

SUMMARIES

TRADITIONS AND INNOVATIONS IN THE FIELD OF ETHNOCULTURE

Heorhii Kozholianko

TRADITIONAL NUPTIAL RITES OF THE UKRAINIANS (Bukovyna Wedding)

The article examines the traditional bridal rites of the Ukrainians from pre-Christian period up to these days by way of example of the Bukovyna wedding.

Ukrainian wedding ceremony originated on the basis of ancient pre-Christian and old-Rus ones at that time when there was no even a hint of a marriage by Christian tradition since that form of church influence on family life of the Ukrainians gained a foothold only in the XIXth century. And the evidences of that are certain similar portions of wedding, the similarities of many ceremonies, content and composition of nuptial ritual titles, importance attached to performance of wedding ceremonies by the ancient Ukrainians.

In ancient times, church wedding ceremony – a consecration of marriage – took place close to the sacred trees in the groves – in the places of worship sacrifices.

In times of yore, marriage began with preparing the wreaths for a bridegroom and a bride. The bridegroom's wreath was made out of leaves of tree (usually, an oak or a willow), and the bride's – out of bunches of viburnum (if a wedding occurred in summer or fall), or from its blossom (when a wedding was in spring).

In ancient times, the rite of betrothal was held by a senior and respected member of a family or a kin. It was this rite that resulted in a public, formal (with involvement of witnesses – members of community and kindred) announcement of marriage. From that moment the breakage of tentative agreement (since sending the matchmakers) about the marriage became complicated and required both a public apology and a compensation in form of making the amends for denouncement of engagement agreement.

As for Christian church marriage, the actions of central wedding day in most of the Bukovyna inhabited localities were conducted on Saturday or Sunday. Only weddings in the Carpathian Mountains in the XIXth and first half of the XXth centuries lasted from Wednesday to Sunday. The first day of marriage could be Wednesday, Friday or Saturday.

On the Western Ukrainian terrains the church wedding ceremony as an obligatory element of marriage rituals became consolidated only in the late medieval period (XVIIth–XVIIIth centuries). Formerly, the church wedding had not been institutionalized and had considered to be optional. However, in the XIXth century in Bukovyna, a church wedding ceremony became compulsory with registration of a marriage in a registry book and issuance of certificate of marriage and began to acquire the traits of traditionality.

Due to relatively recent consolidation of church wedding ceremony as a traditional element of wedding, the newlywed could get married in church before the wedding itself, for example, on Friday or Saturday, so that not to violate the folk rituals. The wedding ceremony itself has been gradually accumulating the specific elements of magical, symbolic and often everyday nature.

The Ukrainian wedding rituals demonstrate the presence and centuries-old safety of ancient pre-Christian ritual actions of civil marriage, which largely come to support of millennial antiquity of Ukrainian people and its rich complex of family rituals. By the example of the Bukovyna Ukrainian marriage ceremonies it can be observed the traditional elements of civil marriage and the introduced innovations of the Christian church marriage.

Keywords: marriage, faith, religion, water, fire, sun.

Oleksandr Kozholianko

MAINTENANCE OF HEATHEN WORLD-VIEW BY THE HUTSUL UKRAINIANS IN THE LATE XXth – EARLY XXIst CENTURIES

The article covers the characteristics of the late XXth – early XXIst centuries Hutsul Ukrainians' world-view. There has been noted the maintenance of the traditional forms of spiritual culture in the beliefs, as well as in the traditional calendar and family rites.

Over the millennia, there has been forming the multifaceted spiritual culture of the Hutsul Ukrainians. Keeping its characteristics, its traditionality, a spiritual culture, as a product of specific socio-economic conditions, is closely associated with the latter and, under their influence, along with other factors, has been permanently modifying in course of historical process. However, in contrast to the changes of socio-economic nature, the processes in the spiritual culture are somewhat slower.

The Hutsul Ukrainians began forming their culture, based on customary and ritual rules, long before the Christian era – in the times of folk heathen faith.

The invariable components of the calendar rites were: honouring of ancestors, ceremonial dinner table, foreseeing of the future, ritual rounds and greetings, dramatic sketches and amusements, songs and verbal wishes, etc.

The calendar rites reflected the basic human desires: to ensure a bid crop and fertility of cattle, to attain success in handicraft and trade, to avert all sorts of evil and harm, to foresee the future and influence it in a positive manner, as a whole – to secure welfare and happiness of family.

The holidays of calendar cycle were a factor which satisfied people's spiritual and aesthetic requirements; they represented people's beliefs, feelings, talents and hospitality.

Since the ancestors of the Hutsuls have lived in close contact with nature, they have evolved a belief that everything in nature is born, lives and dies; that particles of both animate and inanimate nature have their own souls and thinking and are able to communicate with superior supernatural forces (gods, elements). A man was convinced of and believed that most of good natural spirits were good and friendly to people; that by way of persuasion, conjuration, divination, it was possible to compel all natural forces to do good for a definite person, family, kin, and contrariwise, by the magical actions and words – to avert, neutralize the ill-disposed forces.

The traditional customs and rituals of both the calendar and family cycles were the embodiment of lofty morality, original world outlook, beliefs, deep honour to ancestors, model family traditions, high ecological culture with respect to nature and its phenomena. The pre-Christian beliefs and rituals remained intact at most in the winter calendar rituals: Christmas carol-singing of carols with pre-Christian content, observance of new year's beginning by means of ritual actions and song accompaniment of a procession of mummers – *Malanka*, etc.

In the late XIX - early XX century in Hutsul region dominated by rituals and customs of the ancient pre-Christian content, respectively, and sometimes prayers and rituals were celebrating the ancient sanctuary. As for Christian churches, they are built in Hutsulia intensively only since the beginning of the twentieth century.

Keywords: spiritual culture, heathen faith, calendar, greetings, songs, holidays.

Maryna Kurinna

CALENDAR RITES OF THE NORTHERN AZOV SEA REGION CZECHS: INTERETHNIC RECIPROCAL INFLUENCE IN THE MID- TO LATE XXth – EARLY XXIst CENTURIES

The article considers a complex of calendar customs and rites of the Czech immigrants' posterity who dwells in the Northern Azov Sea Region (Novhorodkivka village, Melitopol District, Zaporizhzhia Region). It is ascertained that most ethnical elements in the Czech traditional culture have remained intact owing to the calendar rites related predominantly to winter and spring cycles of holidays. The most widespread winter holidays include St. *Mikuláš* Day (Dec. 6), *Shchedryi Vechir* (Generous Eve) (Dec. 24), Christmas (*Vánoce*) (Dec. 25), New Year (St. Sylvester) (Jan. 1), and Epiphany Day (festival of *Tři králové*) (Jan. 6). Easter (*Velikonoce*) remains to be the principal Catholic holiday of the Zaporizhzhia Region Czechs.

In addition to traditional Catholic festivals, the Zaporizhzhia Region Czechs, a batch of which lives in mixed marriage, also observe the respective Orthodox holidays. It is ascertained that the permanent residence of the teachers from Czechia in the village Novhorodkivka permits the local inhabitants to resuscitate the ancient forgotten traditions of their fathers (festival of *spaleni czárodeynic*, the eve of Apr. 30).

The article has argued that among the Northern Azov Sea Region Czech calendar rituals, along with the fixed brought by the earliest Czech colonists from the ethnical fatherland in the mid-XIXth century, – it can be distinguished a group of customs and rites which were borrowed from the surrounding Ukrainian inhabitants or developed under the influence of durable residence beside the representatives of other ethnic groups. At the same time, perceiving of proper national roots has helped the Czechs to maintain, under new conditions of habitation, a considerable part of customs and rituals related to many ancient Czech holidays of calendar cycle. It is also ascertained that preservation and development of the Northern Azov Sea Region Czech ethnic culture are furthered to a great extent by the presence of local Czech *NKPT Czechohrad*.

Keywords: Czech immigrants, calendar customs and rites, interethnic reciprocal influence.

Maksym Pylypak

MATCHMAKING RITUAL IN THE EASTERN PODILLIA BRIDAL CEREMONIAL SYSTEM (Mid-XXth – Early XXIst Centuries)

Based on the field notes, archival materials and scientific literature, the author deals with a matchmaking ritual (*svatannia*) in Eastern Podillia in the mid-XXth – early XXIst centuries. The author pays a special attention to analyzing local and regional peculiarities of matchmaking ceremony. The research has resulted in identifying the number of matchmakers (*svaty*), their titles, functions of traditional ceremonial speech and attributes, ways of expressing a girl's consent to marriage with the help of *khlib* (traditional bread), *rushnyky* (embroidered towels which were used in traditional rituals), *khustky* (head kerchiefs), as well as the peculiarities of holding a ritual feast. It has been revealed that on the most part of Podillia, while making a match, a man had the elder men of his relatives and a young friend as his matchmakers. By number of participants, there were two types of matchmaking: big and small. Beside close relatives, the godparents of a groom took part in a big matchmaking ritual.

The author, for the first time in Ukrainian ethnology, distinguishes the distribution areas of the colours of a girl's kerchief given by a bride to her groom. Giving a **white** kerchief was peculiar mostly to northern, central, eastern and southern villages of Vinnytsia Region, as well as to the village of Druzhne in the north of Khmelnytsk Region (Krasyliv District). Giving a **red** head herchief was traditional for a small number of people living from northeast to southwest. There have been discovered rare occasions of giving an **embroidered** head kerchief to a groom in the east of Vinnytsia Region. Beside that, giving an embroidered towel (*rushnyk*) instead of a head kerchief (*khustka*) to a groom was another ancient tradition of consent to marriage which was noticed in some villages of Vinnytsia, Bershada, Kalynivka, Kryzhopil, and Lityn districts of Vinnytsia Region.

The author draws a conclusion that matchmaking as one of the important structural actions of pre-wedding rituals has survived through the years. In some villages, for example, during the ritual people still use an old attribute of matchmakers, *palytsia* (staff), and deliver an archaic speech about a marten while such wedding attributes as *khustka*, *rushnyk*, and *khlib* are used all over the territory proving the fact of continuance of maintaining the traditional culture.

Keywords: Eastern Podillia, matchmaking ritual (*svatannia*), traditional wedding attributes, distribution area.

Liudmyla Kostenko

ROUNDING RITUALS RELATED TO HARVEST PROTECTION FROM BIRDS ON LEFT-BANK UKRAINIAN POLISSIA

The paper investigates the rounding ceremonies related to the protection of crops from birds on Left-Bank Ukrainian Polissia which were of preventive and occasional nature. Among the topics of study

there are a structure of rituals, paraphernalia, magical actions and texts. The article also attempts to identify the symbolic side of these rites.

The rounding ceremonies were observed while sowing the cereals and during their maturation. The rituals were performed by the landowners accompanied with the peasants led by a priest.

In order to protect the crop from birds, there used the various ritual attributes: a naked human body, bread, earth, sand, iron lock, wooden stick and peg concerned in slaughtering a pigling, water, candle. Among them were the objects of folk magic and Christian charms.

Among the magical methods of protection of crop from birds was the establishment of rapport with the latter, or with the departed relatives who believed to be assistants in managing the domesticities.

