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Axiosphere of folk art culture as a factor of Ukrainians' ethno-cultural identity saving

The modern world is a conglomeration of various identity models, whose interaction demonstrates the complexity of pre-modern, modern and post-modern chronotopes synchronization within a single cultural context. These identities belong not only to different regions or national traditions, but also represent different time rhythms, the agreement of which forms the essence of heterochronism as a sign of the altmodern society, the "fourth wave". Traditionality, as a pattern of identity modeling, appeals to the values of pre modernism and early modernism, focusing on classical metaphysical identity. The latter involves the impact as to values conservation, the vertical transfer of meanings from generation to generation, the recognition of the elders' authority, the centralization and the systematic sequence in metanarrative building. The latter, in its turn, is the higher goal of traditional identity, the deliberate messianism of which is similar to a pilgrim's journeys. No wonder S. Baumann compares traditional identity with turning over the pages of a photo album, when a person reproduces a collective memory of his whole kin [1]. Traditional identity is more or less culturally homogeneous (monocultural), oriented

to the typical opinion of the reference group (collective) and assigned to the individual from the outside. Its carrier is represented by a basic subject (contextual personality, "empty man") as a typical part of the total symbolic whole (center, middle).

E. Erickson proclaimed that an individual's development is determined by the social world and not by chemical or biological factors, and there is no antagonism between a person and a society. It was E. Erickson who put forward the point of a "person's identity" as a central feature of a person, signaling him about an inextricable connection with the surrounding social world. Identity of a person is manifested in a property of a man being centered on himself, in identifying him with the social group and the environment, in determining the values of a man and his social role [12, 214]. Thus, the personality is inseparable from the system of social ties in which it is included. Personalities of society make society the way it is. It can also be argued that the ways society is made up similar individuals who live in it.

Deviation from the archetype of the sacral center in the late modernism and post-modernism leads to the fragmentation of identity, which acquires the features of plurality, heteronomy, intertextuality, particularity, romanticism, and clip art, becoming similar to the effect of a video cassettes, the information on which can be erased by the degree of interest changes(Z. Bauman) [1]. Hence, a tourist like a nomad, a tramp, a player whose journeys are devoid of metanarratives, have neither the end nor the ultimate goal, representing a continuous process of switching codes between different cultural fragments, irrigation, and aesthetic play, arrives in place of a pilgrim. The identity of the serial (split) "Ego" is multicultural, it is not attributed to the individual, but is constructed by him on his own, reflecting both his own self and the crisis of individuality in the form of moments alienation and devastation. To save itself such identity passes through a series of faults of speech and short circuits of signs. Its usual condition is flickering, continuous disconnection of signs and significances, symbolic cracks. Non-classical identity breaks down into many spectra and images: "liberal irony", "existential tourist", "cynic", "cross-cultural identity", "transcultural", "nomad", etc.

From time to time modern cultural views look for ways to reconcile the conservative beginning with the liberal one, and these methods are very different: transcultural implies an elevation of personality over specific cultures, globalism (global + local) – a dialogue of global technologies with locally-exotic peculiarities, ethnofuturism – a combination of

archetypes and media in art, altmodernism (the fourth wave) – travels on cultural landscapes and implementation of continuous translations, “cultural schizophrenia” – the revolution of consciousness through art therapy, smart-strategies of the modern market – intuitive creativity of an entity that combines consumerism, consumer pragmatic ideology of philanthropy and cultural activity, multiculturalism – the isolated culture of coexistence and dialogue – their diffusion. All of these projects are represented by individual authors and are rather subjective scientific models than generalized recipes for salvation.

In cultural practice, we see an aggravation of the conflict between unification and diversification, which leads to or supersedes the liberal values of traditionalism that turns into an isolated museum heritage and enters the state of aggressive revanchist conservatism (tribalism), or to the use of traditionalism from the side of the global world, resulting in turning traditionalism into a market-based commercial simulator of pseudo-nationality, undergoes a political process and turns into radical ethnocentrism and the nationalism. Certainly, attempts to resist such neglect or use should be continued, trying to reconcile the best examples of archaic and postmodern, in particular through contemporary art and neo-folklore. To do this, one must understand how the axiosphere of traditional folk culture influences the ethnocultural identity-saving.

