

## SUMMARIES

**Sofiya Hrytsa. Paradigmatic Nature of Folklore.** Folklore is genetically related to words, as is human speech (Sprachverfassung), co-telling. Similar to words, there exists the declension of songs, thereby creating a paradigm of variants of a single invariant (logos). Variability of variants of a song/folkloric paradigm is subordinate to modi of thinking of an environment, in which a folkloric work comes into being, or to which this work adapts. The concept *modus of environmental thinking* in relation to a song/folkloric paradigm is introduced in the authoress' all papers for the first time and determines the dynamics of a folkloric work in isochronous and diachronic processes. A song/folkloric paradigm is a frame of variability of variants, a measure of their identity and dissimilarity at the levels of semantics and structure. Mechanisms of action of song paradigms, in which words and music co-operate, are verified after the materials of numerous field expeditions, not only in autochthonic, but also in integrated environments, including within the frame of sociological expeditions (according to questionnaire surveys), with taking into consideration the age, social and national characteristics of recipients, as well as their nearer and farther spatial remoteness. Noticed are also the possibilities of maintenance of folklore of ethnophores-migrants, which is retraced by way of examples of paradigmatics of songs of Ukrainian diaspora's immigrants, as well as of stability and variability of variants of those songs in comparison with similar songs of Ukrainian autochthons. The article also considers the issues of styles and interpretation of folklore, an acoustic ideal, and probable transformations of folkloric works in context of modern sonic space, as well as a place of folklore in requirements of modern Ukrainian recipients.

**Keywords:** paradigms congenial to modi of thinking, acoustic ideal, folkloric mythologems, song migrations, genderness and rendition.

**Valentyna Borysenko. Verbal Folk Art as an Important Source of Researching Familial and Domestic Mode of Life of the Slobzhanshchyna Populace.** The article, based predominantly on archival materials of the 1920s –1930s, examines the transformation processes in culture and mode of life of the Slobzhanshchyna populace. Historical sources witness that at that moment of urbanization, conventional Ukrainian culture still had been existing. Peasants observed Christmas and Easter according to Ukrainian traditions, sang Ukrainian folk songs, young people gathered outdoors where they spent leisure accompanied by accordion. The relations between parents and children was becoming aggravated due to propaganda of warlike atheism. Those contradictions were reflected in the YCL members' following or neglecting the customs of church wedding and baptismal ceremonies. The humorous rhymes of *chastushkas* and songs mirrored new and more unrestricted dealings in course of conduct of lasses and lads. It is obvious that there was emphasized the augmentation of illegitimate childbirths.

A particular attention was paid to some social factors, such as mastering new occupations (miner, builder) and attitude towards new daily life conditions. In particular, there was a *chastushka* about a *miner's shirt being eaten by lice*. Likewise, it was sung on utilizing women's task work in mines. Girls took the measure of remunerative eligible potential fiancés, and discerned such candidates among local heads of the State Political Directorate, as well as students as they had better living conditions. The sources also show some ethnic oppositions, which but again went through social characteristics; particularly, it was accentuated that *my dear boy is a Bolshevik while I am a Ukrainian girl*. The latter points to the fact that Bolsheviks who established the Soviet power in Slobzhanshchyna were mainly not ethnic Ukrainians.

**Keywords:** Slobzhanshchyna, mode of life, culture, leisure activities, occupation, parents, children.

**Heorhiy Kozholianko, Oleksandr Kozholianko. Emigration of Ukrainians to America.** Historical and ethnological studies show that the Ukrainians settled on the American continent as far back as in the XVIIth century. After the annexation of Ukraine to Russia in the mid-XVIIth century, there has intensified the migratory movement from the Ukrainian terrains both westwards and eastwards. The earliest Ukrainian settlement on the American continent appeared in the early XVIIIth century.

The settling of Ukrainians on the American continent is also connected with the Russian seafarers' discovery of Alaska in the early XVIIIth century. That expedition embraced the Ukrainians as well.

It is usually accepted to consider the migrations to Canada undulatory. The first documentary arrivals in the years of 1891 –1892 are thought to be the onset of immigration of Ukrainians to Canada.