With the aid of rounding rites people tried to make a protective circle around the crops, and moreover, to scare, drive off or send away the birds, make them memoryless, deprive of ability to see, to peck, and to inflict misery and death on them.

Keywords: harvest, birds, circuitous rituals, paraphernalia, conspiracy.

Nadiya Halushka

CHILDREN UPBRINGING PRINCIPLES IN UKRAINIAN CULTURE AS A WAY OF INTERGENERATIONAL TRANSMISSION OF ETHNO-CULTURAL HERITAGE

(By Examples of Opillia and North-Western Black Sea Region)

The article focuses on two regions of compacted habitation of the Ukrainians – Opillia and north-western Black Sea region. These regions were populated at different times, underwent the demographic changes and foreign ethnic influences that could not but influence the mode of life, customs and traditions of local residents. Therefore, the source base of our research is the ethnographic data collected during the field studies which were conducted by the author in Odessa Region (Kodyma, Mykolayivka districts) and Ivano-Frankivsk Region (Rohatyn district) in 2009–2012.

The upbringing principles are the guidelines that reflect general regularities of educational process and determine the requirements for content, organization and methods of educative influence. It is an illustration of principles of upbringing on the materials of expeditions that is presented in the article. Among them we distinguished the following ones:

1. Purposiveness of education. The main objective of traditional pedagogy was preparing a child to adult, independent life based on work. Folk pedagogics invariably always sticks to the principle of upbringing by work.

2. Combination of educational supervision and initiative and self-activity of a pupil. (Unity of family demands and standards of the public in reference to upbringing). The process of education of a young generation was undergone under the supervision of two social institutions – family and community.

3. Respect to a child's personality combined with exactingness to him. Children in Ukrainian peasant families grew up in an atmosphere of mutual support and understanding, but with a sense of severity.

4. Considering of the age-specific and individual features of upbringing. The influence of nurture had to be in line with a child's age, experience, strength and potentialities. A work given to the rising generation was in keeping with its mental and physical development.

5. Systematic character and consistency of upbringing. A child accompanied the adults in the field, at home, at the village celebrations, at a church, at a party; therefore the teaching influence was not being interrupted.

6. National spirit of education. It presupposes a unity of the universal and the national. Due to them, among the people, such human qualities as love for native soil, respect to mother and father, memory of ancestors, deference to native language, history, nation feeling, aspiration for apprehending, preserving and conveying spiritual achievements as a heritage to children, grandchildren and great-grandchildren are handed down from generation to generation for many centuries.

7. Humaneness of upbringing. The principle of humanism is expressed in humane treatment of children, in usage of the most expedient means to influence them.

The investigation of the field materials collected in Opillia and north-western Black Sea region, permits confirming and illustrating the key principles of ethnopedagogy which are characteristic of the Ukrainians of these regions.

Keywords: ethno-pedagogics, methods of upbringing, regionalism, ethno-cultural heritage.

MODERN METHODS OF ETHNOCULTURE STUDIES AND CONTRIBUTION OF PROMINENT UKRAINISTS TO EUROPEAN SCIENTIFIC HERITAGE

Anatoliy Zahnitko, Iryna Kudreyko

TYOLOGICAL MANIFESTATIONS OF CORRELATION OF MICROSITUATIONS AND NATIONAL AND LINGUISTIC IDENTITY IN THE DONECHCHYNA TOWNS: STATICS AND DYNAMICS

The studies of the general Ukrainian linguistic area have become more active intensified recently. The analysis of various manifestations of Ukrainian-national and national-Ukrainian bilingualism in general and the Ukrainian-Russian and/or Russian-Ukrainian bilingualism in different Ukrainian regions in particular needs an enlargement of theoretical achievements in studying bilingualism in its diverse dimensions, which are extremely essential for creating an optimal model of state language policy and determining the priorities of language planning.

The linguistic situation in Donechchyna requires a special attention, since the different languages are extensively used on the territory under study, although only two of them, Ukrainian and Russian, have specifically functional signification that is caused and motivated by historical, genetic and structural-typological factors. From this point of view, the analysis of linguistic situation in the East of Ukraine presupposes the monitoring of the peculiarities of modern dynamics' manifestation of linguistic background, the examination of the process of formation of the national-linguistic relations among the representatives of different ethnic, social and age groups, the detection of main trends of linguistic situation progress with determining the regularities of realization of this situation and its unevenness against the entire background of Donetsk Region in general and in its each inhabited locality (cities and towns, urban-type communities and villages, etc.) in particular. The latter is particularly significant for cities and towns within which it can be easily determined basic/non-basic varieties of Ukrainian-Russian /Russian-Ukrainian /Ukrainian-Rumaian /Ukrainian-Urumian bilingualism, as well as other its types, with different signification of each component. The features of structural properties and structuredness of the population play an important role in the city language that is an indicator of past and present people's migratory processes, trends of linguistic and social policy and forms of its economic implementation.

The article deals with a complex research of sociolinguistic situation in Donechchyna, carries out a comparative description of linguistic situations in the towns Amvrosiyivka and Yenakiyevo with a general contemporary linguistic situation in the Donetsk Region. It also traces (using the censuses) a dynamics of national and linguistic composition of the populace of both the cities under study and the region in general. The paper also determines the basic causes of the modern realization of linguistic situation with the existing areas of active/semiactive/passive signification of Ukrainian and Russian languages, and also of formation the nuclear/semi-peripheral/peripheral planes of the intra-urban signification of Ukrainian/Russian languages.

On the basis of thorough analysis of archival materials related to the censuses, there has been carried out the qualification and classification of the main stages of force field modifications of Ukrainian, Russian and other languages. At the same time, there has been ascertained that the weakening/strengthening of the functional language background is conditioned mostly by demographic dynamics and expansion/constriction of the presence of a language in various media, educational institutions, as well as by realization in administrative and management environment.

Using the data from their own elaborate model of questioning and inquiry which was conducted among the pupils and employees of work collectives of the residents of cities under study, the authors have found out the linguistic priorities of respondents concerning identification of their native language, areas of its usage, linguistic perspectives in educational system and dimensions of management and state. The classified results of received questionnaires have also permitted ascertaining a fact that the respondents of Amvrosiyivka and Yenakiyevo prefer Ukrainian, for example, while watching TV programs, and the percentage of subscribers of the Ukrainian-language periodicals in both cities is 1.78 % of all the respondents; so, the Ukrainian-language requirements with reference to being educated become more actual.

Keywords: linguistic situation, bilingualism, communicative capacity of language, demographic capacity of language, linguistic microsituation, national and linguistic identity.

Kateryna Lytvyn

CONTRIBUTION OF KOSTIANTYN KARPYNISKYI TO ETHNOGRAPHIC RESEARCH OF CHERNIHIVSHCHYNA (Late XIXth – Early XXth Centuries)

The article considers the contribution of a priest and ethnographer K. Karpynskyi to the development of Chernihivshchyna ethnological studies with the assistance of representatives of a local eparchy in the late XXth – early XXth centuries. It also reveals his activities in the work of Chernihiv Provincial Scientific Archival Commission, whose members gathered the information on the antiquities and took care of preservation of historical heritage, particularly on the territory of Chernihiv Province.

The article contains the materials about the clergyman's research of the Rudka parables, a local rural cemetery. The archival documents found by K. Karpynskyi in the parochial library of the village of Rudka are presented apart.

The author also analyzes the ethnographic works of the priest Kostiantyn published in the governmental newspaper *Chernihiv Provincial Bulletin* (1838–1918), and the eparchial periodicals *Chernihiv Eparchial Bulletin* (1861–1911) and *Faith and Life* (1912–1917).

The Russian archaeological congresses which were initiated in 1869 have served as a significant incentive for the professional study of cultural heritage by the historians and amateurs-ethnographers from among the eparchial clergy. The Katerynoslav and Chernihiv archaeological congresses have particularly promoted deepening of the clergymen's ethnographic studies. So, the scheduled 13th Archaeological Congress in Katerynoslav (1905) was preceded by the scientific work which had involved predominantly the region of Southern Over Dnipro Land and Left-Bank Ukraine. The local researchers had a fruitful collaboration with the Chernihivshchyna clergy during the preliminary research period. *The Index of Articles... of Chernihiv Eparchial Bulletin over the years 1861–1905* edited by K. Karpynskyi and published in the *Proceedings of Chernihiv Archival Commission* in 1905 has become a striking evidence of the collaboration.

The article shows the important facts about the participation of the clergyman in work of Chernihiv Church-Archaeological Commission, which has directed and coordinated the church-history studies on the territory of the Chernihiv Eparchy during the preparation period of the scheduled local archaeological forum. So, in honour of the XIVth Archaeological Congress held in Chernihiv, clergymen K. Karpynskyi, M. Dobrohaye, Ye. Kornoukhov and R. Chernetskyi have classified the materials issued in the *Proceedings of Chernihiv Archival Commission* during 1838–1918 and published *The Index of Articles on Archaeology, History and Ethnography* issued in the *Chernihiv Provincial Bulletin*.

Keywords: Chernihivshchyna, Chernihiv Eparchy in the late XIXth – early XXth centuries, K. Karpynskyi, regional ethnographical research, church antiquities.

Serhii Sirenko

ROLE OF TRADITIONAL FISHERY IN SCIENTIFIC HERITAGE OF PROF. FEDOR BARANOV

The article analyzes the 1910s–1930s ethnographic heritage of Prof. Fedor Baranov and reveals a number of works related to the study of traditional fishery of the Caspian Basin.

The author makes the following conclusions: while writing the works, as the main sources, F. Baranov has used the field materials collected by him on the Volga and the Caspian Sea. This corroborates that the origin of engineering of commercial fishery happened on the basis of traditional fishing culture of different nations, including the Ukrainians. His work on the fish traps describing the Black Sea and Azov Sea fishing gear is valuable enough. It is the piscatory regions from which this gear has been spreading to other parts of the Soviet Union, and simultaneously has been exported the Ukrainian fishing vocabulary. In his work *Fish Traps*, he first referred to a piece of Azov gear called *mousetrap*; however, unfortunately, he did not describe its structure in detail.

Prof. Baranov is the first author of a manual on commercial fishery, which included a terminological apparatus of commercial fishermen worked out by the scientist. The originality of this terminology was unification of common terms rested upon the names of the Volga Basin region. Taking into account that

it has become official, so the Volga terms spread to the territory of Ukraine during the second half of the XXth century. This happened in two ways: through education in schools and piscatorial literature. It is still difficult to judge on quantitative loanwords because the issue requires a careful study.

Keywords: F. Baranov, fishery, fishing tackle, fishing methods.

Nadiya Kuksa

CREATIVE HERITAGE OF UKRAINIAN ETHNOGRAPHER AND FOLKLORIST MARKO HRUSHEVSKYI

The article gives a brief review of collecting and research work of Ukrainian ethnographer and folklorist Marko Hrushevskyyi. The most prolific stage of his educational and cultural activities was his residence on Chyhyrynshchyna, particularly in Subotiv where he was a senior priest of St. Michael's Church in 1897–1910.