The identity of the people is based on the knowledge and experience of the values of ethnocultural. In today's realities, during the most fundamental challenges of globalization processes, Ukrainian traditional folk culture with its utilitarian pragmatic values is sometimes perceived in the perspective of a distant historical past, and accumulated by centuries aesthetic values are perceived as a pure museum category that is not able to enter into the turn of modern life. However, considering Ukrainian oral folk poetic creativity, which, according to O. Potebnia, “is being created continuously and everywhere, every hour and every minute, where there is a process of speaking and thinking” [7, p. 59], we can claim that, as every full aesthetic phenomenon, the traditional culture of Ukrainian people in its vast majority is unique, and behind every folk creature there is a real existing collective work and opinion of the people, which for Ukrainians, based on their communal mentality, inherited from the times of Kievan Rus, always played a virtually crucial role. For thousands of years, folk culture has been perhaps the only means of generalizing the Ukrainian experience of life, the embodiment of folk wisdom, people's worldview and ideals. The historical memory of Ukrainians, as a natural

civilization polyphonic formation, has accumulated enough resistance to various types of political advertising, manipulation of archetypes, artificial simulation of triumphal or traumatic memories.

Thus, it becomes clear that one should not absolutize the orientation towards the cultivation of national things without taking into account human processes in order not to turn the Ukrainian traditional folk culture according to B. Bitayev quotation "into a museum, whose door ... is opened by not everyone" [2, p. 7]. Avoiding ethnic separatism and isolationism directly corresponds to the dialectical nature of national culture, where external mechanisms of influence are inseparable from internal levers of development. Dialogue of internal and external, local and borrowed, universal and concrete is a prerequisite for the formation of national identity. After all, the present is always aimed at the future, but by virtue of traditions it is closely connected with the past. The past explains the future, and the projection of a common future allows us to read and understand the present and history. Relative conditionality of the notion of "past" to modern is becoming a tradition.

In this regard, the Ukrainian traditional folk culture with the continuous dialectic processes taking place in a society stays contemporary as long as it reproduces in the perfect form the essential changes in modern life, history, life of the people, conveys their aspirations and attitudes to reality, identifies Ukrainians among other cultures. Movement from the past through the present to the future, as the movement from eternity (self) through a moment to the eternity (self) is a monomyth, that is, a universal matrix of the development of the subject of culture, both of each person and of the community. Independence is acquired in a dialogue, the dialogue is carried out in a chronotope, the chronotope is a unity of temporality and the extent in which a person meets the Others as an event of experience. Such a dialogue contributes to the restructuring of the subject and creativity, liberation from stereotypes and returns to foundations of his own being, the Real one. Thus, the tradition does not die: it can change and reformat. Grotesque conservation of a tradition hampers it much more than its critique and denial: that is why the actual transformation and stylization of a tradition according to the needs of time are very important tasks of artistic creativity. It is necessary to seek and find new forms of a tradition functioning, its combination with modernism and postmodernism in order to preserve and develop ethnocultural identity.

If we ask about what exactly is the basis of modern Ukrainians' identity (history, culture, ethnos), and what criteria determine it, there is a

need to consider the issue of identity as such. Thus, according to A. Ivleva, "for every person, ethnic identity means awareness of their belonging to a particular ethnic community. With its help a man is held together with the ideals and standards of his ethnic group and divides other peoples into those who are similar and not similar to their ethnos" [5, 55]. However, in our opinion, this problem is not related to the criterion of similarity, but above all with the content of the common national affair and the generally accepted prospect of this case. In this regard, the opinion of the modern researcher T.Methelova, who in her studies concludes that the basis for the identification and self-identification, belonging of people to a particular community is the presence of a common symbolic-ritual and value system [6, 150]. The common national affair should grow from civilization history but not from temporary political interests. Therefore, the cultural-archetypal component is constitutive in defining values. Culture is a language, primary images and symbols, traditions, perception of the world, memories, ethos, mentality and genotypes.