In the Ukrainian-Canadian historiography, there exists an opinion that the history of Ukrainians in Canada should be reckoned from May 17th, 1813, when the port of Quebec received a regiment's soldiers sailed on the ships *Ann* and *Canada*. Among 1,600 fighting men, over 100 people were of Ukrainian descent. They waged war for the sake of Canada, lost their life for it, and those that had remained alive, became farmers on the acquired ground. It was those described people who were the earliest Ukrainian settlers in Canada. This resettlement may be called the military-farmer immigration of Ukrainians to Canada in the early XIXth century.

As generally accepted in Canada, 1891 is regarded as an official date of commencement of the migration of Ukrainians to this country, when the Halychyna families of Vasyl Yelyniak and Ivan Pylypiv emigrated there.

Nevertheless, in actual fact, it was the Bukovynians who have laid the foundation for organized settling of the Ukrainians in Canada. Scientific studies demonstrate that not Ukrainians-Halychyna dwellers I. Pylypiv and V. Yelyniak were the earliest

organized emigrants from Ukraine to Canada (1891), but the Bukovynians, notably the family of Stefan Koroliuk from the village of Chornivka (1888).

Researching the issues of Ukrainians' settling in the United States and Canada shows that the first Ukrainians took up their residence in America as far back as in the early XVIIth century. Later on, in the late XIXth century (1888), the Bukovynian family of Stefan Koroliuk emigrated to Canada.

**Keywords:** emigration, research, archives, scholars, USA, Canada, historiography, community, migration.

**Olena Shcherban. Contemporaneity in the Light of Conventional Alimentary Culture of the Over Dnipro Lands Residents in the Late XIXth to Early XXth Centuries.** The article considers the peculiarities of nourishment of the Ukrainian middle peasants, who resided on the Over Dnipro Lands in the late XIXth to early XXth centuries. In the conventional alimentary culture, on weekdays the food was plain while nutritious, without dainties, being allowed solely on holidays, the fact pointing at additional regulation of consuming redundant calories. As compared with contemporaneity, conspicuous are the following singularities: our ancestors ate mostly made-in food items. Among them were mainly cereals and vegetable crops, such as beets and cabbage. Dishes and beverages were made in clayware, diverse in form, size and purpose, in indoor cooking stove. Techniques of cooking in the stove presupposed processes of boiling and stewing, while fried dishes were consumed very little. The processes of cooking and serving meals while laying the table were carried out exclusively by women. Dietary patterns of whole families were subordinate to routine of work.

**Keywords:** clayware, alimentary culture, cooking stove, Over Dnipro Lands.

**Andriy Lesiv. The Image of Judas Iscariot in the Sacred Art.** The paper reveals the peculiarities of iconography of Judas Iscariot in the XVth–XVIIIth-century Ukrainian painting, as well as the symbolism of his image. For the first time in the Ukrainian art criticism, as a core subject of inquiry there has been chosen the unique image in iconography – Judas Iscariot, an apostle-betrayer, an antagonism to sanctity. The study collects and analyses dozens of preserved works (over 120 units) of sacred art (icon painting and engravings) from museums and private collections, as well as iconostases and murals in churches of Ukraine and Poland. The author systematises literature sources of iconography and symbolism of Iscariot's image in the XVth–XVIIIth-century Ukrainian painting on the fringe of the post-Byzantine and West European art traditions. There has been accomplished an analysis of specific features of reconstructing the exterior of Judas and traced back the connection of his image with the realities of Ukrainian population's living conditions of the period under study. The article examines the symbolism of Judas Iscariot's gestures in the iconography of topics in *The Last Supper*, as well as in the iconic series of *The Passion*, namely the following subjects: *The Kiss of Judas*, *Arrest of Jesus in Gethsemane*, *Thirty Pieces of Silver of Judas*, and *Judas's Suicide*.

Thus, the oldest image of Judas Iscariot is in *The Last Supper*. In iconography, there have been developed two main aspects of this subject: symbolical (*Eucharist*) and historical (*The Last Supper*). Judas stands out from the rest of apostles only in historical iconography of *The Last Supper*, oldest samples of which originate from the VIth century.

The article also reveals the meaning of colour symbolism in interpreting Judas Iscariot's image and retraces common and different features of colour application to the image of Judas in the XVth–XVIIIth-century Ukrainian and West European paintings, as well as traces back distinction in colour treatment of Judas's image in the XVIIth–XVIIIth-century Ukrainian painting among the conventionally distinguished folk-amateur and professional pictorial centres.