Being a highly educated and patriotic representative of the Ukrainian intellectuals, Mark Hrushevskyyi immediately launched the versatile educational activities firstly among the parishioners of his church and soon got a number of like-minded teachers in other villages of Chyhyryn District involved in the work. Having got enthusiastic about an idea of research and preservation of folk culture, the priest spent a good amount of off-duty time among the peasants: he recorded their reminiscences, studied the rituals, customs, and traditions, using the sociological approaches: questioning, inquiry by a specially developed questionnaire. In addition, he collected the ethnographic materials, first of all in concerning the different aspects of life of peasant children.

Afterwards, these materials were compiled in the book *Child in Customs and Beliefs of Ukrainian People, Children's Amusements and Pastimes of Various Kinds, From the Chernihivshchyna Peasant Life* published with the assistance of the competent historian Mykhailo Hrushevskyyi and received an appreciation within the Ukrainian progressive community. It is quite true to consider him the first children's ethnographer in the world.

Unfortunately, the cultural and educational activities of Marko Hrushevskyyi are still little-known not only to the public, but also to the scientific world. A name of this devotee of ethnographic science, which has been undeservedly forgotten for many decades, is widely popularized through the years of Ukrainian independence, particularly, some his collections were partially reprinted. According to descriptions of the anthropologist, there have been reconstructed the traditional folk dolls. The ethnographic heritage of Marko Hrushevskyyi has become a firm ground for the formation of the exhibition of the Museum of Child, first in Ukraine, which now is being formed in Subotiv. The collection *Children's Amusements and Pastimes of Various Kinds* is now next to be published. In October 2013, the scientists of the Kyiv Historical and Memorial Museum of Mykhailo Hrushevskyyi held a scientific conference dedicated to honouring a figure of Marko Hrushevskyyi and popularization of his creation.

In the early 2014, at the Museum of Bohdan Khmelnytskyi in Chyhyryn, there worked an exhibition which represented a personality of Marko Hrushevskyyi as an ethnographer, folklorist and regional ethnographer.

The creative heritage of Marko Hrushevskyyi is a phenomenon of fundamental originality. While the scholars study it, the new different facets of his activities occasionally appear that requires further investigation.

The creative heritage of Marko Hrushevskyyi acquires more and more practical use: the classes on making reconstructions of traditional folk toys are conducted on Chyhyrynshchyna. The abundant ethnographical heritage is studied at the Cherkasy National Pedagogical University, and optionally – in the Chyhyryn schools.

Keywords: Ukrainian ethnographer and folklorist Marko Hrushevskyyi, collections *Child in Customs and Beliefs of Ukrainian People, Children's Amusements and Games of Every Kind, From the Chernihivshchyna Peasant Life*.

Valentyn Kuznetsov

NEOPAGANISM IN UKRAINE AS AN ETHNOLOGICAL PROBLEM: REVIEW OF HISTORIOGRAPHICAL INTERPRETATIONS

This article is primarily a review of historiographical positions on the subject of Neopaganism in Ukraine as an ethnological problem by distinguishing the most typical features and controversial moments, and also by analyzing the auctorial holistic concepts. The review is undertaken in accordance with importance of this or that historiographical aspect, and partially – by the chronological principle.

In such a way, among others, we consider the coverage of the following moments in the historiography: origin of the term *Neopaganism* and the main kinds of its usage according to the Ukrainian realities; Neopaganism in the context of the global processes; time of appearance of Ukrainian *Ridnoviry* (Native Faith) movement and its activity in the Ukrainian Diaspora; attention to the ethnological problems by Ukrainian scientific school of religious studies of Neopaganism; theses of O. Tupyk, O. Hutsuliak, H. Lozko; and modern research of Neopaganism in Ukraine.

The article can be divided for convenience into two thematical sets. The first of them is devoted to the Ukrainian historiography (we have already recapitulated its content above), and the second one deals with the works of Russian and Byelorussian scholars (V. Shnirelman, I. Mikhieyeva, B. Falikov, O. Asieyev, O. Haidukov, O. Kavykin, R. Shyzhenskyi and others), since they also often apply to the comparison or combined investigation of the Russian and Ukrainian Neopagan movements.

The common theses for most researchers are as follows: recognition of Neopaganism as a topical phenomenon for Eastern Europe, and particularly for Ukraine; observing of leading or even a total role of the intellectuals within it; indication on a hiatus of the authentic Pagan tradition; indication on the connection of *Ridnoviry* (Native Faith) movement with actualization/mobilization/construction of ethnicity.

The controversial status in historiography is kept by the following moments: 1) expediency of the term *Neopaganism* usage (alternative variants: Modern Paganism, indigenous religions, nativism); 2) dating of origination of Ukrainian or East European Neopaganism on the whole; 3) homogeneity (up to levelling of the peculiarities of Ukrainian and North American Neopaganism while analyzing) or heterogeneity of the phenomenon; and 4) a degree of connection with nationalistic movements (this issue is brought up mainly by Russian researchers).

The article singles out a number of auctorial conceptions of comprehending Neopaganism: 1) as a *paradigm of consciousness of the XXth century cultural and civilizational subject* (O. Hutsuliak); 2) as a constituent of the *ethno-religious renaissance* (H. Lozko); 3) as a phenomenon of nationalistic discourse (V. Shnirelman, B. Falikov); 4) as a separate subculture with religious and quasi-religious features (O. Haidukov); 5) as an attempt to construct the new projects on the basis of now existing ethnic identities (O. Kavykin); 6) as a kind of indigenous religions (R. Shyzhenskyi); and 7) as the *ethno-simulacra* (O. Dugin).

Keywords: Neopaganism, problem of scientific interpretation, ethnology of religion, transformations of ethnic culture.

Yuliya Novosiolova

THEORETICAL AND METHODOLOGICAL PRINCIPLES OF STUDYING MEAL AS AN ELEMENT OF TRADITIONAL CULTURE

In this paper, we examine the theoretical and methodological foundations of studying a meal as a part of traditional culture.

Learning traditional meal, one of the ethnographic subjects, is often being passed off by the researchers. However, a number of works which directly or indirectly concern the subject, is undoubtedly of a great value for us, first of all, from the viewpoint of historiography of the problem and methodology of science related to the study of traditions of folk meal and a system of nourishment.

The historical experience shows that the meaning implicit in the conception of meal as an element of culture, usually showed itself in two aspects: religious (*table of the Lord*) and secular (a meal and a reception of guests). The meaning of *meal* is inextricably associated with the practical forms its assertion in society. For example, the meal's profane aspect prevailed in antiquity. Whereas since the advent of

Christianity the sacred context has predominated. In modern everyday life, the term *meal* has been replaced by the concepts of *breakfast*, *dinner*, *supper*; and only if it refers to any ritual events or measures, then the term *meal* is used. The evolution, a change of place and role of meals in society, and therefore the reflective moments connected with it, have been reflected in scientific and literary works.

As of today, the subject of traditional nourishment and meal is little-studied, as well as there are not many books covering this subject matter, which could scientifically expose the very affinity of different meals and their singularity as a phenomenon of traditional culture of the peoples.

Keywords: meal, functions, structure, types, norms.

Mariya Chumak

THE NATIONAL AND THE REGIONAL IN THE ETHNOLOGIC STUDIES OF THE WIELKOPOLSKA VOIVODSHIP, A PARTNER OF THE KHARKIV REGION

The regions-partners Kharkivshchyna and Greater Poland Voivodship undergo an intensive influence of the adjoining countries and are allied to each other. Traditional material culture lies within the range of interests of scholars in the field of regional studies at the Adam Mitskevych University in Poznan. A separate stratum is the publications on an ethnic group *bambry*. The modern Polish materials permit enlarging a source base of the Ukrainian studies.

Before applying directly to the ethnological studies by the researchers of the Institute of Ethnology and Cultural Anthropology at the A. Mitskevych in University Poznan – a partner of the V. Karazin Kharkiv National University, it is pointful to cite a suggestion of the international scientific conference, organized on the occasion of the 90th anniversary of the NASU M. Rylskiy Institute for Art Studies, Folkloristic and Ethnology. The participants of meeting accentuated a necessity to actualize the research within the ethnographic regional studies; to intensify the collaboration of regions or countries with a view to enlarge the ethnic source base.

Our task is an attempt to analyse the trends of work of the mentioned Institute of Ethnology and Cultural Anthropology. The Polish project, actively supported in Poznan, is called *The Secrets of Everyday Life*.

A fact which affords ground for applying to the issues of the national and the regional in the ethnologic studies of the scholars from the Wielkopolska Voivodship is the centennial of establishment of ethnographic collection in Poznan. The exhibition *Things are Speaking* in the ethnographic museum of that place emphasizes the fact that in 1912 there launched a collection of exhibits, which became the marks of different cultures. The then Polish Ethnological Society presented the Polish folk culture. A 2012 exhibition is constructed by the principle of dialogue of things from different people. It is favoured by not only the museum descriptions but also the citations of researchers, collectors and writers.

Keywords: regions-partners, regional studies, traditional material culture, *bambry*.

ETHNOPOLITICAL ASPECTS OF HISTORY AND INTERETHNIC PROCESSES: METHODOLOGICAL AND INTERPRETATIVE APPROACHES

Svitlana Proskurova

RESEARCH POTENTIAL OF ORAL HISTORY METHOD

(By the Way of Example of the Chornobyl Disaster Eyewitnesses' Accounts)

The article analyzes the research potential of the oral history method in studying the influence of the Chornobyl accident effects on contemporary ethnic processes (from the experience of organizing the field ethnographic practices at the History and Law Faculty of the V. Vynnychenko Kirovohrad State Pedagogical University in 2006–2012).

Since 2006, the History and Law Faculty of the V. Vynnychenko KSPU has organized eight field ethnographic expeditions. Students and undergraduates have joined the collection of the XXth century

oral history sources in Kirovohradshchyna within the bounds of realization of both the research projects under the auspices of the Ukrainian National Remembrance Institute and the regional projects. This reflects a current trend of appealing of the Ukrainian historians to the ethnological methods and techniques.

On their own initiative, the participants of expeditions have recorded the oral accounts and histories of the eyewitnesses of Chornobyl Disaster in 1986.

The accident at the power-generating unit # 4 of the Chornobyl Nuclear Power Plant is not only a global technogenic, but also a man-made, humanitarian disaster that has caused the cardinal changes in geopolitical, industrial, spiritual and personality spheres of Ukrainian living space.

Almost 200,000 people were evacuated and resettled out of their places of residence, and nearly 600,000 people from all Ukrainian regions were involved in eliminating the breakdown and its aftermath in Chornobyl.

The residents of over 20 resettled villages of the *alienation zone* in the core of Ukraine, an area of ethnic culture of *Polishchuks*, have found the new habitations for themselves throughout Ukraine, including Kirovohrad.

Three interviews recorded from family members of the settlers from the *alienation zone* and disaster fighters in Dobrovelyckivka and Svitlovodsk districts of Kirovohrad Region are introduced in the article for scientific use. Their reminiscences show one of the most tragic parts of the country history in its local, everyday dimension.

The criteria for selecting the respondents were the evidences of their residence in the Chornobyl zone and immediate participation in the events related to the accident, elimination of its aftermath and resettlement of sufferers out of the *alienation zone* during the years 1986–1990.

