

## SUMMARIES

**Serhiy Pyatachenko. Yuriy Stupak's Works on T. Shevchenko.** The article examines the scientific work of a Sumy scholar Yuriy Stupak, in which a particular place is occupied by his studies of the creative heritage of Taras Shevchenko in a wide historical and literary context. A separate attention is paid to the scholar's works, in which he analyses the pictorial heritage of T. Shevchenko, the educational orientation of Shevchenko's *ABC Book* and the poet's relations with Sumshchyna.

Yuriy Stupak has left behind over three hundred scientific papers on diverse topics. Among his interests were Shevchenko's studies, folklore studies, literature for children, relationships between literatures, and fine arts. The entries *The ABC Book of South Russia, Kramskoy, Krayniukov, Krasnozhon, and Krolevets*, written by the scholar for the *Shevchenko's Lexicon* (K., 1976) stand for the summing up of Stupak's Shevchenko studies and generalize his original findings and auctorial discoveries.

Along with the Shevchenko studies, Yu. Stupak elaborated his scientific interest in folkloristics. The value of the scholar's published facts and auctorial reflections hitherto keeps its topicality.

**Keywords:** Taras Shevchenko, Yuriy Stupak, **Sumshchyna**, Shevchenko studies, folklore, local history, pedagogical views.

**Nina Marchenko. Profundity of Folk Lore within Life Activity and Creative Work of Taras Shevchenko: An Author-Recipient Reciprocal Action.** The article deals with the profundity of folk lore within Taras Shevchenko's life and works that can be visible as concepts *Folk, Language* and *Song* in his poetries. These concepts being essential for the existence of Ukrainian people for a long time were formed, as I. Franko, O. Kozachkovskiy, M. Rylskiy, O. Lazarevskiy and others pointed out in their studies, already during the Kobzar's childhood. The personality of that man and poet, which had absorbed the *poetic world of the Ukrainians* (I. Dziuba), could not sit loose to diverse conceptions of its existence and, with his entire vital activity and creative work, aspired to help the Ukrainians to arise from the *ruins of the past* (I. Krypyakevych), thereby establishing his people and furthering the latter's progress to the future. M. Rylskiy wrote that Taras Shevchenko *having chosen Ukrainian language as his weapon* (the language considered at that time as *a dead speech*), proved able to demonstrate the beauty of linguistic devices and means created by people throughout millennia. It is the Ukrainian language *in its historical development*, as noticed the XIXth-century Ukrainian scholar M. Sumtsov, which appertains to the main motifs of the Kobzar's creative work. The speech of people functioned and developed in folk songs, and therefore Taras Shevchenko not only exploited folk-song forms in his poetries but also inimitably *subjected them to... his world-view*, as well as to his *system of images* (M. Rylskiy), in this way displaying the figurativeness of thinking and the versatility of imagination of the Ukrainians (P. Chubynskiy) and using long ago formed folk-song metres of *kolomyjka* and *koliadka* types (M. Rylskiy). These metres once again underline the old tradition of existence of the Ukrainian language and the latter's presence and spreading along the entire ethnic Ukrainian territory. Since ethic and aesthetic values of the Ukrainians' existence were reflected in folk songs, correspondingly recipients of the Kobzar's works perceived them as folk pieces in forms of folk songs and tales. By such a perception of Taras Shevchenko's works, one can observe the *author-recipient reciprocal action*. In process of time, the Ukrainians have shown the apprehension of Shevchenko's poetries in form of variousness of contents of songs and melodies (B. Hrinchenko, I. Ohiyenko, M. Rylskiy), with determining them by folk ones, as well as with the lapse of time creating songs-variations to his poetry (M. Hordiychuk, O. Pravdiuk), being the fact that corroborates the continuity of the Kobzar and people in the present and the future.