Nowadays language is not considered to be the only measure of ethnocultural identity, which can provide a distinction between the system of signs, cultural choice and civilization orientations based on cross-culturally (Greek-speaking Jews, Russian-speaking Ukrainians, etc.). However, since language is the basis of the Symbolic, it plays an important role in identity structuring. In order not to deprive Ukrainians of one of the main factors in shaping national identity in the first decades of the XXI century, specifically the Ukrainian language, and to prevent the politicization of this issue, in our opinion, it is important to revive and popularize folk song creativity. Formed through the unity of language, customs, traditions, national psychology, ethnic identity, folk song art embodies the ethnic-spiritual culture of Ukrainian people and is an integral part of the system of values accumulated at all stages of the development of Ukrainian national culture. Here it would be desirable to mention the original method of admission of entrance exams, offered in one of the Japanese higher educational institutions: each entrant must show his knowledge of three hundred folk songs! The teacher starts singing the first verse, and the entrant sings the next one. According to Academician I.Ziazun, if each of the Ukrainians knew at least three hundred out of three million existing Ukrainian songs from beginning to end, we would have known the history of our people, our customs and our culture.

It is clear that any nation wishes to preserve its historical territory and collective memory, which is closely connected with myths, fairy tales,

legends, the traditional folk culture that has been passed on from generation to generation and has been saved up to the present – those national peculiarities which have been descended from ancestors and are those constant qualities of identity, which are still present at the subconscious level. According to I.Sertakov “The process of self-identification of the people by definition implies turning to their historical and spiritual roots, traditions, philosophy, literature, mythology and religion, art – all those ones that create a unique feature of every national culture [9, 99]

However, ethnocultural identity also “absorbs” other things from particular objects, which are different from the established ones. Moreover, the globalization processes of the last decades of the twentieth century and the first decades of the twenty-first century, the socio-economic development of post-industrial countries, including Ukraine, its integration into the European community, creates a situation in Ukrainian national culture in which it increasingly sees the leveling of the sacred ethnic content, the oblivion of traditional and national values that have always been a specific layer of the traditional folk culture of Ukrainian people.

Today, in the context of globalization processes, the side of identity, which distinguishes us from others, is intensifying. In particular, according to the Doctor of Philosophy, Professor A. Ruchka, Ukrainians can be distinguished by the “identifying core”, the one that is typical for national Ukrainian culture: national music, songs, dances, canonical texts related to the poetry of Taras Shevchenko, which are studied at school and passed on from generation to generation [10]. It is our deep conviction that Ukrainian traditional folk culture, Ukrainian folk art culture and Ukrainian folk tales need to be added to this range.

In the context of the modern dynamics of European cultural development oral folk art, formed due to the unity of language, customs, traditions, national psychology, ethnic identity, etc., embodies the ethnic-spiritual culture of Ukrainian people and is an integral part of the system of values accumulated at all stages of the development of Ukrainian national culture. In the realities of today Ukrainian traditional folk culture, in particular folk art, Ukrainian folklore, folk fairy tales being the factors of national self-identification taking into account individual features of a person, help each person to identify himself with the national culture of his native people, create a specific chronotope through whose prism there is an explication of the past basic ideas in the present and the future.

Given that Ukrainian people are now in a state of ethnic, ideological, linguistic, confessional and political dispersal, a well-considered search for common denominators of identification is of particular importance. Such a search should be based on the awareness of the plurality of Ukrainian culture, which is formed on the basis of a conflicting meeting of semantic textures "East-West" which marginally cross the body of Ukrainian culture and reach its inferior values – the axiosphere of the sacral things. Excessive accentuation of differences, deepening of local codes and exacerbation of cultural differences, as well as excessive unification, standardization, universalization are equally contrary to the nature of national identity and lead to an escalation of conflict, since subjects of culture with authentic identity are equally offended, and to leveling everyone under liberal American style, imposing alien ethnic identity on them. Unity through diversity, the harmony of local, regional, ethnic, national, civilized and universal notions this is what will help to accurately build the corresponding "Russian dolls" of identification concentric circles.