The interviewing program covered the subjects and topics of oral history of the Chornobyl disaster witnesses, which may be of interest for both an ethnologist and historian, as well as for a psychologist. In our opinion, the theme of Chornobyl should not be confined to fixing the physical and moral suffering. We often dramatize history, disregarding the facts of ordinary daily life in extreme conditions.

From this viewpoint, the interviews with Halyna Melnyk, Volodymyr Solovyov and Anatolii Povitchanin are of considerable interest.

Keywords: oral history, ethnology, Postmodernism, ethnographic practice, zone of alienation, extreme.

Valentyna Sushko

GREAT PATRIOTIC WAR IN THE ACCOUNTS OF EYEWITNESSES AND VETERANS

The events of World War II which have been named *Great Patriotic War* by the Soviet ideologues, historians and historiographers, still remain a diverse question provoking a heated discussion. Somebody, unyielding in his principles, sees the heroics in these events, on which it is necessary to rear young people. Someone else considers it the time of appearance of new occupation regime.

The perception and interpretation of the 1941–1945 events by the people who fought at the front, served at the rearward, stayed under the occupation and were taken prisoners to perform forced labour, or went through it their childhood and adolescence, is not only a weighty historical argument, but also of high importance for understanding the XXth ethnical processes, since the war became an epoch and a boundary mark for all Ukraine.

Our materials can be divided for convenience into the histories of war eyewitnesses (male and female front-line soldiers, partisans and policemen) and those whose participation was passive (population of occupied villages, evacuees from cities and villages to hinterland). Our informants were the people born in the 1900s–1930s. Most of their stories were the accounts of women and children who have endured an occupation and resided at the Soviet rearward. One should point out that the issues of oral history have not been a special topic of our sessions; however, they were applied to by the narrators themselves as the hardest part of their lives or a period which has produced the most striking impression.

Keywords: World War II, Great Patriotic War, Ukraine, personal experience, eyewitnesses, veterans.

Valentyna Sinelnikova

THE LOWER VOLGA BASIN UKRAINIANS:
DIALECT AS A MEANS OF MAINTAINING SELF-IDENTIFICATION

The research's object is the Ukrainian dialects spoken in Volgograd Region of the Russian Federation⁶ where there are about 100 settlements with a predominantly Ukrainian population. The earliest of them appeared in the late XVIIth – early XVIIIth centuries as a result of unauthorized and government-organized resettlement of the Ukrainians into the territories of the Lower Volga Basin. The author rests on the linguistic studies of O. Dulzon, O. Severyanova, V. Suprun, V. Terkulov, as well as on the materials of their own field research (during the years 1996–2010).

In spite of some phonetic, morphological and lexical changes influenced by foreign linguistic environment, in the northern dialectal enclave of Volgograd Region, the Ukrainian folkloric texts still function and new samples of folk art keep on appearing. Thus, we can ascertain that for the Ukrainians of the northern Volgograd Region, language (dialect, talk) was and remains to be one of the main components of ethnic and cultural identity, as evidenced by the preservation and active usage of a large number of Ukrainian proverbs, facetious sayings and catchwords in their vocabulary up to this time. Under the conditions of remoteness of many years from the motherland, the preservation and active everyday communicative usage of this component of oral folk art is for the Lower Volga Basin Ukrainians not only a evidence of respectful treatment of the cultural heritage of ancestors, but also a means of ethnic and cultural identification in the foreign linguistic environment. There is also need to add that the language of emigrants from Central and Sloboda Ukraine had a great influence on formation of onomastic space of Volgograd Region. There still exists a large amount of macro- and microtoponyms, hydronyms, macro- and microethnonyms and anthroponyms of Ukrainian provenance.

While reviewing a state of preservation of the Volgograd Region Ukrainian dialects, the author aggravates the problem of rapid linguistic assimilation of the Lower Volga Basin ethnic Ukrainians, where an important role in a relatively precipitated process is played by the historical and cultural factors: the assimilation within the Lower Volga Basin Ukrainian national minority is provoked and simplified to a great extent by ancient linguistic and cultural propinquity of the Ukrainians and Russians. Unfortunately, a space of usage of a Ukrainian dialect permanently decreases; today it is used mostly in everyday communication. Besides that, owing to change of generations and as a result of inter-ethnic marriages the Ukrainian language ceases to be used for family communication, so there is a lasting tendency of linguistic russianization.

Keywords: eastern Ukrainian diaspora, dialect, ethnocultural identification.

Olena Piskun

LINGUISTIC AND ETHNOCULTURAL COMPONENTS
OF IDENTIFICATION PROCESSES (Based on the Materials of South
Slobozhanshchyna and Bielhorodshchyna – A Comparative Aspect)

The report shows the peculiarities of the linguistic and cultural identification of the inhabitants of the examined territory on the base of the results of questioning and the auctorial field materials. The views of the respondents on the functioning of Ukrainian and Russian languages on the territory under study have been found out; and the features of the development of ethnic culture, as well as the transformation of traditional rites nowadays, have also been determined.

It has been defined that on the terrains of Slobozhanshchyna, there remains a unity of traditions of folk nourishment [cooking of *borsch* (*soup made of beetroot, cabbage, meat, etc.*), *varenyky* (meat, fruit or curd dumplings), baking of patties, etc.], marked with a gradual loss of the features of Ukrainian cuisine due to globalization, industrialization and foreign ethnic influences [adding spices to dishes and aromatizers; most people do no longer make sour cream, *riazhenka* (fermented baked milk), but buy these products in the store].

The state and religious holidays, in our opinion, are also the manifestations of ethnic and national identity. As show the results of the questioning, the traditions of carrying out these celebrations and ceremonies undergo changes as well. For example, the holidays of New Year cycle are mainly observed within the family circle.

Nowadays, both in South Slobozhanshchyna and Bielhorodshchyna, there continue predominantly the traditions of cooking the Christmas ritual dishes: *kutya* (a ritual porridge from barley or wheat with sweet sauce), *uzvar* (compote), and baking the patties. There have been fixed the solitary instances of existence of Christmas carols and *shchedrivky*, although their repertoire has considerably grown poorer. The respondents notice that few striplings bring supper, congratulate with singing carols or *shchedrivky*.

The results of considering the peculiarities of linguistic identity have showed the equipollent functioning of Russian and Ukrainian languages among the inhabitants of the region (aged 18 to 54), that obliges to take every measure of elaborating the state programmes concerning stimulation of the Ukrainian language development on the territory of the state.

The data which we have received, generally allow ascertaining the ethno-territorial and cultural entirety of the representatives of historical and ethnographic region of Slobozhanshchyna, located within two countries – Ukraine and the Russian Federation.

Keywords: Slobozhanshchyna, language, bilingualism, identity, culture.

UKRAINIAN FOLKLORE: OUTLOOK GUIDELINES, GENRES, POETICS

Iryna Hryshchenko

ANTHROPOCENTRICITY AS A DOMINANT IDEA IN CONTEMPORARY FOLKLORE STUDIES

The central image of every national culture, system of values, is a person, his spiritual world, results of life activity. One of the basic theoretical attitudes of scientific knowledge of the late XXth – early XXIst centuries is an idea of anthropocentricity, which has been conducive to appearance and active development of the functional and cognitive approaches to describing the multiplicity of personal life activity.

The article endeavours to define the anthropocentric orientation as a dominant trend of researching in modern folklore studies in Ukraine. The object of the undertaken research is folklore as a representation of cognitive activities with a person as their centre. The subject is an analysis of anthropocentric aspect of Ukrainian folkloric tradition.

The modern stage of development of language and literature study is characterized by strengthening of anthropocentric emphasis in the studies. It considerably extends the limits of scientific interests and promotes development of interdisciplinary scientific trends, which in turn, permits realizing the attempts of cooperation of philology and history, as well as of cultural studies, psychology, biology, statistics, etc. And this is an anthropocentric approach that makes it possible to focus on knowledge which was acquired and verified by the previous generations, function at each ethnophore at the unconscious level, and lastly, is stored and manifested in folklore works. The structures of consciousness or, in other words, human mental world, determines a semantic (mental) and verbal configuration and linguistic-mental features of folkloric text.

The modern folklore studies are multidisciplinary. There united are the anthropological, literary theoretical, culturological, and socio-psychological scientific components.

The folklore specifically codifies human emotional, mental and psychic manifestations which are later relayed as an experience. Folklore is not static; it is characterized by dynamics: folklore knowledge, folklore experience is in permanent movement since it is an influential source for maintenance of ethnos and should be adapted to the realities of the present. A person-ethnophore is in the lead of folkloric cognitive process. In the light of cognitive paradigm, a folkloric text is a complex sign – on the one hand, it expresses the collective knowledge on reality, on the other, it personifies an individual auctorial picture of the world.

The folkloric material witnesses that the human concepts necessarily consider and reproduce a value orientation of an ethnos in general and a human being in particular, demonstrate this orientation, as well as reveal the world-view features of certain ethnos (human being) in a specific historical period.

At present, the anthropocentricity is realized in all forms of spiritual culture and fixed in the special sign systems: mythology, religion, art, language, etc. The transformation of anthropocentricity, modi-

fictionation of its principles finds an evolutional expression in various forms of spiritual culture, in philosophical views, and in moral-ethic values.

Keywords: folklore studies, anthropocentricity, cognitive process, dominant idea.

Oksana Chikalo

THE XXTH CENTURY UKRAINIAN NATIONAL LIBERATION STRUGGLE THROUGH THE LENSES OF CHRONICLE-SONG

The twentieth century with its tremendous political collisions, disasters and efforts of re-establishing the Ukrainian statehood has left its mark in folklore. The chronicle-songs of this period arose on the basis of ancient epic tradition and witnessed a strong historical memory of our ethnic group. They have reconstituted the events associated with the tragic deaths of outstanding personalities, whose heroic deeds have been imprinted in a peculiar folkloric chronicle. In this context, there has appeared a kind of poetical news dedicated to national liberation struggle of the *OUN-UPA* period.

The object of the publication is considering the originality of mentioned lyric and epic material; distinguishing the main structural elements of a plot; revealing their semantics and poetic means of expression; and observing the connection of this folk-song stratum with folkloric tradition as a whole.

The formation of the thematic group under study was directly dependent on the historical and political realities in which the Ukrainians had found themselves by the mid-XXth century. For a long time, the indicated mass of songs has existed under extremely tense conditions of the underground that has affected the plots of these songs in a great measure. Unlike the historical chronicle-songs of old origin, the samples of insurrectional subject area are not so ample. They depict the pictures of insurgents' deaths in an unequal battle and as a result of treachery, fearless behaviour before death. The source material has shown that the basic motifs, like documentation, have reproduced the temporal and spatial scope of the events and specified the heroes' surnames or pseudonyms prevailing under the conditions of secrecy. The chronicle-songs have absorbed the features, both traditional and specific, which have been characteristic of the time. The article accentuates the innovative ideological and thematic content of this folkloric fund, since it reflects the process of formation and consolidation of state independence. It was found out that the folk-song stratum under examination has portrayed the specific historical events of local value, as well as those having a considerable response in social life. They added a fundamentally new perception to the semantics of base motifs. There dominates a distinct political current of clear piercing into the poetic stories about the tragical destinies of heroes who have been persecuted, imprisoned, tortured, etc. The publication emphasises the motif of conscious self-sacrifice as the highest extent of devotion to Ukrainian people which is inherent in this folk material. There is also noted that the episodes portraying the heroes' deaths in the battles owing to the instances of unequal forces or due to treachery, are characteristic both for Ukrainian and world folklore. The image of national hero has also got a specific hue. It is identified as a patriot called for asserting the national interests. The hero's valour is determined by a grade of his allegiance and conscious self-sacrifice for the sake of liberation of his people and becoming firmly convinced of urgency of his own statehood. The realities intrinsic in the national-liberation movement are reproduced while using the poetical means which are characteristic for the military songs. They attest to the genetic connection of these works with the Cossack songs and *dumas*.

