Soviet times was impeded. A matter of particular difficulty was researching the burial places outside Ukraine. At the present time, such studies are urgent in view of problematic character of preserving a lot of graves. The article pays heed to studying the Ukrainian graves in Moscow and its outskirts, which require systematic research. There is a consideration of the Ukrainian burial places in ancient monasteries, which began to appear since the XVIth century owing to removal of many cultural workers to Moscow. There is a presentation of the list of the Ukrainian graves in the most prestigious Moscow cemeteries: beside the Kremlin wall and in the Novodivochyi Convent. Near the Kremlin wall buried are General Secretaries of the Central Committee of the Communist Party of the Soviet Union, marshals, astronauts, scientists, revolutionary leaders and others of Ukrainian descent. Known is also the detailed list of the Ukrainians famous in various fields of activities who are buried in the cemetery of the Novodivochyi Convent.

Keywords: necropolis studies, Ukrainian necropolis, monasteries of Moscow, the Kremlin wall, the Novodivochyi Convent.