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Folklore as a semantic core of Ukrainian folk art culture

Folklore is a unique phenomenon in folk culture, due to which the new generations are brought to the national sources of life. From the phenomenology of culture, folklore is an integral part of the world of life (the Husserlian *Lebenswelt*), the pre-theoretical experience of primary representations that grow directly from the vital, preverbal, sensory and simultaneously symbolic space of speech, structured as unconscious one (Lacanian Real) [1]. Folklore is a concentration of cultural archetypes. It contains along with the historically labile forms of being of culture its constants and universals. Therefore, the basis of non-classical cultural and cultural-anthropological interpretation of folklore is the universal classics.

The polysemy of the term “folklore” was defined historically, shortly after this concept was proposed in 1846 by an English cultural historian William Thoms under the pseudonym A. Merton. Within the framework of the Folklore Community (Folk-Lore Society), founded in 1878, two meanings of the term “folklore” were formulated, which entirely reflected the European-centered evolutionary spirit of contemporary romantic collectors. The first was associated with folklore as “the ancient customs,

rituals and ceremonies of past epochs, which became the superstition and the traditions of the lower classes of civilized society”, and another, in a broader sense, as “a set of forms of the unwritten history of people”. “It can be said that folklore covers the entire culture of the people, which was not used in official religion and history, but which is and has always been its own product” [15, 4].

In the universal meaning of “popular knowledge” and “folk traditions” the term “folklore” was used by scientists from Great Britain, the United States, Latin America, France, Germany, Belgium and other countries [18]. The sociological direction, founded by A. Varianak and A. Marin, covered the whole complex of artifacts of folk culture.

In Scandinavia and Finland, folklore was defined as collective, traditional knowledge, passed on through the word and action [14; 16; 17].

The nature of the research of folklore has changed significantly with the development of the humanitarian thought – from classical to non-classical. If the initial stages of folklore studies differed in the romantic and enlightening narratives inherent in the ethnography of the early modernism, then during the Avant-guard period (late modernism) attempts of its symbolic interpretation within the limits of non-classical philosophy began. In the second half of the twentieth century (postmodernism) folklore started to be interpreted semiotically, semantically, phenomenologically, intertextually as a component of folk culture, the carrier of archetypes (archeopsis), and the form of experiencing sacred background appealing to the semantics of the myth (M. Eliade, R. Otto, Van der Leu, J. Campbell, etc.). At the beginning of the XXI century, after the postmodern crisis, in the period of the transformation of global culture into the new media, modern forms of folklore and folklorism, associated with the spread of folk knowledge and folk art on the Internet (post folklore, network folklore), were discovered and explored. Moreover, the cyberspace itself, in its archetypal essence, is “folkloric” and functions based on mythopoetic mechanisms and myths identifications: legends, gossips, fairy tales, myths (the “global village” of M. Maklien, “the symbolic cemetery of the local community” by Z. Bauman, “Theatricalization of people’s will”, U. Eco, etc.).

Folklore in its pure forms is called “authentic” (from the Greek *authenticus* – true, reliable). Authentic folklore through the rituals and ceremonies has preserved the livelihood and at the same time the mythological world’s view with its characteristic emotional associativity. The rudimentary preserved epic environment can feel lively ties with

the epic, based on generic traditions in modern conditions. Folklore has a specific historical color and specific historical content: sacred, ritual, aesthetic, pragmatic. Consequently, traditional folklore is a structural and meaningful component of folk art culture.

The researchers have substantiated numerous signs, properties characteristics of folklore, which allow us to approach the understanding of its essence: bifunctionality (syncretism of practical and spiritual); multiethnicity; polyelementality. The leading characteristics of the phenomenon of folklore are collectivism, non-writing, variant multiplicity, traditionality.

We should mention that every period of life of society is marked by the emergence of different folk waves, and each folk genre has its laws and phases of formation, prosperity, extinction, entry into the folk culture. The concept of "genre" changes its meaning with the perturbation of socio-historical realities of the development of the spiritual culture of the people. Therefore, folklore reflects the results of the collective creativity of representatives of various social strata of Ukraine. The best examples of folklore works develop the sensory-emotional sphere, form the culture of interpersonal relations, directly affect the development and formation of the cultural identity of the subject, not only traditional, but also non-classical, cross-cultural, non-material, fluctuational, since the images of modern "nomads" can be found in folklore analogs of tramps and nomads, skomorokhs, pilgrims and adventurers.