Keywords: plot, motif, structural element, semantics, means of poetic expression, folkloric tradition.

Liudmyla Ivannikova

IZMAIL SREZNEVSKYI'S ZAPOROZHIAN ANTIQUITIES: A PROFESSIONAL POETRY OR A FOLKLORIC COUNTERFEIT? (Historiography of Problem)

The article deals with a debatable folkloric counterfeit and discusses textual and editorial principles of the first half of the XIXth century, namely about Izmail Sreznevskiy's *Zaporozhian Antiquities* and other contemporary folkloric publications. The author argues that the problem is not that it is considered to be a conscious fake, but due to the absence of scientific principles and methodology of fieldwork and editorial practice, research experience, and folkloric source base. The young historians and Roman-

tic poets were the first people who started recording folklore; they did not distinguish between literature and folklore. At that time, nobody talked about accuracy of folkloric records, about counterfeits. Even the fundamental collections of Mykhailo Maksymovych, members of the Russian Trinity (*Ruska Triyt-sia*) contained the folklore fakes, the edited, *contaminated* folkloric texts – in order to create the perfect art invariants. That was true not only for Ukrainian, but also for other European cultures. Therefore *Zaporozhian Antiquities* was a typical phenomenon of its time, a mirror of contemporary methodological and editorial problems. Sreznevskyi's comments suggest that in the process of writing, he has restored oral tradition, edited texts and created an invariant. Thus, most of the songs and *dumas* is either poorly author-stylized folk poetry or *contamination* of various parts of the structural works. So, it is not a real folklore.

The analysis shows that many words and phrases were not characteristic of folklore, as well as of Ukrainian language in general, these texts do not have folk formulae at all, or they are not typical for folklore. Other romantic poets mistook because they considered folklore a historical document, so its credibility was based on how accurately it showed the events recorded in the chronicles. Later these chronicles were also recognized as literary fakes. Therefore, Sreznevskyi deserved a keen criticism of both his contemporaries: Drahomanov, Pypin and Kateryna Hrushevska, and the folklorists of the XXth–XXIst centuries.

The author writes about the evolution of scientific views on the *Zaporozhian Antiquities* in the XXth–XXIst centuries. They gradually varied from general admiration to general criticism, as an attitude to folklore changed in the Ukrainian folklore studies.

Keywords: history of folklore, recording methodology, edition practice, folkloric counterfeit.

Lidiya Kozar

FOLK ART IN ACTIVITIES OF THE LATE XIXth – EARLY XXth CENTURIES UKRAINIAN WRITERS (M. Kropyvnytskyi, M. Kononenko, H. Kovalenko, I. Konoval, I. Zozulia, Odarka Romanova, N. Kobrynska)

The Ukrainian writers left their marks on the history of the late XIXth – early XXth centuries' national folklore by way of collecting and examining the folkloric samples and popularizing them in their creative work. At that time the Ukrainian folklore studies advanced to a marked degree, occupied a notable place among the European humanities and were a quite new stage in studying the traditional culture and way of life of Ukrainian people. Along with such titans and uncommon thinkers as V. Hnatiuk, B. Hrinchenko, M. Hrushevskyi, M. Drahomanov, A. Krymskyi, M. Sumtsov, Lesia Ukrainka and I. Franko, a significant contribution to the history of Ukrainian culture, and particularly folklore studies, has also been made by such writers as M. Kropyvnytskyi, M. Kononenko, I. Konoval, I. Zozulia, Odarka Romanova, N. Kobrynska and others. The article highlights the place of folk art in their lives and works. The article deals with a role of folklore in their lives and activities. Marko Kropyvnytskyi worked as a director, actor and an organizer of theatre work, as well as collected and published the folk records in the Borys Hrinchenko *From the Mouth of People* (Chernihiv, 1901, pp. 52–53, 60, 61–62, 72). Musii Kononenko is known as a poet, prosaist, political essayist, literary critic and student of folklore. He published his folkloric records in the editions *Zoria*, *Rada*, in the 2nd volume of Borys Hrinchenko's *The Ethnographical Materials...* (Chernihiv, 1896, p. 314, 324, 329–332). A part of the M. Kononenko records is kept in the Institute of Manuscripts at the V. Vernadskyi National Library of Ukraine and in the Institute of Literature of the National Academy of Sciences of Ukraine. Hryhorii Kovalenko was a Ukrainian writer, literary critic, ethnographer, folklorist, painter, editor, political essayist, publisher, public figure and a physician. He collected and published ethnographical materials on folk medicine, as well as songs and *dumas*. Ivan Konoval, a Ukrainian writer, teacher and public figure, recorded the folkloric works in Chernihivshchyna and Kyivshchyna. His records were published in the B. Hrinchenko collection *From the Mouth of People* (Chernihiv, 1900, p. 149, 196–198, 346–347) and kept in the archives of the IASFE. Odarka Romanova is known as a Ukrainian writer, an author of lyric songs, ballads, poetical tales, stories, as a collector of folklore. Her records were published in *Young Ukraine* and ethnographical collections of B. Hrinchenko, and also kept in the IASFE archives. Nataliya Kobrynska was a Ukrainian writer, collector and student of folklore, public figure of women's movement in Halychyna. She studied the Hutsul folk customs, recorded and published folklore in the B. Hrinchenko collection *From the Mouth of*

People (Chernihiv, 1901, p. 26–27, 37, 52, 147–148, 152, 155) and in the O. Dei work *Communication of Artists with Folk Poetry* (Kyiv, 1981, p. 88–119). Ivan Zozulia is known as a teacher, writer, public figure, collector of folklore. His folkloric records were published in the journal *Kyivan Antiquities* (1889, v. 5–6, p. 604–607), in Borys Hrinchenko's *The Ethnographical Materials...* (Chernihiv, 1896, v. 2, p. 62–63, 93, 141–142, 171–173, 200–201, 214–215, 233, 240, 243–244, 299, 301; Chernihiv, 1898, v. 3, 11 ##).

Keywords: Ukrainian folklore studies, Ukrainian writers M. Kropyvnytskyi, M. Kononenko, I. Konoval, I. Zozulia, Odarka Romanova, N. Kobrynska.

Oksana Shalak

FOLKLORE RECORDINGS OF MYKHAILO KOTSIUBYNSKYI ON PODILLIA: ON THE ISSUE OF RECORDING METHODOLOGY

Mykhailo Kotsiubynskyi (1864–1913) was one of those writers, whose work is closely related to folklore. It is the aspect which was emphasized by the researchers of his writings N. Bukatevych, S. Kozub, M. Hrytsiuta, N. Buchko, and L. Kozar.

During his life, Kotsiubynskyi not only studied already published folkloric collections, where he got his inspiration and knowledge about people, but also recorded samples of folklore. First of all, the writer focused on songs, proverbs and sayings, as well as on folk stories. Besides that, M. Kotsiubynskyi not only recorded the samples of Podillia folklore, but categorized them in detail and tried to exactly reproduce all the dialectal and linguistic features. One can observe that in his published works, as well as in the handwritten materials. Songs, collected by M. Kotsiubynskyi on Podillia, contain additional information concerning the context of their performance. Some notes to the song samples indicate the difference with other performances and permit rerecording them from other performers.

The article of O. Shalak refers specifically to progressive textual methods, characteristic for recordings made by M. Kotsiubynskyi on Podillia.

Keywords: Mykhailo Kotsiubynskyi, Podillia, descriptor, performer.

Oksana Labashchuk

EFFICIENCY OF *MOTIF* CATEGORY FOR THE STRUCTURAL SEMANTICS STUDIES OF MODERN NATAL NARRATIVE

The shift of folklorists' attention from poetic and aesthetic to socio-pragmatic functions of folklore allows distinguishing new objects of study. One of these objects is a natal narrative, i. e. a story of woman's experiences of pregnancy and childbirth.

These stories have a form of memorat, i. e. a first-person story. In the process of narrative construction, the narratives are being transformed in the same way as the non-fairy-tale prose. Today, the memorat remains to be the most efficient form of folklore through which the socially culturally important information. It contains the features of both the plot and the mythological text. These texts have only one main character telling about himself, and refer only to one major obstacle that must be overcome. The texts also reflect cyclical sense of time because not only the stories of pregnancy and childbirth comprise a clear and specific sequence of key episodes and may begin at any moment – they also relate about the other, significant time of the beginning, *in illo tempore*.

In modern society, the images of mother, baby and infant are rendered through a series of symbols which partially correlate to the traditional folkloric symbols, and are influenced in part by mythological and Christian ideologies.

Women talk about their children quiveringly. Even in the womb of her mother, the fetus has special intelligence, ability to communicate with her parents, demonstrates his unique features that distinguish him from others. Such an unusual baby is born at a particular time, day, time of a year; his appearance in this world is accompanied by a sign of natural phenomena to the mother: unusually bright sun, heavy rain, thunderstorm, blue sky, etc. The newborn immediately manifests traits of either a hero or *low* character, who, according to the rules of folk tale, demonstrates his *high* features later on.

Keywords: natal narrative, oral tradition, motif, folkloric semantics, mythological semantics.

Hanna Sokil

FOLKLORE IN THE YAROSLAV PASTERNAK SCIENTIFIC ACTIVITIES

Jaroslav Pasternak was the first Ukrainian who took a doctorate in archaeology in Charles University in Prague. He began his scientific career as a folklorist, and this part of his life is still not clear enough. This paper researches his folkloristic heritage and reveals the important stages of his life. The admiration of traditional poetry laid down the strong national foundations in the researcher's activities already in his childhood. He has been attracted by the folk songs, customs, rituals and traditions from the cradle.

The late XIXth – early XXth centuries were the period of active ethnological activities organized by the Ethnographic Commission of Shevchenko Scientific Society in Lviv. Many collectors were influenced (directly or indirectly) by I. Franko, M. Hrushevskiy, V. Hnatiuk, and F. Kolessa. Folklore was recorded not only by linguists but also by historians, anthropologists, archaeologists, teachers, writers, and priests. And comprehension of oral literature as an important stuff for studying the history of Ukrainian culture was a priority.

Ya. Pasternak has also actively pitched into this process. While attending the high school, on summer vacation, he recorded folklore in village Vatsovychi (now Zaluzhany) on Drohobychchyna. A part of Christmas carols and *shchedrivkas*, *kolomyikas* was included into the editions published by V. Hnatiuk. A high grade collection of dicta from Zybolky (now Zhovkva District in Lviv Region) has got into the six-volume Franko's book *Galician-Ruthenian Folk Sayings*.