Accordingly, there is a question about special features of ethnocultural identification in difficult conditions of the East and West axiospheres interaction. Depending on the fact with which array of culture a person identifies himself, he looks at his opposite side as at the Alien, who at the same time allures and annoys, repels and attracts attention, frightens and enchants. Comparing himself with him this person reaches self-expression. The comparison appears as a form of human existence in culture. Comparing the range of spiritual influences of the East and the West as two different semantic spheres allows us to come to the logical conclusion that the Slavic region, including Ukraine, belonging to the West in the broad (anti-Christian) sense, occupies at the same time an intermediate position between East (Asia) and Western Europe (in the narrow sense of the Romano-Germanic world) and represents, according to V. Lipinsky, a peculiar balance between European and non-European factors of world history. Eurasianism as a certain syncretic style of culture becomes of particular importance in terms of considering the ideological aspects of this binary opposition. The origins of ideological differences are concealed in various religious systems that are organically inherent in the multi-confessional structure of domestic society. It is a religion, being a key mechanism for the formation of vital senses (archetypes) of culture, where one should look for common and special ancient cultural traditions of Eastern and Western Ukraine, should identify points of contact and moments of general history.

The determining and historically stipulated factor of Ukrainian world outlook formation was Christianity which was syncretically linked with paganism, where the differences between East and West along the lines of the Greek (Orthodox) and Latin (Catholic) versions of the doctrine and the church were initially rather conditional, and then deepened, spreading their influence on our western and eastern territories respectively. As a result of the divine presence the world acquires the features of harmonious ordering, symbolism and reasonable expediency (teleological features). The movement towards God, respectively, is perceived not vertically, spatially, but deep-spirited, as a movement into the depths of its own "heart" (G. Skovoroda, P. Yurkevich, M. Gogol, V. Soloviov). The latter is the center of mental and physical forces of a human, the individual repository of wisdom, the center of creativity and prayer. Faith as a sense of a "heart" is perceived as internal, intuitive, mystical religiosity; the process of God cognizing and self-cognizing are merged into an organic whole; existential-anthropological traditions of harmonizing (symphonizing) the theory and practice, the words and actions, the faith and reason, the theology and philosophy, the secular and ecclesiastical authorities are developed; the ritual sphere becomes complicated; practical realization of piety is cultivated. Byzantine caesaropapism here is limited by democratic traditions of communities, which is fully demonstrated by educational activity of Cyril and Methodius being the first humanists in the Slavic lands.

Traditions of the East and West, Orthodoxy and Catholicism determine worldview differences in the spiritual culture of different regions of Ukraine. If we add to this the presence of other external influences and paganism incorporated into the Christian landscape, with absolute certainty we can state the multicultural and poly-religious nature of national spirituality.

It is necessary to understand that a natural multiculturalism is expressive heterogeneity of the domestic type of thinking being a shaky balance between European and Asian factors in world history. Self-determination of Ukrainian people at all stages of their history, including the modern ones, has been constituted and constitutes a dramatic reality of co-existence with the Other, concrete Other representatives of another axiophere within a single cultural space historically formed on such civilizational frontiers.

In conditions of society's transformation, in crises, the role of regional identity increases. One can also draw attention to the existence of so-

called mixed types of culture, which saved their cultural traditions in post-industrial society. In the mixed traditional-industrial types of culture the elements of modernization and ethnically determined stereotypes of behavior, the way of life, customs, national peculiarities of world outlook are quite harmoniously combined. Such societies as the UK, Japan, some countries in Southeast Asia, China can be an example here. In this process cultural integration is indisputable, and state policy must be constructed in such a way so as not to unify local features, not to artificially inflate ethnocentric identity on the polyphonic cultural field of the country, not to homogenize a diverse civilizational space. The support of cultural hybrids as a model for art design (N. Burrio, J. Gaeta, L. Manovich) is now in line with western cultural practices. However, borrowing them one should take into account peculiarities of local conditions, the crisis of multiculturalism in the world, liberal manipulation concerning the theme of cultural “exotic features”, etc. Therefore, creative and critical thinking is the key to constructing an adequate ethnic-cultural identity.

Thus, the problem of ethnocultural (national) identity is extremely complex. Traditionally national or ethnic belonging is considered as a means of approving the socio-cultural identity of different groups of people.

It should be noted that the problem of national notion in general and national identity in particular existed constantly in the twentieth century. We should emphasize that now this problem has only become more acute. It is also worth pointing out that identity issues are relevant not only for Ukraine. The desire for self-identification, as a component of identity, permeates the history of each nation. Today even such world leaders as the United States and the EU have faced challenges of the newly created world, which requires a new reading of national histories and the adoption of new social projects. A new impetus as regards solving this issue can be seen in Bulgaria, Romania, Slovakia, Hungary. Vivid manifestations of national identity can be seen in Poland, Lithuania, Estonia, the Czech Republic, other post-socialist countries, in general – in any country whose inhabitants live in their native land and speak their native language.