**Keywords:** Ukrainian language, Ukrainian folk, Ukrainian folk song, melodiousness, tradition, folklore.

**Bohdan Kindratiuk. Image of Skomorokh Art in The History of Ukrainian Literature by Mykhaylo Hrushevskiy.** The variegated life of people reflected in the fundamental six-volume work *The History of Ukrainian Literature* by M. Hrushevskiy (1866–1934) attested the widespread existence of wandering artistic associations, reflections of their images in folklore and written literature as unique sources of information on the skomorokh art, particularly its dialectics in the whole diversity of forms. New knowledge about the social and economic basis of wandering artists — both religious and secular phenomenon, themes and images of works, etymology of the term *skomorokh*, etc has been picked up thanks to great erudition of M. Hrushevskiy, his familiarity with literary sources, and his innovation in respect of reconstructing the ancient oral and written works. The origins and the primary content of skomorokh phenomenon can be described in the annual circle of life of ancient Ukrainians, their housekeeping, attitude to both environment and themselves. Celebration of different festive events contributed to the development of artists' activity. Folk genius captured the importance of creative abilities very well, in particular the significance of mastering instrument and voice, body language, and sense of humour. Among skomorokhs were not only musicians, singers, dancers, animal trainers, but also conjurers, comedians, mimes, jugglers; they were designated in ancient texts as *ihretsi, hlumtsi, perelesnyky, smikhotvortsy, hudtsi, spilmany*, etc. Owing to the work of M. Hrushevskiy, the image of female skomoroshka-musician was depicted not for the first time. Artists usually received rewards that encouraged leading a settled pattern of lifestyle. In the late XVIth to mid-XVIIth centuries, among taxpayers of Drohobych (in the Lviv region), there were

detected skomorokhs as representatives of a separate profession. The stated considerations of the world-renowned researcher are conducive to the correct interpretation of facts and the deep apprehension of historical mentality and customary behaviour of the then people, particularly their attitude to the skomorokh art, with taking into account its evolution. Among a broad range of functions of skomorokhs and reasons for needing a large number of less known musicians, the scholar described their sacred, artistic and aesthetic, glorifying, hedonistic and entertaining roles. The significance of skomorokhs is reinforced by their introducing new musical ideas, especially in the XIIIth–XVth centuries, when a custom of wandering musicians prevailed. Due to popularity of their acting, promoted were musical instruments, art genres, as well as new ones were created. Artists' performances were stuck in people's memory for a long time, while epithets they came up with were aptly used in communication. Skomorokhs have become characters of literary works, helped their authors to express themselves better, to convey their ideas to readers. However, the skomorokh art was gradually forbidden, and new genres appeared in lieu of them. The collected material contributes to the better understanding of a consequential role, in the Ukrainian medieval art, of a cohort of skomorokhs and their diverse repertoire, in particular its humorous component, which confirms the optimistic perception of the world by Ukrainians and its reflection in the music-making and performances. Studying the nine-volume work *The History of Ukrainian Literature* by M. Hrushevskiy raises a number of research issues requiring new studies. Specifically, it should be perspective the investigation of skomorokh phenomenon in the *Lithuanian Chronicles*, while the *Kyiv Pechersk Paterikon* is another important illustrated source on ancient performers mentioned by the historian.

**Keywords:** *The History of Ukrainian Literature*, M. Hrushevskiy, skomorokhs, skomorokh art, functions, performing art.

**Oksana Kis. Maternity behind Bars as a Blessing and a Curse: Women's Experiences in the GULAG.** This article explores an important aspect of everyday life of Ukrainian women – political prisoners in the GULAG in the 1940s–1950s, namely – experiences of maternity while being imprisoned. On the basis of analyzing the personal testimonies of former female political prisoners as well as the official GULAG documents and statistical data, the authoress reveals the custodial conditions of pregnant women and mothers with babies in GULAG prisons and camps. The study also shows an ambivalent nature of female convicts' maternal attitudes and special connections between mothers and their children. Underlying reasons and consequences of parity behind the barbed wire are examined as well. The authoress claims maternity to be an important stimulus for women's survival in the GULAG.

According to the official data, women constituted about one third of the GULAG population after World War II, and many of them gave birth while in duress. Despite the GULAG administration efforts were aimed at total isolation of women from men in order to decrease the level of pregnant and parturient women, those constituted over 6% of female convicts in January 1949. As a result, over 28 000 children were kept in 234 special premises attached to camps in 1952.

The major factors leading to pregnancy and childbirth behind bars were as follows: a convict's intention to ease her camp regimen; a convict's aspiration to create a real family with her child's father in the future, after her release; a desire to overcome loneliness and a need to perform a maternal role; a survival prostitution with no contraception available; a rape. Maternity in confinement had nothing in common with normal practices of childbearing and childrearing.

Although the GULAG rules and regulations provided for generally acceptable living conditions and nursing for prisoners' babies, women's recollections reveal that real situation was very bad: due to the lack of proper care, low-quality nourishment, non-existent education, insufficient health care, sickness and death rates in nurseries were high, while survived kids were physically, emotionally and mentally retarded. Contacts of convicted mothers with their babies were strictly regulated and limited; at the age of 1–2 years, children were normally transferred to regular orphanages all over the USSR or handed to convicts' family members. The will to find out her child traces, to (re)establish contact and ultimately to get her child back after serving a sentence turned into a purpose of life for each imprisoned mother; a sense of maternal duty incited women to survive.