Even in time unfavourable for research, while doing military service, Ya. Pasternak felt the need to record oral folk samples. His attention was drawn by new folkloric creations about military events, which he began to record at the instance of V. Hnatiuk.

Due to objective reasons (being a former rifleman of the Ukrainian Galician Army), Ya. Pasternak has found himself among the Ukrainian exiles in Czech Republic, where he stayed from 1920 to 1928. After return from Prague to Lviv Ya. Pasternak continued with his active work in the Shevchenko Scientific Society, and was elected to be a secretary of Ethnographic Commission. He profoundly discharged his duties, participated in discussing the scientific works and issuing the questionnaires, organized a network of new correspondents from Volyn and Polissia, tried to restore correspondence initiated by V. Hnatiuk, reported on new acquirements of the Ethnographic Commission's archives, prolonged the formation of phonographic archives, published ethnological articles in scientific and popular editions, such as *Life and Knowledge*, *New Era*.

Most of the Ya. Pasternak folk records were not published in his time and now are kept in the scientific archives of manuscripts and phonorecordings of the Rylskiy IASFE in Kyiv.

Ya. Pasternak went through a difficult way of becoming a scientist, studying Ukrainian antiquity with draw of a variety of sources – archaeological, anthropological, historical, ethnographical, and museum data. And the distinct interest in Ukrainian folklore played an important role in forming of his scientific beliefs.

Keywords: folklorist, traditional poetry, scientific principles and fundamentals, songs' motifs, research.

Oksana Kuzmenko

MORPHOLOGY OF UKRAINIAN SOCIAL SONGS: TRADITION AND TEXT TRANSFORMATION

The article focuses on researching morphology of folkloric text used as a basis for trying to identify forms and ways of reflecting the *impulses of modern times* in collective consciousness since these impulses impact on the gist of evolutionary changes in folkloric tradition. The author analyses a genre composition of old folkloric works, as well as of those recorded by her in July 2012 on the territory of Rohatyn District in Ivano-Frankivsk Region. The non-ritual socially themed songs of social manners which are the bulk of repertoire of the Opillia rural population have served as an object for analysis. They manifest the inter-genre transformation most of all. Among the latter's types the most productive one is the application of themes, images, motifs, wordings of a certain genre system under new historic circumstances according to new life situations. The article provides a general assessment of nature and content for certain thematic groups of socially themed works within the aggregate of songs (over 140

song texts recorded in 14 localities). It has been ascertained that among the old songs people have mostly retained the Cossack lyric songs and ballads, as well as the recruit and soldier songs, with prevailing modifications of ballads about love and family relations containing a motif of a soldier's departure; and also a few farm hand songs about foreign parts. The author asserts that the most widely used works of this genre and theme group are the new creations of the XXth century – rifle folk songs (*A steppe wind has blew softly; Hey there an old father dug the trenches*) and insurrectional lyric and epic works.

The peculiarities of transmissive changes which are reflected in folklore poetics of modern non-ritual texts have been observed on the basis of detailed preparation of one variant paradigm. For his analysis, the author takes a recruit-soldier song *A path cuts there through the blackthorn* which is widespread in Rohatyn District. Information on time and place of recording, data about recorder, compositional schemes of 27 text versions covering a wide temporal range (starting from a 1833 publication and up to a 2012 record) is classified in a chart.

On the basis of juxtaposing these folk works with certain variants from Pokuttia, Boikivshchyna, Kholmshchyna, Podillia, the author detects the semantic and compositional universal features both on the level of recurring motifs and motifs, and on the level of typical structures. The morphological analysis has been carried out in consideration of comparative, historical and genetic, structural and semantic methods which assure identification of three levels of text: 1) external (paradigmatic), 2) internal (distinction of *textual morphemes*), and 3) their combination.

It is maintained that a song represents a complicated structure of linear type. The landscape scene of prelude serves as a stabilizing element in its (i.e. structure) modelling. The symbolic image of path which has gradually supplanted other spatial loci (*in the field; towards the tower; to the forest; there, the dale*) figuring in the XIXth century variants, remains principal. The text is stabilized by the phrase *a path was (runs) [dorizhka bula (ide)]*, which as a song formula stays active in the XXIst century poetic value system. It is revealed that in the variants from the second half of the XXth century, the image of tearful eyes acts as the stabilizing element for the motifs of mental state of grief and wrench. In its formula *eyes wet with tears (ochi pozaplakuvani)*, it not only consolidates the intrinsic lyrical whiff but also manifests distinct tendencies to style sentimentalization typical of the lyric and epic works of that time.

The analysis of combining blocks (segments) and motifs has shown that in the old versions, there is usually the pattern $D1+D2+Dp+D3+Di1$ where D stands for description-motif (actions of characters), Dp – for description-motif (portrayal), and Di – for speech-motif (dialogue). Generally, dialogue becomes a concluding part which focuses the main song intention to convey the feelings of anxiety, regret, and family emotions of lyrical characters (mother and her recruited son). It is the structural element that secures the openness of a text.

It has been concluded that in point of forming the pattern of lyrical song, a constant component – a character [main figure, a collective image of recruited sons, which is expressed via distinguishing one personage among the rest belonging to the categories *own* (mother, father) // *alien* (officers, drummers, French soldiers, Caesar)] and some spatial image [the keyword is thorny path (*ternova doroha*)] – is of special significance. The song's stabilizing functions become apparent on the levels of paradigmatic and syntagmatic recurrence which is directed at the integration of a work's leading idea.

Keywords: Ukrainian social songs, historical poetics, variant, motifeme, motif, composition, block of songs, formula, folkloric transmission.

Halyna Mahas

STRYISHCHYNA WEDDING RITUAL SONGS AS A POETICAL REPRESENTATION OF LOCAL NUPTIAL RITUAL

The Ukrainian folk wedding songs represent the mental and ethical ideals of the Ukrainians, reflect the evolution of family relationship and preserve national cultural code. The thorough study of wedding songs of a certain region permits filling up the gaps of the Ukrainian folkloric and ethnographic map, specifying the area of distribution of a phenomenon of these songs, enlarging the knowledge about the connection of wedding ritual and corresponding folkloric accompaniment, and identifying the specific features within local ritual verbal complex.

Thus, this article shows the wedding ritual songs of Stryi District through the lenses of ritual action. It has been proved that a wedding ritual song *de facto* exists only in the bosom of ritual, in that utilitarian and sacramental aesthetic complex which has created it. Much of wedding folk songs serves as an

accompaniment to ritual actions and reports the course of wedding drama, and describes the deeds performed by the participants. In particular, the article investigates the corresponding songs of Stryi District which follow gathering of periwinkle, wreath-braiding, untwining of plait, giving blessing to newlyweds for marriage, dressing up of the newlyweds for marriage, *booze*, and bride's departure to her bridegroom. It has been ascertained that the researched ritual motifs of wedding songs are a valuable source of learning the ritual acts and symbolism of ritual attributes, and are kindred with ritual. For example, as the precise reflections of certain sacramental actions we can name the following motifs: *matchmakers ask for permission to gather periwinkle; hostess asks which matchmaker is the oldest and gives her a sickle; bride asks her father, mother and matchmaker to bless a wreath; matchmakers pile myrtle; matchmakers demand a ritual pay in return of wreath; bride goes to posad (corner of honour); matchmakers call bride's relatives to comb her braid; brother untwines bride's plait; matchmakers call out bride to go outside the house; mother leads bride across the house; newlyweds bows low to their parents; mother sprinkles newlyweds and guests; mother sows newlyweds with grain; matchmakers ask bride to get out of pantry and unveil for her kin*, and so forth. At the same time, these songs cover a range of folk beliefs associated with wedding performance.

Keywords: Stryishchyna, wedding ritual songs, motif, ritual, local specificity, traditions, innovations.

Halyna Koval

REFRAIN AS A MEANS OF EMPHASIZING A FOLK-SONG CALENDAR TEXT (Some Observations)

The refrains play an important role in a calendar ritual text including words, combinations of words, whole sentences, which recurs in an unchanged form and lend the composite nature and stylistic completeness. The refrains provide an accurate strophic division of text, enhance verbal and melodic emphasis, concretize the dominant idea of both a separate stanza and a song in whole, and expedite a song's reception and memorization. Among the genres under consideration, refrain is thought to be a part and parcel of Christmas carols, *shchedrivkas*, *hayivkas*, mermaid's songs, *Kupala* songs, and harvest festival songs.

The Ukrainian folkloric tradition has well preserved a large variety of refrains. These include both simple forms of exclamation (*hu, hey, heyom*) and complex ones manifesting a tendency of evolving the wordings of refrain at the cost of entire song lines which lost touch with the text and allows of being used as a refrain. Aesthetically regarded, diversity is peculiar to the refrains that accentuate an appearance of character. Here the images of nature predominate that is indicative of a kind of parallelism, and promote to write out a hero vividly.

For the folkloristic analysis, its principal unit is a verbal text which acts as a formalized poetic integrity, and therefore we emphasize a point of ascertaining the structure and a role of refrain in calendar songs, in its poetic expression. The main destination of refrain is a kind of reproduction of a colour of certain model in any image. Word's expression organizing rhythmic-melodic and modulation contour of folk poetry is of a great importance in this respect.

Keywords: refrain, calendar text, strophic division, formulae, locality, national peculiarity.

Nataliya Bobrovnytska

UKRAINIAN FOLK VERSIFICATION IN THE EARLY XXIst CENTURY FOLKLORE STUDIES

The article *Ukrainian Folk Versification in the Early XXIst Century Folklore Studies* gives an analysis of the examination of a problem of folk versification by the modern folklorists and literary critics.

One of the least explored problems in modern folklore studies relating to Ukrainian folk songs and poetry is the specificity of Ukrainian folk versification. It should be noted that certain aspects of this question are revealed by the XXIst century folklorists in their papers; however, this is usually done not intentionally, but opportunely.

A. Ivanytskyi considers some aspects of this problem in his textbook *Ukrainian Musical Folklore*, as well as in the articles *Rhythmic Structural Typology: Genetic Reasons; Birth and Baptism Folklore Complex: A Typological Divergence and a Task of Functional Reconstruction*. S. Hrytsa pay the attention to

the problem of folk versification with a view to music in the work *Transmission of Folkloric Tradition: Ethnomusicological Research*, and also in her articles *Scriptural Elements in the Dumas; Role of Transliteration in Receiving Verbal and Musical Texts of Folklore in Language Environment; Ukrainian Dumas, A Folk-Song Epic*. In her work *Frequency Catalogue of Ukrainian Song Folklore in 3 parts*, L. Yefremova examines the rhythmical features of songs, but only in connection with their musical properties. L. Kopynytsia, in his monographs *Metaconceptual Model of Ukrainian Lyric Song* and *Poetic Text in Oral and Written Traditions: Issues of Poetics and Artistic Semantics*, produces the modern approaches to researching the contents of folk lyric songs about love.

However, there is almost no thorough research on this topic. The studies of researchers cover predominantly the basic ideas, motifs of folk-song genres and occasionally touch upon the peculiarities of form, or examine them only relating to melos.

Keywords: folk poetry, rhythmic structure, folk rhyme, prosody in folk versification, correlation of content and form in folk versification.