Consequently, awareness of national identity is an ontological property of many ethnic groups. Every nation is the creator and owner of the spiritual values created by it, which make up its national shrines and become more and more important with time. In contemporary Ukraine there are about 130 different ethnic groups, and therefore Ukrainian national self-awareness and the closely related political orientation and social organization in different regions of Ukraine are different. According

to the authors of the collection of analytical materials "Ukrainian Culture and European Integration", after gaining independence in 1991, there was a socio-cultural situation which political scientists called the "fourth transition", namely from totalitarianism to democracy, from the planned economy to the market one, from staying within the empire to national independence, from an under-modernized ethnic community to a modern political nation. It was an obvious fact that such processes could not be simple and painless" [3, 4].

In Ukraine the nation, in the concept of which, to overcome the ethnic-regional conflict, the civic subtext of a political nation must be imbedded – when, regardless of regional and ethnic differences, the general concept of citizenship is defined, namely "citizen of Ukraine" – keeps on forming. Before the humanitarian thought of our country there was a problem of saving the ethnocultural identity of Ukrainians as a factor of a public organization. The corresponding task was also given: to renew the established traditions, to restore and save the inherent values of Ukrainian culture, the development of national education of children and youth in the territories of multi-ethnic Ukraine. Rapid rapprochement and interpenetration of cultures can influence the awareness of the essence of Ukrainian national character, through which the unique spiritual and artistic values of the ethnic group are realized. I.V. Stravinsky, a classic of world music, said: "Tradition is not the same as a habit, even if it is wonderful, because the habit means unconscious acquirement, which seeks to become mechanical, while tradition follows from conscious and deliberate assimilation of something. The true tradition is not a testimony to the lost past; on the contrary, it is a living force that tones and informs the present" [11, 37]. Updating the traditions of folklore through neo-folklorism is a vivid example of the revival of the heritage, translating it from the state of the museum artifact into the text of culture.

In the realities of the present, Ukrainian folk art, Ukrainian folk music, updated with individual features of a person at the stage of primary socialization, will help each person to identify themselves with the national culture of their native people, promote Ukrainian language, songs, traditional movements, bring respect for work, and parents, surrounding people. Ukrainian folk song creativity is grounded as a specific system of the national artistic worldview that functions inseparably from the national identity of Ukrainian people as a leading factor in creating the national identity of contemporary Ukrainians and as an important condition for the effective disclosure

of their ethnic-spiritual potential. Such methodological basis of the question was laid in the nineteenth century (V. Antonovich, P. Gulak-Artemovsky, M. Drahomanov, G. Kvitka-Osnovyanenko, I. Kotlyarevsky, O. Potebnya, I. Franko). Principal points were further developed in the writings of O. Bochkovsky, V. Vynnychenko, D. Dontsov, Yu. Lipa, I. Marchuk, M. Mikhnovsky, M. Khvylovyi and others. The first researchers of national identity were T. Kalinsky, R. Markevich, V. Poletik, F. Tumansky.

The general theoretical aspects of national identity continue to be developed by modern scholars. In particular the work by M. Yuri is devoted to the mission of Ukraine and Ukrainian people in the world community at the turn of the western and eastern civilizations, as well as the study of self-identification of Ukrainian people, formation of their statehood and authorities relations, religious beliefs and mentality from view of various sciences – history, sociology, philosophy and psychology. The processes of the formation and development of national culture are considered by S. Zdioruk, O. Kikhno, V. Kravchenko, S. Krymsky, M. Stepik, I. Surmay. O. Kalashnikov, M. Mikhailin, V. Rybalka, L. Ushkalov highlight a wide range of problems of Ukrainian spiritual culture in the integrity of various parts of this complex organism. The works by I. Kolodub, O. Pravdyuk, A. Ivanitsky are devoted to the study of Ukrainian folk song and Ukrainian folk music. The research of O. Kozarenko concerning the specifics of the Ukrainian national musical language as a whole is of particular interest.