The image of Judas Iscariot in Ukrainian painting of the XVth–XVIIth centuries (a crucial period in the history of Ukrainian iconography) has developed to the original Ukrainian pattern of portraying the apostle-betrayer. The specified time was an epoch of gradual departure from the canons of Byzantine iconography towards rather to the Western art and original Ukrainian artistic traditions. A considerable impact on Iscariot's image was exerted by popularization of engravings by Western masters among Ukrainian painters, with the former being often used as graphic samples.

Judas's image in Ukrainian monuments of the period under investigation has some specific features, videlicet:

- iconography-wise, the image of Judas has a lot of features in common with European samples, however, stylistically, it displays an originality – distinctive exterior features, facial expression, elements of kinesics, and chromatic interpretation;
- symbolism-wise, Ukrainian iconographers did not show Judas solely negatively, which was typical of the Western painting. His figure often was portrayed quite neutral, not much different from other apostles, but with elements of ridicule, satirical or comical traits. Specific features of Judas' image in Ukrainian painting are allusions to real prototypes. In Ukrainian icons, Judas Iscariot has become a kind of *mirror* reflecting the universal and understandable, for ordinary people, image of a sinful man or an offender. It was normal to include in the image of Iscariot the elements from people's everyday life with clear negative associations.

In Ukrainian painting, there has been formed an original appearance of Iscariot's image. The canonical Byzantine type of Judas's look was a young man without beard and moustache, with moderately long hair. But in Ukrainian art, since the XVth–XVIIth centuries, the icons of *The Last Supper* have represented Judas Iscariot older, with beard, mustache and long hair in his exterior. A characteristic feature of Iscariot's look was red hair. Judas' facial expression in Ukrainian icons of *The Last Supper* series often conveys contempt – nose wings are slightly raised and mouth corners dropped. Disgust, contempt, anger –

these feelings often come in sight in the context of Judas's image. An important element of Iscariot's appearance is his beard. Judas was often depicted with beard sharpened at the edge, or forked, which but again has a negative semantic meaning in the Western culture. A unique feature of Iscariot's appearance in the Ukrainian artistic tradition is his visual similarity to Jesus. In this context, his image is taken as opposite to Christ.

The submitted paper pays a special heed to treating Judas Iscariot's symbolic gestures and to the symbolism of his image's colour representation. Gestures in the iconography of Judas promote expression of the main content and the idea of composition. In the figure of Judas Iscariot, hand gestures, facial expression and body positions are distinctive. Some of Judas' gestures are based on narratives of the Holy Scripture, while others have symbolic value being not described in the Gospels.

The image of Judas Iscariot in the XVth–XVIIIth-century Ukrainian painting has developed into an original pattern of apostle-traitor. This iconography has been formed at the junction of the Byzantine canon and Western art traditions. The image of Judas Iscariot has become not only a common iconographic motif, but also a relevant element of culture. Apart from the sacred art, it has been reflected in folklore and belles-lettres as well. The topicality of Judas' image was constantly timeless and remains the same heretofore. Complex historical and socially political events are conducive to permanent cultural and artistic appealing to the image of betrayer. Yet, it is important that the image of Judas Iscariot is not apprehended in a perfunctory manner, but increasingly incites to meditating, doubting and weighing concerning concepts of perfidy and faithfulness, good and evil. However, in our opinion, in the Ukrainian mindset, the issue of understanding Judas — a traitor or a victim — nevertheless is particularly focused on the latter meaning.

**Keywords:** Judas Iscariot, iconography, symbolism, image, colour, gesture, kinesics.

**Nataliya Hromova. Transformations of the *Polaznyk* Reception Ceremony in the Structure of Boiky Winter Rites (Late XIXth to Early XXIst Centuries).** The article is an attempt to investigate the changes in the ceremony of *polaznyk* reception, i. e. the first guest, at the place of Boiky in the Ukrainian Carpathian Mountains. The author researches the transformations of this rite from the end of the XIXth century, when the first remembrances have been fixed about it, to nowadays, after the own field ethnographic materials.

*Polaznyk* reception rite is based on the so-called initial magic, or the magic of the first day. It means the faith in happy or unhappy sign at the beginning of the year, which should determine the fate of people for the following year.