Mariya Marphobudinova

SOME ASPECTS OF INNOVATIONS IN THE LOWER OVER DNIPRO LAND FOLKLORE

The author ascertains some aspects of innovations in modern existence and producing of folklore in Dnipropetrovsk Region (records date from the mid- to late XXth century up to the early XXIst century).

The novelty of the results is that all the tasks are treated and performed for the first time. A scope of topic is quite relevant and promising as it opens up possibilities to reveal all national processes through their regional identification, an ability of Ukrainian culture to adapt the cultural reality of the world through the national spiritual achievements of the society.

The purpose is a complete system of factual record, systematization and publication of folkloric and literary works and anthroponomical regional names within the administrative districts.

The regional examination of the Lower Over Dnipro Land folk processes are carried out in accordance with current trends in modern folklore studies.

In spite of the all-corrupting influence of some modern processes in certain folkloric genres, the transformative models of the Lower Over Dnipro Land authentic folk art, as a region with very rich stratum of folk heritage, continue to generate the process of recovering the past and adopt the cultural heritage of innovations, create the new forms of operation of folklore function in various media, including the urban one.

The simultaneous study of folk culture is a reserve for professional development of the region's creative culture, the rise of the national consciousness.

A number of problems have been defined on an extensive base of materials of folkloric expeditions.

Keywords: Lower Over Dnipro Land, folklore, art, folkloric expedition, folk art, popular culture, art communication.

Viktor Tkachenko, Mariya Yuriychuk

WEDDING FOLKLORE OF SOUTH-WESTERN PODILLIA (After the Materials of Expeditional Research)

Wedding in Western Podillia is as diverse as in any other region of Ukraine. It is rife enough with the song folklore that accompanies all events of the wedding ceremony. The materials presented in the article were collected in 2009–2011 during the field research in Novosilka village (Zalishchyky District, Ternopil Region).

A wedding in the village started on Friday in the house of bride with the rite of wreath-braiding. Accordingly, this day in the wedding rite was called *Pyatnytsia-zachynalnytsia* (Friday-Beginner).

On the second day of the wedding, i.e. Saturday, which was called *korovay* (round loaf), in the evening, the bridesmaids and young girls came to a bride and commenced to decorate (*vvyvaty*) wedding tree with viburnum, periwinkle, cornflower, and apples. While they did it, the parents, relatives and women that helped to cook, as well as at a previous rite, were present and sang the songs.

The girl who decorated the middle twig of the tree took it out from there, lifted it and started to dance with it. Present people sang at that time:

– На горі кришталь виливається
Ненечка зяченька сподівається. 2 times
Солому січе, пироги пече,
Сальцем ся листить, пироги мастить. 2 times.

They couldn't send off the bride to the village for asking the guests to the wedding without accompaniment of songs.

The most important moment of the wedding took place on Sunday. The guests assembled and the bride went to a church to contract a marriage, and afterwards the festivities went on. After the wedding ceremony, the bride returned home and her bridegroom went to his one. At the house the bride was welcomed with bread and salt by the parents while guests were singing the appropriate songs.

In the evening of the same day there was a greeting of bride and bridegroom. Upon the congratulation by all the guests, the bride took part of money and gave it to her mother pushing in her bosom. The bride gave the rest of money which was thrown on over a plate, along with the latter, to her mother too. The mother walked around while carousing (*perhuliuvava dar*) and dancing with matchmakers to a tune of the dance *Cossack*.

Soon after, the bridegroom with the best men and the bride's men arrived for the bride. They brought the wedding tree with them and started a dance-game *Korohid-volohid* on the yard, singing the song.

After a short feast, the bride was sent to the bridegroom on the decorated horses. If the wedding was in winter, the bride's men piled the icons, pillows and the rest of bride's dowry on a sledge, and in summer – on a cart, and went to the bridegroom. Sometimes they joked, stole certain things and eventually disgorged them. And, of course, all of these performances were accompanied with songs.

After the arrival to the bridegroom's house, the rite of veiling the bride was carried out. The pillow was put on the armchair where the bridegroom sat and then the bride sat down on his knees. The mother of the bridegroom took a kerchief and knotted it on the head of her daughter-in-law. Sometimes meanwhile they joked. For example, they could pour the water under feet of the bride. In the early XXth century, a linen was used to this effect while singing:

– Заплачиш дівчинонько
В перший понеділок
Та як здоймут з головоньки хрещатий барвінок. 2 times.....

The wedding came to an end on Monday with *okrushky*. This day stood out for witty jokes which no one took offence at. At first they made fun of the daughter-in-law and then brought the bridegroom and sang the gamesome songs to them.

Thus, the song folklore which is notable for its diversity is a part and parcel of the South-Western Podillia wedding ceremonies. Among these folkloric texts are humorous, lyrical and wistful ones.

Keywords: wedding, song, bride, groom, folklore, ceremony.

THE NATIONAL, REGIONAL AND LOCAL IN MODERN STUDY OF FOLKLORE OF EUROPEAN COUNTRIES

Anna Woźniak

TRADITION IN CONTEMPORARY RURAL SOCIETIES IN POLAND

Today's Polish villages face an extraordinary change which is not well known from their whole history. Not only economical and social but also, and above all, cultural changes shape their contemporary image. One of the main factors in this process is mass media. In this situation, there is a question we should ask: is the tradition, concerning these conditions, still important for villagers?

In my article, I would like to show (on the basis of my fieldwork conducted in Poland in 2005–2009) that in describing all processes connected with preserving and transmission of the ethnocultural heritage – generally with the tradition – we should focus on the phenomenon described as mediatization of the tradition. Nowadays the ethnocultural heritage has different meaning for societies where mass media play the most important role in creating people's needs, values and behaviours.

What does it mean – *mediatized tradition*, what are its main characteristics? How the perspective of indissoluble bond between our life and mass media changes researcher's way of doing survey among inhabitants of the villages? These are the main questions I would like to find the answers to in my article. I will concentrate on describing how reflexivity and being open to the different views and values shape local traditions. In my opinion, they are constantly in the process of creating mostly defined by the influences which come from the TV programs, series, films and the internet.

Keywords: cultural heritage, tradition, mediatized tradition, folk culture, popular culture.

Katarzyna E. Kość-Ryzko

NARRATIONS AND MEMORIES vs. HISTORICAL TRUTH IN ETHNOLOGICAL EXAMINATIONS

The article is aimed at the critical analysis of the war narrations in terms of cultural and psychological factors conditioning memory characteristics such as retention, selectivity and restricted access to what was memorised.

The analysis is based on the narrations and reports of Polish citizens deported to the Soviet Union (mainly to Kazakhstan and Siberia) during the years 1940–41. Most of the life-stories were written down after the year 1989 (i.e. during the period of political transformation in Poland). This fact probably influenced their style, content and form. It is of some importance as well that many of these stories were written for different kinds of contests organised by special and popular magazines.

On the one hand, such materials constitute a fascinating record of emotional, dramatic and extremely traumatic human experiences. On the other however, they provide good examples of the authors' consciously manipulating described events and a role they played in them.

The author attempts to examine the extent to which we can explore our past memories and retrieve them in a reliable and accurate way. She also tries to answer the question whether the war narrations could be treated as a research source of the facts from history, ethnography and psychology, or we should treat them only as the literary descriptions. Moreover, she endeavours to identify methodological traps which researchers of such documents may encounter.

Keywords: oral history, memory, life-story, narration, ethnopsychology, methodology.

Lidiya Haiduchenko

ON BICENTENNIAL ACHIEVEMENTS OF FOLKTALE STUDIES STORED IN *ENCYCLOPEDIA OF TALES*

The article deals with the main preconditions and the process of writing of the German *Encyclopedia of Tales*, which involved prominent researchers in the sphere of fairy tales and folk oral tales from all over the world. The attention in the article is also paid to the structure, main principles, achievements and approaches, which are realized in this voluminous issue.

Till the present day, the modern folkloristics has succeeded in acquiring a huge amount of scientific material concerning folklore in general and fairy tales in particular. It has first of all to do with the genre regularities, national peculiarities of folkloric texts, functional characteristics of fairytales, division according to plots, etc.

One of the most significant achievements of the theoretical folk lore studies was the introduction of the Aarne–Thompson tale type index, which classifies the most widespread motifs in the folk tales and is recognized and appreciated all over the world.

In order to generalize the acquirements, classify them, distinguish the most weighty achievements and turn attention to the present problems waiting for the investigators, there has been initiated the compilation of the German edition *Encyclopedia of Tales. A Reference Book on Historical and Comparative Study of Folk Tales*. The very idea of such a publication appeared as far back as before World War II; however, it was realized only in the post-war period in Göttingen.

There were some important prerequisites that have precipitated compilation and work on the *Encyclopedia of Tales*. The first one was the establishment of the scientific journal *Fabula*, to which the leading researchers of folk tales have contributed their scientific papers. The second one was the foundation

of the International Society for Folk Narrative Research, ISFNR, in 1959. It united the experts in the field of folklore research.

The earliest studies within the *Encyclopedia of Tales* project were undertaken in the late 1970s. Today the last, 13th, volume of this edition has appeared. There must be 14 volumes in total in the *Encyclopedia of Tales*; the last one is being edited and expected to be an index of all keywords which are mentioned in the research. The *Encyclopedia of Tales* contains about 3900 articles in alphabetic order written by almost 800 researchers from over 60 countries of the world. The reference book focuses not only on folk tale as a genre unit of folklore, but also on the all folk narratives, such as legends, narrations and tales, as well as on all the issues connected to them throughout the history of mankind. They embrace a wide range of questions: from analyzing the appearance of a specific plot in folk tales of an ethnic group and its transformation within the folk tales of other ethnic groups – up to consideration of a degree of the plot's interpretation in the ancient and modern scientific investigations, and even including the examination of its most renowned and felicitous realizations in the cinema, literature and arts. The topicality of the raised questions in the modern folklore studies is also taking into account by the contributors of the encyclopedia, seeing the modern level of development of this branch of knowledge.

The *Encyclopedia of Tales* is a huge depository of knowledge accumulated over the last two hundred years of modern folk tale studies in both comparative and historical aspects.

Keywords: folk oral tales, *Encyclopedia of Tales*, folklore studies.

Aliona Pavlova

LOCAL PECULIARITIES OF THE ROUND LOAF RITUAL-RELATED SONGS IN HOMEL-CHERNIHIV POLISSIA

The wedding is an important step in a person's life. For each peasant, marriage has always been a mysterious and important facet of being dividing his life into two parts – before and after marriage, and corresponding to child's and adult states of mind. We should not forget that all the peoples in the world perceived marriage as a fact of human transition from childhood to adulthood, and the rights to this transition were to be proved in the presence of all the kin. That is an obvious reason why a wedding in every nation has been accompanied by various rituals and actions. The round-loaf ritual-related songs within the wedding ritual complex which are examined below reflect minutely not only the very image of ritual bread, but also provide a more accurate description of ritual actions.

The object of research is the wedding songs of round-loaf ritual on Homel-Chernihiv Polissia. **The objective of research** is to detect functionality and semantics of the images of round loaf and bread-baking women recorded on the territories of Homel-Chernihiv Polissia.