The formation of authentic folklore originates from ancient pagan traditions. The combination of pagan and Christian traditions significantly influenced the livelihoods of the people, its relation to nature, social communication, and the inner world of personality. The position of adaptation of centuries-old folk customs and rites of pre-Christian ideology, chosen by the Church, played their role: pagan traditions lost their public significance. The content of rites was forgotten and died off, but the external forms of festive actions remained unchanged. The folk agricultural calendar later became a Christian ideological superstructure. The oldest musical folklore, devoted to the agricultural calendar, obtained the name of calendar ceremonies and emerged as an essential element of the traditional and everyday culture of the people. The family and everyday traditions of Ancient Rus formed the basis of family ritual folklore, which was distributed in all layers of society, in contrast to the calendar folklore that arose in the peasant environment. Religious syncretism presupposed the symphonic interaction of pagan

and Christian systems, their merging in the body of culture at the level of diffusion, and the interweaving of Christian meanings and pagan archetypes, church images and unconsciously inherited folk symbols.

Ukrainian folklore fully absorbs religious syncretism of Ukrainian folk culture. We agree with Y. Myrolyubov's statement that "religion is manifested in folklore. The religious feeling of the people has always been deep, and the atheists were hardly ever-present among the people. But it is beyond doubt that many of our Orthodox Rites had a Pagan form, in which the Christian content was present. Moreover, science has long recognized the fact that the same thing occurs in the rites of the Catholic Church, and not only Orthodox one" [3, 27]. The ecological nature of Ukrainian folklore, its animism and pantheism was organically superimposed on the characteristics of the Orthodox tradition a respectful (sophiological) attitude toward the animal world as the "house" of God, the repository of the Creator, the "great-lordly ship" of being (Clement Smolyatich) [5, 186].

Similar phenomena were typical both for the Western European Middle Ages and for the Eastern cultures. Ethnographic "depth of folk memory" (the expression of B. Rybakov, which indicates the degree of vitality and stability of the ancient plot in modern manners [8, 9]) envisaged archetypes to be passed on from generation to generation at the subconscious level of the inertial habit, which did not exclude the influence of archetypes on the subtext of culture, on the layer of the Real in the Symbolic language. Full pagan beliefs and ceremonies were manifested in the peasant environment at the beginning of the XX century too. Bilingualism has led to various semantic cultures, various behavioral mechanisms, as well as synthesis in the works of archaic folklore and contemporary styles, which have existed simultaneously and complemented each other to the present.

The folklore that passed the millennial path of development through Christianization of the Old Slavic culture, acquired a secondary significance, transforming from the semiosphere of the living sacred symbol into the semiosphere of artistic metaphor. Desacralization of folklore caused a new interpretation of its symbolism. At the pagan (mythological) stage, the symbol was perceived to be spiritualized and holistic, in the inseparability of direct and figurative, literal and figurative sense ("For a person for whom there is a myth that the cloud is a cow, the simultaneous naming of the cloud as a cow is the most accurate of the possible" – this is how O. Potebnja determines the pagan anthropomorphism and the total animistic spirituality of the world, which does not allow distinguishing objects from

their symbolic meanings [6; 7]). At the Christian (philosophical) stage of folklore development, the symbol began to be based on the delimitation of the primary and secondary, emotional-sensory / objective form of the phenomenon and its ideal meaning, direct and figurative significance. The symbol acquires additional meanings, the polyphony of meanings and meanings and turns into an intertext / artistic metaphor – a key element of the aesthetic vision of the world. This process (the transition of folklore from the scope of the ritual to the sphere of art) can be considered a concentrated artistic expression of the spiritual revolution of the “axial time” of Carl Jaspers [13], when humanity made a transition from the myth to the Logos, from figurative to rational thinking, from clan to universal values, from ethnocentrism to universalism based on transcendence laid down in the spiritual horizons of world religions, as opposed to primitive and ethnic beliefs.