There is an interesting scientific development by I. Lyashenko ("Nationality and National Character of Music", 1957), O. Kostiuk ("Issues concerning the Compensatory Function of Ukrainian Piedmont in National Culture"), which touch upon the problems of the national specificity of Ukrainian musical thinking.

Studies by G. Grabovich, S. Gritsy, O. Zabuzhko, A. Ivanitsky, M. Kiselev, A. Krymsky, V. Toporov are related to the question of determining the role of a modified archetypal basis of national culture as a manifestation of the collective unconscious.

It is worth paying attention to the fact that empirical studies of a given problem remain rather limited, and therefore the need for activation of primary sources from archives, expeditionary records, training of scientific personnel, etc. is real. Despite the significant achievements of these and many other authors, a radical shift in the understanding of Ukrainian folk art as a factor in the national identity of Ukrainians has not yet taken place. There is also no unity of thoughts of researchers in

understanding the essence of national identity and self-identification. Analysis of the above-mentioned studies, as well as works by S. Krymsky ("Archetypes of Ukrainian Culture", 1996), O. Zabuzhko, M. Kiselev ("The Phenomenon of Agriculture in the Ukrainian World", 1995), Yu. Lutsky, A. Neamtsu, V. Toporov ("The World Tree: A Universal Image of Mifopoietic Consciousness", 1977), I. Lysy ("Mythoformism as myth-making?", 2000), A. Ivanitsky ("Archetypes of Gogol", 2001) gives grounds to assert that the problem of national culture in general and national identity in particular was quite stable in the twentieth century, and at present it has become considerably aggravated.

Due to the long stay in different empires Ukrainian people were in a state of ethnic, ideological, linguistic, confessional and political dispersal. In different regions of Ukraine, Ukrainian national self-awareness and its political orientation are closely related. Moreover, the revival of the sense of national identity is increasingly replaced by the politicization of the national question and the long-term search for a "national idea", which in fact replaces the practical steps that must be taken to assert it.

Representatives of the non-classical language philosophy (O. Marchenko, O. Potebnya, Zh. F. Lyotard), in contrast to the fundamentalists of the modernism (M. Heidegger), who affirmed the dependence of the language on being and thinking, establish the inverse dependence of the mentality on the sign system (Symbolic, semiosphere), which is connected with the universal simulation of a language capable of creating meanings through signs. Thus, the mental field and the semantic topos as elements of the Implicit one (worldview, ideology, world outlook) are comprehended through the symbolic order of language. Postmodernism generally confirms the primacy of the written language about oral speech and thinking in general, since the writing contains cores of the values of being. However, as we have found, it is not only the language that is the structural marker of cultural identity. The reverse side of the linguistic structure is the preverbal chaotic sensual plurality of meanings (genotext, subtext, archetype, Reality), which functions in symbolic cracks, in deep semiotic faults as a continuous, dynamic process of interpretation. This plurality is born in the Dionysian depths of the original sense of responsibility, in unconsciousness that finds expression in music (F. Nietzsche). Therefore, music is an important factor in the modeling of ethnocultural identity. Based on the conclusion of A. Asafiyev about the identity of the concepts "linguistics", "language" and its structure with the notions "musicology", "music" and its forms, we draw attention to

the fact that from the point of view of the classical paradigm music being an ancient from humanity arises up to the appearance of language as a sign system and is born from volumetry, combining the emotional and intellectual codes of world outlook and world perception of a certain ethnic group. That is why the appeal to the analysis of the musical order and the musical culture of the ethnos in the aspect of their interaction with the traits of national identity allows us to turn to the first forms of culture, reproducing the stage of the formation of archetypes (from the Greek *arche* – the beginning, *typos* – image). An archetypal sound type forms the basis of the rhythm-intonation complexity of folk and professional music and literature.

Thus, Ukrainian folk song creativity as a special artistic reality thanks to syncretism and intonational basis of musical speech preserved in the gene code creates the basis for the formation of national identity, determines ethnic group cultural identity, participates in psycho-informational space formation making up the sequence “sound – intonation – sign – symbol – language – meaningful relation”. The basic laws of Ukrainian musical structures turn into a single mental complex system. The latter is embodied in various symbolic forms, mythologized metaphors of spiritual experience, universal speculative structures. The famous “musicality of Ukrainians” is primarily a “musical” world perception in philosophical meaning. “Everyone knows that Ukrainian people are gifted by nature, how many subtle musical feelings, ability to sing, aesthetic taste it has, how much love is in them, love in their songs, the most valuable, most expensive pearl of their cultural wealth”, M Grinchenko wrote [4, 41]. The ethnographer V. Mosidze also called the Ukrainians one of the most musical nations because in Ukraine he did not meet anyone who did not know their songs [8].