This article endeavours to provide answers to the following questions:

- retracing connection between festive cultures of Byelorussian and Ukrainian Polissia;
- examining the Homel-Chernihiv Polissia round-loaf songs and show their similarities and differences;
- identifying the key images and symbols occurring on the area.

The stated factors indicate that the round-loaf traditions and symbols of Byelorussian and Ukrainian Polissia are of both great importance and considerable interest till the present.

Keywords: rite, ritual actions, round loaf, round-loaf songs, symbolics, structure.

UKRAINIAN SONGS AND INSTRUMENTAL MUSIC IN REGIONAL AND GENRE DIMENSION: TRADITIONS AND TRANSFORMATIONS

Anatoliy Zavalniuk

TYOLOGICAL PARALLELS IN THE EAST SLAVIC *KUPALA* (MIDSUMMER) SONGS

The article considers the Ukrainian-Belarussian and Ukrainian-Russian parallels of *Kupala* song complex.

As shows the examination of records and witnesses of the ethnomusicologists concerning spreading of summer rites on the East Slavic terrains, the existence of *Kupala* songs is observed foremost on the autochthonic areas of Ukraine and Belarus, and in Russian Federation – on the contiguous areas.

The author examines two types of *Kupala* songs: type A – P+4+4+P (framed), type B – 5+4, with an area of distribution of them covering broad Belarussian and Ukrainian territories.

The related stylistic features of both the Ukrainian and Belarussian *Kupala* examples of type A are an evidence of common East Slavic song tradition. By musical nature and poetic content, this type of *Kupala* songs belongs to the ancient relicts of Slavic culture.

The examples of *Kupala* songs recorded on the Russian territory are similar to the Ukrainian type A songs with their framed refrains *Kupala na Yvana* by nothing but the text and structure of stanza.

The comprehensive and comparative exposition of these rituals and songs in a wider geographical coverage, along with mapping of collected data, can give important results useful for solution a number of problems.

The collected information on authentic summer ritual actions and rites can be used for both further scientific research and practical application in creating modern rural holidays, children's games, etc. The ritual and song material itself can also be helpful for creation of composers, writers, scriptwriters, choreographers, as well as for the activities of musical ethnographical and all kinds of creative groups.

Keywords: *Kupala* (Midsummer) songs, singing of *Kupala* songs, Ukraine, Belarus, Russian Federation.

Iryna Zinkiv

DUMA AND EASTERN MONODIC FORMS

The article *Duma And Eastern Monodic Forms* deals with a problem of comparative studies of Eastern monodic forms such as *raga*, *mugam*, *makom*, *mukam*, as well as their affinity with musical stylistics of the Ukrainian *dumas*. For the consideration involved are the traditions of oral professionalism of the Indo-European peoples and also of those Turkic nations whose ethnic genesis is based on Indo-Iranian cultural stratum. The investigation of their stylistics and structure-building principles gives reasons to ascertain their common and distinctive features (modulation-rhythmic, form-building and executive). Their common features include the following: 1) their evolution out of the ancient ritual-epic traditions; 2) Indo-Iranian roots of modulation type (so called Indo-Iranian scale, V. Petr); 3) common improvisation, phenomenon of ornamentation, expressive decoration of tones (*to add the dolorous tones*, O. Veresay) correlated with the phenomena of Indian *hamaka*, *alamkara* and Iranian *takhrir*; 4) narrow range of formulae, micro-chromatics, hemiolic; 5) form-building principles of monody organization – a variation or modulation-rising rondified repetition of musical tunes-phrases as a display of universal logical regularities of musical thinking; 6) adoption and methods of transmission of oral traditions; and 7) a type of training presupposing *imitation of model* principle – apprenticeship by following the teacher's manner of behaviour and style of performance.

The distinctive features are as follows: 1) interpretation of tune function as a single subject-modulation model (based on one or two tunes-phrases) – in *dumas*, and as a form-building one (*tune improvisation*) – in different types of eastern monody; 2) compositional model: a suite-cyclic structure of meditative dramaturgic type – in types of eastern monody, and a poem-like dramaturgy with variant-variation repetition – in *dumas*; 3) different performers.

The direct parallels between *dumas* and eastern monodic forms can be drawn on the level of their slow introductory portions (Uyghurian *mukams*, Iranian *dastgaks*, North-Indian *ragas*) which have largely preserved their link to the ancient forms of national epos of the East.

Keywords: Eastern monodic forms, *duma*, *mugam*, *makom*, *mukam*, *raga*, epic instruments.

Nina Marchenko

CENTURIES-OLD TRADITION OF THE UKRAINIANS' POETIC THINKING AS ONE OF THEIR ETHNOMENTALITY TRAITS

The article deals with one of the ethno-mental traits of the Ukrainians – a poetic thinking which is represented foremost in Ukrainian folklore. The latter is distinguished by traditionality and compliance with customs existent among the Ukrainians. From the very outset of the ethnographic studies on Ukrainian terrains, both the native (V. Hnatiuk, M. Kostomarov, O. Potebnia, I. Franko and others) and foreign (F. Bodenstadt, J. Herder, K. Brodziński, A. Pavlovskiy, O. Tolstoy, M. Tserteliev et al.) researchers mentioned an aggregate of poetic thinking and musical nature of the Ukrainians in the course of making folk poetry and songs. And while the foreign collectors of Ukrainian folklore laid stress on beauty of Ukrainian folk songs, on musicality of their authors, the native scientists perceived the Ukrainian folk poetry as a Ukrainian's soul, as his poetic association of comprehending the world and its recreation into the poetic lines and into the sound reflection. The famous Ukrainian writer and researcher Ivan Franko was among the pioneers who has described the poetic association in human mentality owing to analysis of the Ukrainian folkloric acquirments. The famous philologist O. Potebnia has determined the main principles of forming the rows of human concepts. The latter contributes to emergence of a kind of image-shaping process in human mind, namely imagery, which has some common traits by similarity and dissimilarity, as well as the common temporal and spatial features. While consciously and unconsciously making the works of folk art and, correspondingly, in the course of a recipient's perception of them, the associative lines of thinking are arranged right towards the beauty where one's feelings, emotions, reflections and a state of mind prevail, being, on the whole, a foundation of human aesthetic senses and outlook. In poetic and sound reflections of the world, the human spiritual experiences ascend over the personal idea *I am* and become a base of the ambience *We are*. According to modern scientist V. Lychkovakh, this ascension defines an ethnic content and a form of national culture being formed by the natural, historical, mental, psychological, linguistical, and worldview factors. The Ukrainian folk song is a reflection of the Ukrainians' associative thinking and aggregate the words and music of Ukrainian language which is a *powerful means of thought's progress* (I. Ohiyenko), and accordingly, of poetic thinking since one of the traits of Ukrainian mentality which has formerly been emphasized by M. Kostomarov, is a form of thinking in a poetical way, i. e. in a lyrical perception of the world, attempting to organize being according to laws of beauty, in treatment of nature and in making an aesthetical melodiousness in life, for the consciousness of an individual, as O. Potebnia has affirmed, is being formed by the words and works of art. That is why a *folk song is to be a basic element of musical education* (O. Potebnia). Such an education has been obtained by Mykola Leontovych. From childhood he heard and saw the Ukrainian folk, its songs and dances. And so he has grown in an atmosphere of people's creative work. We can call him Ukrainian Bach because his works bear resemblance to famous German composer's ones. Leontovych succeeded in *revealing a singing soul of his people* (M. Hordiychuk). His New Year Greeting Song (*Shchedryk*) is heard throughout the world and is considered by many people to be a folk Christmas carol (*koliadka*). Since the composer's childhood a figurative and melodious Ukrainian word of a Ukrainian song has become an inspiration for his unique interpretative activities. So the figurativeness and melodiousness are the archetypes in the principles of constituting the vital activity and culture of the modern Ukrainians which are expressed in emotionality, sensitivity, romanticism, sentimentality and so on. Thus they represent the main traits of *cordocentrism* from which the *famous Ukrainian poetry, song nature and Hesychastic mysticism spring* (V. Lychkovakh).

Keywords: Christmas carol, musicalness, image, song, poetization, poetic thinking, imagination, *shchedrivka* (New Year's song).

Oleksandr Vovk

INNOVATIVE COMPUTER TECHNOLOGY IN AN ETHNOMUSICOLOGIST'S SCIENTIFIC WORK

(After the Materials of the UNAS M. Rylskyi IASFE Photo Laboratory)

The article discusses a problem of application of computer technology to ethnomusicology and how it can be useful for the researchers-ethnomusicologists during recording, maintaining, classifying and analyzing the traditional musical culture.

The article presents the most common instances in an ethnomusicologist's practice when the modern computer technology becomes irreplaceable and allows accomplishing a traditional audio-record of maximum high quality, making a combined record, using of an audio-arrangement technique, getting rid of all kinds of technical defective sound, taking advantage of deceleration principle for more detailed transcribing the itemized playing of music, namely melismata, and excluding noise from the music proper, etc.

The article lists a number of useful features that a PC performs if applying skilfully so that an ethnomusicologist can implement any new discoveries. In addition, the paper provides a small digression concerning an emergence of the earliest sound recording devices and the process of their gradual supplanting.

Keywords: computer technology, ethnomusicology, audio formats, digitization, cataloguing, restoration of audio.

Mariya Pylypchak

FOLK MUSICAL HERITAGE IN SCHOOL REALITY

The article's author has a practical experience of working with children of the folkloric ensemble *Tsviten* being the first one in Kyiv and established in 1986 under the Hryhorii Veriovka Ukrainian National Academic Honoured Folk Choir. A little while before the ensemble has celebrated their 28th birthday with a recital *Four Seasons*.

The children's choir repertoire covers more than two hundred songs of childish playing folklore, and *koliadkas* (Christmas carols), *shchedrivkas* (New Year-greeting songs), *vesniankas* (vernal songs), *vertep* (the Nativity play of folk theatre), and puppet performances. As a basis of pedagogical conception has been taken the expedition materials which include over five thousand recordings from different Ukrainian regions. There have been issued 5 books with musical notation, 7 compact discs and a few videofilms.

The article discloses a specificity of methods of working with children's folkloric ensemble while using authentic folklore material collected over 30 years of expeditions to Ukrainian rural areas. Children start at the age of 3 and keep attending and singing until the next generation – their own children – come to replace their parents in the ensemble. The personal singing which cannot be replaced with any other activity, a dynamic playing of music and listening to music favour the development of ear for music very well.

Mariya Pylypchak practices a balanced combination of rhythm, melody and children's play. Children should also feel joy and happiness while playing music, besides ordinary performing the tasks assigned by a teacher.

The creative personality and ability to solve the problems instantly are the prerequisites for efficacious conducting of lessons. A teacher himself should have his own good experience of playing music, as only a well-trained person can become a good teacher.

Today it is necessary to educate a generation which could impart a genuine lever of musical culture in all its fullness to the next generation. So long as the music lessons at our primary and secondary schools have the leftover principle and are not considered a discipline of *building* nature, young people are forced to find their own ways of self-developing. And often those ways lead to the loud decibels and music garbage. However, the tastes of modern kids today will reflect a level of culture tomorrow.

Keywords: methods, folkloric ensemble, authentic folklore.