Women's experiences of mothering in prisons and camps were generally quite traumatic as the conciseness of their testimonies proves. For some women, a childbirth was a way to resist the dehumanising effects of the GULAG regime. Despite all the physical and emotional hardships and distress a maternal role (actually performed at a place or experienced at a distance) helped women to maintain the established value system, to remain women on the verge of death, thereby preserving their endangered gender identity in prisons and camps.

**Keywords:** Ukrainian women – political prisoners, GULAG, everyday life, maternity, women's history.

**Roksolana Diakivnych. Muzyka as a Traditional Leisure Activity of Young People in the Opillia Region in the First Half of the XXth Century.** The article is based on field-study ethnographic materials and gives detailed description and analysis of *muzyka* as one of the most widespread and popular leisure activities of young people in the Opillia region in the first half of the XXth century. During this period *muzyka* took place in the warm season, when entertainment singing and dancing were allowed by the church. *Muzyka* consisted in organizing dancing events where young nubile boys and girls came together. Such parties provided them with opportunity of associating with coevals in unconstrained atmosphere and thus encouraging potential formation of married couples.

The article analyses the role of young men in arranging *muzyka* and keeping to order at the parties; it shows how exactly the place of dancing party was chosen, and describes the methods of hiring musicians and remunerating them, etc. To the point, on the territory of Opillia, *muzyka* could be held in private houses, barns, clubs, schools, village reading rooms (if lads managed to make certain arrangements with village authorities in advance). *Muzyka* events could be visited not only by all unmarried youth of a village, but also by *old maids*, *pokrytkas* (mothers having parturated children born out of wedlock), young people from neighbouring villages, married men and women, elderly people and even children, which distinguishes Opillia from other Ukrainian historical and ethnographic regions, where similar gatherings were visited by a considerably narrower circle of attendees.

Among the most popular dances in Opillia were *waltz*, *polka*, *foxtrot*, and *kozak*, to which a lad traditionally asked a lass for dancing. In the region under study, a girl could not refuse to dance with a boy asking her for a dance in public, since such a rejection would be taken as an offence to all young men of a village.

When *muzyka* was over, lads took their girlfriends home, trying to separate quietly from the group of friends to avoid village gossips about their relations. Besides, the article shows the attitude of village community to the custom when a boy and a girl spent night together after a *muzyka*.

*Muzyka* as a form of youth leisure activity was important for forming socially important ideals in young people, as well as behavioral patterns in their future family life and premarital communication in general.

**Keywords:** ethnology, Opillia, young people, premarital communication, youth community, *muzyka*, dances, musicians.

**Halina Kaspiarovich. Studying the Belarusian Cattle Breeding in the Mid-XIXth to Early XXIst Centuries.** The article analyses the ethnological publications of the mid-XIXth to early XXIst centuries on the traditions of cattle breeding in Belarus. It also describes the stages of the scientific thought development on this issue. The first period covers the mid-XIXth to early XXth centuries and is characterized by accumulating unique factual material on the issue, as well as using, by the then individual researchers, of multiple-factor complex analysis of cattle breeding development that enabled them to describe the features of this branch on regional and local levels, show the culture of animal husbandry, its significant role in the sustainable development of the Belarusians.

The second investigational period (1920s–1980s) is associated with lots of research into material aspects of cattle breeding and far less of attention was paid to inestimable artefacts of social and spiritual culture, which embraced experience, skills, folk knowledge, rites, and behavioral stereotypes of the Belarusians. These artefacts usually got, at the time, a certain ideological colouring and were regarded as remnants of the past.

The third period (1991–2017) was strongly influenced by the radical changes in political and socio-economical situation in the Republic of Belarus. Under the influence of the above-mentioned factors, there came a shift in ethnology towards the complex and system analysis of cattle-breeding traditions, the use of existing published materials and methods of allied sciences – folklore studies, ethno-linguistics, archeology, history, and statistics. The article also shows the modern tendencies in studying cattle breeding. Under the circumstances of intensive globalization and modernization of the Belarusian society, there arises an acute issue of preserving the rich and distinctive cultural heritage of the Belarusians. In this respect, one of the priorities of modern ethnology is analyzing the mechanisms of preservation, adaptation and transformation of culture of cattle breeding in the agricultural sector of the Republic of Belarus.