Nowadays Ukrainian culture is undergoing a transition period and is in a state of gaining new meanings. To a large extent this condition is connected with the search for adequate ways of modeling the national identity, in the process of creation of which it is necessary, on the one hand, to acquire national values, and on the other, to actively integrate into conditions of modern society, taking into account their individual characteristics and personal orientation.

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Abstracts

SADOWENKO SWITŁANA. **Aksjosfera kultury sztuki ludowej jako czynnik zachowania tożsamości etnicznej Ukraińców.** *Artykuł analizuje kwestię zrozumienia wpływu aksjosfery kultury sztuki ludowej na zachowanie tożsamości etniczno-kulturowej. Tradycyjna tożsamość jest uważana za koncentrat ogólnego społecznego determinizmu formowania się człowieka jako osobowości, a samoświadomość i wszystkie role człowieka w społeczeństwie postrzegane są jako produkt rozwoju społecznego. Pokazano, że tradycyjna ukraińska kultura ludowa z ciągłymi procesami dialektycznymi, zachodzącymi w społeczeństwie, jest nowoczesna o ile w doskonałej formie odtwarza istotne zmiany we współczesnym życiu, historii, życie ludzi, przekazuje ich aspiracje i postawy wobec rzeczywistości, identyfikuje Ukraińców i ich kulturę spośród innych kultur. Słowa kluczowe: aksjosfera, kultura sztuki ludowej, tożsamość etniczna i kulturalna.*

САДОВЕНКО СВІТЛАНА. **Аксіосфера народної художньої культури як чинник збереження етнокультурної ідентичності українців.** *У статті аналізується питання щодо розуміння впливу аксіосфери народної традиційної культури на збереження етнокультурної ідентичності. Традиційна ідентичність розглядається як концентрат загального соціального детермінізму становлення людини як особистості, а самосвідомість і усі ролі людини в суспільстві – як продукт суспільного розвитку. Показано, що українська традиційна народна культура з безперервними діалектичними процесами, які відбуваються в суспільстві, сучас-*

на доти, доки вона відтворює у довершеній формі істотні зміни в новітньому житті, історії, побуті народу, передає його прагнення і ставлення до дійсності, ідентифікує українців та їхню культуру серед інших культур.

Ключові слова: аксіосфера, народна художня культура, етнокультурна ідентичність.

САДОВЕНКО СВЕТЛАНА. Аксиосфера народной художественной культуры как фактор сохранения этнокультурной идентичности украинцев. В статье анализируется вопрос понимания влияния аксиосферы народной традиционной культуры на сохранение этнокультурной идентичности. Традиционная идентичность рассматривается как концентрат общего социального детерминизма становления человека как личности, а самосознание и все роли человека в обществе – как продукт общественного развития. Показано, что украинская традиционная народная культура с непрерывными диалектическими процессами, происходящими в обществе, современна, пока она воспроизводит в совершенной форме существенные изменения в новейшей жизни, истории, быту народа, передает его стремление и отношение к действительности, идентифицирует украинцев и их культуру среди других культур.

Ключевые слова: аксиосфера, народная художественная культура, этнокультурная идентичность.

SADOVENKO SVITLANA. Axiosphere of folk art culture as a factor of Ukrainians' ethnocultural identity-saving. The article analyzes the issue of understanding the influence of axiosphere on saving ethnocultural identity. Traditional identity is considered as an integrity of a human formation general social determinism to become an individual, and self-consciousness and all the roles of a human in the society – as a product of social development. Ukrainian traditional folk culture with continuous dialectical processes taking place in a society is shown to be modern as long as it perfectly reproduces significant changes in a modern life, history, life of the people, conveys people's aspirations and attitudes to reality, identifies Ukrainians and their culture among other cultures.

Keywords: axiosphere, folk art culture, ethnocultural identity.