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Ukrainian Folklore: Historical and Artistic Aspects

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Abstract: In all historical periods, cultural traditions of ethnic groups occupied a central place in the educational process. Different types of folklore creativity determined the moral and aesthetic potential of each ethnic group. Today, the modern concept of art pedagogy is largely based on the widespread use of folk art heritage. Our country is a multinational and multicultural educational state, and the guarantee of its normal development is the unconditional consideration and development of the entire cultural diversity of the country. The most important place in the socio-cultural space is occupied by the heritage formed on the basis of the values of the ethnic culture spread throughout the territory of Ukraine. Studying and popularizing the cultural heritage of ethnic groups is the most important task of the state's cultural policy. Festive and ceremonial culture is an intangible cultural heritage that contributes to the establishment of identity, continuity and respect for cultural diversity and human creativity.

Keywords: Ukrainian folklore; ethnic traditions; art; culture; cultural heritage

Introduction

Today, the question of the development of folklore is one of the central and important ones in Ukrainian folkloristics. Ukrainian folklore is a folk tradition that has developed in Ukraine and among Ukrainian peoples. The oldest samples of folklore found in Ukraine are pan-Slavic folklore strata dating back to the Paleo-Slavic mythology of the Eastern Slavs. Ukrainian folk customs have many layers, determined by the period when this aspect developed and the industry in which it

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was used. The lowest and oldest level is the pan-Slavic layer of folk culture, which has many elements common to the Slavic people as a whole. Above - elements common to Eastern Slavs, and above - elements that occur only in Ukraine itself. The layer above it contains cultural and folklore elements that define various microgroups of the Ukrainian ethos, such as Boikas, Hutsuls, Lemkas, Lyzaks, Podilkas, and Ruthenians. Some features of Ukrainian folklore are very different from the folklore of neighboring Slavic peoples. The songs and feasts of Ivan Kupala (Saint John's Day) and Carols, usually associated with some of the deepest and most ancient layers of folklore, contain features not found in neighboring Russian culture and are distinctly Ukrainian. These elements challenge the notion that ethnic Russians and Ukrainians come from the same source.

The relevance of this study is determined by the current state of folk creativity, the growing interest in the in-depth study of folk culture in modern society, and the need for an unbiased clarification of the realities of folklore creation and folklore preservation. One of the most pressing problems of modern Ukrainian folkloristics is the place and role of folklore in the spiritual life of the people and in the general system Ukrainian culture of the 20th - early 21st centuries. In this connection, the question of the interaction of urban and rural culture is becoming more and more important. Modern Ukrainian folkloristics also addresses the issues of the source base and the socio-communicative nature of folklore. O. Brytsina, R. Kirchiv, I. Koval-Fuchilo and M. Dmytrenko work in a similar perspective. V. Buryak, M. Dolgov, V. Kuzmak, M. Dolgov, I. Pavlenko, L. Stryuk, K. Frolova, V. Chabanenko and other experts consider the issue of folklore development in the artistic dimension (Kirchiv, 2010). In our opinion, it is especially appropriate to create a database of repeated expeditions in the same territory. "The importance of repeated expeditions has not lost its relevance in our time due to constant attention to the current state of folklore, the historical role of the genre and the problems of comparative historical research" (Kirchiv, 2010).

The current state of the folklore of different regions of Ukraine is a complex, multifaceted and little-studied phenomenon, and starting from the period of collecting activity of H. Zalyubovsky, I. Mansura, Ya. Novytskyi and D. Yavornytskyi, the field of research in this field is moving along with its constant dynamics. Ukrainian folklore tradition is characterized by the idea of equality and the desire for freedom in combination with individualism, which, as folklore shows, is characterized by the slavery of women, the desire for justice and the desire for supremacy (I. Franko "Female slavery in Russian folk songs", M. Drahomanov

“New political songs about public affairs”). This is explained by the fact that the process of ethnogenesis of the Ukrainian people took place under the constant slogan of the struggle for freedom (Borysenko, 2010).

The developed individualism of the Ukrainian people is also determined by the “ethos of the intelligentsia”, which was inherent in the ancient Ukrainian culture.