**Keywords:** cattle breeding, agricultural sector, traditions, historiographical analysis.

**Tatstsiana Kukharonak, Tatstsiana Valodzina. Calendar-Ritual Complex in Context of the Belarusian Modern Red-Letter Calendar: An Official Discourse.** The article outlines the trends in the formation of modern red-letter calendar in the Republic of Belarus, including the mainstreaming of regional/local calendar-based traditions. Traditions of festive and ritual culture constitute an integral, diverse, multifunctional and syncretic ethno-cultural phenomenon, which is conditioned by regional peculiarities and presents a totality of knowledge, values, standards and patterns of people's lives. The preservation and functioning of calendar holidays and ceremonies in contemporary conditions are largely promoted by the government policy of the Republic of Belarus in the field of regulating ritual culture. For the first time ever, on the basis of latest field and literary materials, the authoresses – using the examples of over twenty calendar holidays and rituals that had received the status of a intangible historical and cultural value in the Republic of Belarus and were taken under the protection of the state – examine the criteria for their selection, perspectives of preservation and their full functioning in today's conditions of Belarusian villages. The text highlights the role of the creation of the National Inventory of the Intangible Cultural Heritage of Belarus aimed at ensuring the protection of spiritual culture and its sustainable development. It is revealed that in the recent period, the most favorable conditions for calendar-based rituals are provided at places where conventional forms of socio-cultural and economic activities have survived to the present day. At the same time, the authoresses stress an increasing impact of a number of external factors on local communities, including the process of globalization, modernization and mass culture, as well as the focus of value orientations upon cities. As it is demonstrated by the materials studied, regional and local institutions of culture of the

Republic of Belarus are one of the main resources for preserving the traditional festive and ritual culture of the Belarusians in all its diversity of existing manifestations and forms, its popularization and conveyance, as well as securing the continuity of its best examples.

In the present period, the society of Belarus is in need of mastering the national traditions of festive and ritual culture as the most important multifunctional value paradigm of contemporary socio-cultural environment.

**Keywords:** folk calendar, rites and customs, intangible cultural value, Inventory, authenticity.

**Viktor Tkachenko. Manuscript Heritage of I. Shulikov as a Source of Studying the Late XIXth – Early XXth-Centuries Easter Egg Painting.** Studying Easter egg painting was commenced by members of the Russian Geographical Society in 1874. Therefore, there had appeared in literature only cursory data on this issue, scattered in separate *Governorate* (provincial) and *Zemstvo* (district) editions of the Russian Empire, concerning the initiated custom of using and giving painted Easter eggs on Easter day, as well as regarding the role of Easter eggs in rites, beliefs and customs. For the first time, opinions on Easter eggs as works of Ukrainian art and on the necessity of their studying were expressed by the outstanding Ukrainian anthropologist, ethnographer and archaeologist F. Vovk at the Third Archaeological Congress in Kyiv (1874). In the late XIXth century, a number of works were published by V. Yastriebov, M. Sumtsov, S. Kulzhynskyi and others. The collection of the National Museum of Ethnography and Artistic Craft (NMEAC) of the Institute of Ethnology of the National Academy of Sciences of Ukraine was examined by the famous historian M. Korduba in the late XIXth century. During the years 1902–1912, I. Zaretskyi, N. Mohylianskyi, A. Lazhechnykov, B. Schneider, A. Prusevych, V. Babenko, V. Sakharov and A. Serzhnytskyi have gathered a string of ethnographic collections in Ukraine for the Russian Ethnographic Museum (St. Petersburg). In the time of 1920–1927, the staff of the Kharkiv Museum of Sloboda Ukraine (MSU) collected painted Easter eggs as well.

Information on the Volyn painted Easter eggs was received by the Volyn Central Museum in 1911–1913 via questionnaires owing to pupils of public schools, disciples of the Volyn Theological Seminary and other persons. The collected data made it possible for I. Shulikov, a museum worker, to prepare an appropriate study. It was not published in due time, therefore it is unknown to the general public of researchers of painted Easter eggs art. This manuscript, being preserved in the Archival Scientific Funds of Manuscripts and Phono-Recordings of the M. Rylskyi IASFE of the National Academy of Sciences of Ukraine is a rich and valuable source of information. It consists of 16 sections dealing with the origin of painted Easter eggs, as well as Easter eggs on Volyn, their kinds and decorative patterns, techniques of making folk painted Easter eggs and *maliovankas*. The collected materials also enabled the author to conclude that the motifs of ornaments were borrowed from natural surroundings and everyday life.

**Keywords:** I. Shulikov, Volyn, painted Easter eggs' ornamental patterns, techniques of production, painted Easter eggs, *maliovankas*, collection.