Besides, different types of the first guests in Boikivshchyna are analyzed. The most ancient kind of *polaznyks* includes the cattle, like a ram, a horse, a cow, rarely — a dog. Nowadays, this kind of the first guest has already disappeared. Till the present, a *polaznyk* is thought to be the first unexpected guest who came into house on the feasts of Presentation of the Blessed Virgin Mary in the Temple, Christmas, the Old New Year, as well as a specially invited guest (a little boy) on these days. If a man first enters a house, it is a good sign, while a woman is considered to be a bad mark.

**Keywords:** *polaznyk*, Christmas carol singer, Christmas, New Year, Presentation of the Blessed Virgin Mary in the Temple, Boiky, Boikivshchyna, traditions, transformations.

**Oleksii Diedush. National Identity in the Light of Imagology.** An impact of imagology methods on the investigation of national identity in ethnology is considered in the article. The categories *image* and *stereotype*, that form the basis of the research subject of imagology and structurally integrated national identity as a process of human consciousness are examined separately.

Images, and especially stereotypes, are an integral part of human mentality. But the impression on sooner a negative nature of stereotypes and images they generate is common for science. Although such researchers as for example Walter Lippmann pointed out to the positive role of stereotypes as the mechanisms for generalization and systematization of large amount of specific information for a separate individual and a group of people. Experience and the level of intelligence are the means of the reliability of stereotypes checking, although not always protect from their negative influence in the case of their deliberate and constant supply, for example through media. Thus stereotype is widely used by means of propaganda and information war.

In the area of national relations and national identity the image and stereotype play the role of the communicational architect. Each person creates expectations to the representatives of other ethnic groups due to stereotypical images received from various sources. Also the research of mentality is possible through the images. In Ukrainian science it was done by M. Kostomarov and V. Antonovych, who actively used imagological approaches in the study of Russian, Polish and Ukrainian mentalities.

Descriptive or uncritical approach in imagology can be used to collect data on the number of abstract phenomena, in particular, national identity, for further critical processing by specialists.

**Keywords:** imagology, national identity, stereotypes, images, theory of nation.

**Alina Yarova. Traditional Abode of Korop District's Over Desna Lands in the Late XIXth through Early XXIst Centuries.** The article deals with studying traditional huts of the populace of Korop District's Over Desna Lands — a part of the district's river country extended along the course of the Desna River. The nature of this area has had a significant impact on the culture of its inhabitants — a large number of wetlands and forests has determined relatively slow development of traditional building, as well as the use of wood as the main material.

The article examines designs of residential architecture and considers hut's erection on stumps-*lyhury* and placement of *pryzbas* (mounds of earth along the outer walls of a peasant's house) around houses.

Having considered the design of log huts, it is marked that there was very poor spreading of timber skeleton constructions on the territory of Over Desna Lands. The article analyses the ways of mural external work.

There has been investigated the planning of traditional huts in Korop District in the late XIXth to early to mid-XXth centuries. On the area under study, there occurred the one-compartment and two-compartment huts. Prevailing were abodes with a three-compartment layout.

The article describes the features of the interior of residential architecture, which in the late XIXth through XXth centuries were typical of the territory of Left-Bank Ukraine and simultaneously had their local singularities.

The researcher made an attempt of graphical reconstruction of the outward appearance of a late XIXth-century Over Desna Lands' abode, which, according the results of the study, was log-framed, built on wooden poles, and had a *pryzba* around the residential section of a house and a four-pitch roof.

There has been studied the points of when and what kind of changes had been occurring in residential architecture of Korop District, e.g., when conventional dirt floor began being replaced with wooden one, when they commenced installing the then modern roofing materials, and when they started using bricks.

**Keywords:** abode, courtyard, gate, stove, roofing materials, *pryzba* (mound of earth along the outer walls of a peasant's house), foundation, *lyhuri*, canopy.

**Liliya Tryniak. Contribution of Ukrainian Intellectuals to Ethnographic Research of the Pokuttia Region (Second Half of the XIXth to Early XXth Centuries).** This article records made in Pokuttia by local intellectuals in the mid- to late XIXth – early XXth centuries. It is ascertained that the 1830s–1840s can be considered as the commencement of ethnographic research of Pokuttia. This period was related to the ethnographic activities of *The Russian Trinity*. They were the earliest who began *going to see ordinary people* and pursuing the work on gathering, recording songs, tales, narratives and sayings. Among the associates of *The Russian Trinity*, Ya. Holovatskyi was the first one to depart on an ethnographic journey. In the issue of those trips, the researcher has left behind valuable ethnographic materials originated from the terrains of Pokuttia. In particular, there were ones about folk nourishment, clothes, and a way of housekeeping. His other studies incidentally had mentions of Pokuttian beliefs and folklore as well.