The mentality of the Ukrainian people is characterized by recklessness, frivolity, extreme tendencies and even maximum safety; as V. Krutynskyi rightly pointed out, the cultural and morphological factors of the mental formation of the Ukrainian people are weakened European activism, weakened European extroversion and increased introversion, which is characterized by.

Ukrainian “self-absorption”, “hiddenness” and “closedness” from the world determine the active and reflexive attitude of the Ukrainian soul, to “immersion” and “immersion in oneself”, Ukrainians tend to join small communities where close relationships with people are concentrated. Close relationships between people are concentrated and an atmosphere of trust, warmth and honesty is created. The mentality of Ukrainians consists in the search for material joys of life, the Ukrainian soul seeks the world and compensates for what it lacks in reality. “Escape from life in the soul and fate” (Borysenko, 2010). Many researchers explain the peculiar Ukrainian kindness, tenderness of heart, aestheticism by the fact that the ancient Ukrainian culture was based on the idea of the supremacy of the feminine over the masculine. “Ukrainian national philosophy is characterized by a natural combination of ethics and aesthetics, tolerance, generosity and moderation in everything. The ethics of selfless service, the ethics of self-improvement prevails over the ethics of self-affirmation, and in the system of values, the spiritual person, the artist person prevails over the economic person” (Paik, 1995).

At the same time, a complex historical dialectic can be traced in the formation of ethno-cultural features of the Ukrainian people. Dance has existed in Ukraine as a ritual since ancient times, but mostly it was assimilated by Christianity and mixed with Christian rituals. The earliest dances were dances associated with agriculture. Dances were held on Ivan Kupala Day, St. George’s Day, Pentecost, harvest days and weddings. Ritual dances were rarely performed to music, usually to singing. Folk dances were performed with or without music. Most Ukrainian folk dances are circular. Some of the most famous dances are arkan and hopak. The dance was also enriched with traditional Ukrainian folk clothes. Today, many Ukrainian dance groups exist in Ukraine and the Ukrainian diaspora, especially in Canada, and have

preserved the traditions of folk dances. Ukrainian folk songs can be divided into four main groups: ritual songs - such as carols (carols and cherubs), spring songs, songs about mavok (mermaid songs), and Kupala holiday songs harvest songs and wedding songs historical songs and political songs - such as rhymes and ballads lyrical songs - such as family songs, social status songs and love songs.

Ukrainian folk songs contain many symbols. A bird is a popular symbol. an eagle or a falcon is a symbol of courage, strength, beauty, courage and freedom. dove symbolizes femininity. seagull is a symbol of a suffering mother. Other symbols include the *viburnum opulus* or *viburnum* (*viburnum*), representing the beloved girl or Ukraine itself, and the oak tree, representing the boy. The songs are dominated by comparisons: the girl is compared to a star, a red *viburnum*, a pine and a poppy; the boy is compared to an oak, a maple and a dove.

Some songs use repetition, antithesis, hyperbole, and metaphor. Lyrical songs often use the technique of dramatic dialogue to express emotions. Some folk songs also use assonance, alliteration, and onomatopoeia. Folk songs served as a source of inspiration for many Ukrainian composers, such as Mykola Lysenko, Mykola Leontovych and Kyrylo Stetsenko. Today, many folk songs are still used and even used by modern artists (*Ukraïns'kij politichnij fol'klor*, 2008).

It is quite natural that the meaningful content of the content has changed quite significantly: collecting events for more than 20 years, the current state of oral literature and art is monitored in the context of its live, everyday functioning and presentation by the carriers of folklore from the stage (if the second folklore). This makes it possible to identify specific “points of growth” and points of development of oral folk art in comparison and contrast with its traditional content. Peculiarities of the folklore and post-folklore process include the coexistence and mixing of different strata in the traditions and daily life of remote regions of the Ukrainian folklore space; “the study of changes in the durability of folklore traditions, their modifications, transformational processes and new layers is important and necessary” (*Ukraïns'kij politichnij fol'klor*, 2008). In our opinion, for example, what are the dominant narrative genres, such as fairy tales and anecdotes, what proverbs and riddles are used in urban and rural areas, what are the ethical priorities, how strong are the processes of interpenetration of different ethno-cultural patterns? Research in this direction will contribute to a more complete study of modern ethnogenic processes, for example, Ukrainian and Jewish folklore in urban areas, Ukrainian and Romanian: or Hungarian folklore in urban and rural areas (*Fabryka-Prottska*, 2008).