In the same period, local teacher H. Ilkevych was also engaged in Pokuttia ethnological studies. His ethnographic records were collected in Kolomyia and Horodenka districts. The researcher's most efficient work was done within the frame of collecting Pokuttia folk sayings and proverbs. It is worth remarking that his miscellany was one of the earliest separate ethnographic editions of that time.

In the 1850s, the stage of stagnation took place in ethnological activities. However, since the late 1860s, a new surge of interest in Ukrainian culture had developed amidst the Ukrainian public. In the first half of the 1870s, a well-known public figure, lawyer, scholar and folklorist M. Buchynskyi continued to investigate the ethnological heritage of Pokuttia. He has carried out a great deal of work on collecting folk materials. He has gathered most of his ethnographic materials in the villages of Hrynivtsi, Kolyntsi, Markivtsi and Kutyshchi in Tlumach District. His unpublished materials are preserved in various funds of scientific libraries.

Since the late 1880s, in the pages of such periodicals as *Friend* (“Друг”) and *Truth* (“Правда”) had been issued the studies of other domestic ethnologists. Such a published research was M. Koltuniak's study *Wedding in Kovalivka*. M. Koltuniak was a teacher and public figure. His description of the wedding contains extensive information on each moment of wedding ceremony, as well as has a well-defined structural precision. The researcher distinctly divided the solemnity into individual components, while exposing each of them in succession. The description is accompanied by auctorial comments, in which the author endeavours to reveal the semantics of certain customs existing in the country of Kolomyia Foothills.

The early XXth century was marked by a new phase in the development of Ukrainian folklore and ethnography. This period was characterized as a quite fruitful in the realm of ethnographic research. The Ethnographic Committee, which had been created at the Shevchenko Scientific Society, contributed to it. During this period, a large number of Pokuttian intellectuals, including V. Ravliuk, I. Voloshynskyi, O. Ivanchuk, and A. Onyshchuk, was attracted to collecting ethnological materials. It was in this time that materials from the region were vastly represented in the Shevchenko Scientific Society's editions.

Thus, in the issue of ethnographic activities of Ukrainian intellectuals in the mid- to late XIXth to early XXth centuries, there has been accumulated a considerable layer of observations from various spheres of Pokuttian spiritual culture. Their publications on ethnology were all but the sole ones thenadays and are still topical for modern ethnologists.

**Keywords:** Pokuttia, intellectuals, ethnographic studies.

**Liubov Bosa, Oleksandr Bosyi, Anastasiya Zhuravliova. Memorial Landscapes: From Expeditionary Studies on the Inhul River Area.** The article presents some results of an integrated study of several settlements of the Inhul River area,

which involved collecting the historical and ethnographic information and analysing the main components of cultural landscape of the region.

One of the priorities of scholars of the *Ukrainian Ethnological Centre* at the National Academy of Sciences of Ukraine is the researching of Cossack heritage within the frame of entire collective memory of people from various Ukrainian lands. In 2015, an ethnographic expedition was organized into some villages of Bobrynets and Kompaniyivka districts, where an ethnographer Volodymyr Yastrebov has detected and examined former Cossack winter homes. In the article *In Zaporizhzhian Remote Places (Kyivan Antiquity, December, 1885)*, it is submitted the results of his historical and ethnological exploration of settlements along the rivers of Inhul and Suhokliya.

It was scheduled to conduct a comprehensive study of several villages along the Inhul River, which involved the collection of historical and ethnographic information, comparison with the figures recorded by Volodymyr Yastrebov and analysis of the main components of cultural landscape of the region. In the course of the expedition, there were used biographical interviews and focused interviews with different groups of local population. Semi-structured interviews were conducted, and there have been defined separate clusters according to the nature of the programme: description of the area, historical representation (of the Cossacks; events of the Soviet times, etc.), local traditional and modern business practices, crafts, rituals, etc.

Based on the data displayed in the Volodymyr Yastrebov's investigation, there has been concluded that nowadays, it can be efficient to apply the approach of identifying, in collective consciousness of local residents, a modern image of Cossack lands, as they were described as far back as in the late XVIIIth century.

**Keywords:** Volodymyr Yastrebov, Cossack families, cultural landscape.

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