The experience of collecting folklore throughout the country allows us to draw preliminary conclusions about the nature of his life. Based on the practice of folklore creation in the modern period, certain stable trends characteristic of the western region can be noted. Most folklore genres are embedded in modern oral artistic communication, but the most mobile, constantly supplemented and updated are those that simultaneously record social reality through personal experience, often even “anecdotal reality” (Yakivchuk, 2003), in jokes, sayings, proverbs, proverbs, sayings, short songs, solo songs, combined into humorous songs. All these genres are quite strongly represented in the modern folklore of many regions. It is worth noting several trends in traditional oral folk art. As already mentioned above, social and love songs make up the largest share of the general folklore. They are performed both at home (mainly in villages) and on stage (amateur or professional performers), and in the 1990s folklore groups (rather than amateur groups performing folk songs) gained wide publicity, which in each district numbered from several to several dozen. The repertoire of these collectives includes both well-known folk songs that are included in professionally performed songbooks, and songs that have not previously been recorded at the local level. It also includes variations on the genre systems and plot structures used.

However, the fate of the folklore tradition and repertoire in general, as well as the change in the system and plot structure of popular genres, have not been sufficiently studied. Folkloric ensembles play original instruments such as bottles, spoons and cups, create kolomyikas on local themes and participate in all village weddings and other celebrations. The village still has a tradition of collective dances (polka, waltz). Folklorists are also engaged in recording little-known songs, and recently - prison, recruitment and other songs. Most amateur collectives are organized, sometimes the performers themselves take the initiative, but in any case it is not self-sufficient songwriting (or even authentic songwriting), but stage and other organized performances that require special training and skills. Among the trends that produce modern folklore creativity is the creative-artistic interaction of folklore and musical traditions both in a polyethnic environment (here we are mainly talking about the interaction of multinational folklore and samples of folklore of other ethnic groups in the active repertoire), on the one hand, and on the other hand - about interaction at the level of incorporation.

In this regard, the work of the Folklore Theater (director L. Levchenko, Kryvyi Rih) is exemplary (Skurativsky, 2005). There, despite the picturesque eclecticism and mixing of folklore elements of different ethnic groups, the synthesis of language,

rhythm, melody and dramatic dialogue reaches a high degree of perfection (which, in fact, corresponds to the true ethnic filling of the spiritual space). Almost all such groups have whole blocks of songs of other ethnic groups that sound very natural in everyday life. Thus, the very method of transmitting folklore works “from mouth to mouth” is supplemented today with secondary elements, so to speak, “from the stage to mouth”. However, it must be stated that, despite the noticeable growth of interest in folklore in all its forms, a certain process of disappearance or modification of its natural content is observed. Correlation with the past is possible only when it is viewed through the prism of modernity, through which the very forms of existence have changed (for example, ancient layers of folk creativity were created mainly in rural areas, absorbing all aspects of rural life, naturally subordinating to the village and harmonizing with its needs).

As a result of folklore expeditions of recent decades, thousands of samples of oral folk art have been collected (folklore speakers represent different age and social groups and cover almost all regions of Western Ukraine).

Based on the processing and systematization of a huge amount of collected material, it is possible to talk about certain regularities and trends in the use of folklore in the regions, as well as about the movement of folklore consciousness as an ethnic characteristic.

Destruction processes occurring in folklore, the need to preserve genetics roots - that without which it cannot develop no nation, no people, no culture – everything this requires the development of a special system measures to preserve folklore, creating favorable conditions for its existence. Needed nationwide program of folklore preservation in Ukraine. It is necessary to attract specialists to study of poetic, folk song creativity, customs and rites, create centers for the collection and study of Ukrainian folklore, especially regional, to organize and to hold folklore, music and song festivals of folk art, to be included in educational ones elements of programs in schools and kindergartens of traditional Ukrainian folk art people These are the ways that will help us preserve the values that have been accumulated by us ancestors for centuries.

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