Thus, folklore as an expression of the “pre axis” mythological worldview gained a new meaning, transforming itself from sacred ritual phenomena into one of the artistic paradigms of professional (folklorism) and folk culture.

A striking example of this process is the emergence of a theater in the Indo-European world, when the stage action evolves from ritualized combat practices (natuya in India) or ceremonial chants (the tragedy in Greece), is initially consecrated by the myth (Vedic, Dionysian), and then anaesthetized, differentiating into separate species of art, synthesized in the future in a holistic artistic symbolic space (pantomime, choreography, poetry, musical performance, painting). We can argue that traditional culture is at the core of professional literature, musical and fine art, national choreography, folk medicine and pedagogy; it largely determined the development of Ukrainian architecture and theater, ethical norms and preferences in everyday behavior, originality of festive culture, etc.

Modern society through philosophizing, rationalization and secularization has moved far enough away from the traditional way of life, from the mythopoetic view of the world, subjugated or symbolically devastated many forms and genres of ancient Ukrainian art, eliminated or lost a large number of works of oral folklore, whole folklore genres. The bulk of the population has lost the ability to speak, sing and dance in a folk manner, play ancient traditional instruments, practically abandoned authentic folk costumes, national cuisine, do not use linguistic dialecticism, and so on. However, folklore has never and never disappeared from the life and culture of the Ukrainian people. It changed its “specific gravity”

in the system of national culture; disappeared old works, genres, forms, rites and the new ones have appeared; "trend" for certain folklore changed and ethnographic phenomena, state policy, ideological settings concerning works and trends of folk culture became manifest. At the same time, understanding that folk art reflects the formation of the mentality of the Ukrainian people, expressed archetypes and genotypes, ideals, ethnic consciousness, the peculiarity of the ethnos of Ukrainian people, their views concerning the world (nature, society, state, other people, and other cultures, etc.) remains unchanged.

Another thing is that to modernize these archetypes in modern Ukrainian society, new stylistic forms are needed that are adequate to the temporal picture of the world and current cultural demand. The aforementioned forms should differ from the somewhat old-fashioned folk representations of the early Ukrainian modernity that were used by educators from the end of the seventeenth and early nineteenth centuries, first of all reflected in the literature, the works of Ukrainian composers and artists of the era of romanticism and critical realism. For the awareness of folklore sources of Ukrainian art, poetic images and methods, mythological allusions born by the national folklore, dialectical synthesis of archaic, classical guides of folklore modernism with avant-garde innovations and dialogic of postmodernism (neo-folklorism) that will preserve traditionalism and at the same time actualize its spiritual potential in modern conditions while avoiding market "multiculturalism" simulations of "local features".

Such polyphonic synthesis should be based on the accentuation of the role of the Old Slavonic language as a civilized "common denominator" which unites not only Ukrainians but the whole Slavic world. The important thing here is the improvisational increase in the number of folklorisms (at the level of vocabulary, phraseology, popular expressions, poetic images) that determine the national, regional, local specifics of Ukrainian verbal culture, both spoken and written: fiction literature, the language of periodicals, advertising texts, etc. We should not forget that now there are some ancient and new genres of Ukrainian folklore – fairy tales, riddles, proverbs, sayings, retellings, anecdotes, chatterboxes. Particularly "vivid" are proverbs and sayings, rhymes, beliefs, superstition, which K. Jung considered alive as symbolic carriers of the archetype and which can be applied not so much in the superstitious but in the artistic direction. Among the various segments of the population there is growing interest in some songs, especially those in the repertoire of famous performers,

choruses, ensembles (most often these works can be seriously edited).

High viability of certain types of folklore are also worth taking into account. In particular in children's subculture, as in ancient times, traditional texts and new ones created by the laws of folk art and based on folk thinking are coexisting. These are plentiful counting-out rhymes, teasers, songs, horror stories, and traditional games. Folk achievements in mother's pedagogical (especially younger-age) practice are widely used, such as lullabies, short fairy tales, fables, all sorts of "pestochki", sayings.

Now oral culture with its powerful communicative function is acquiring new features and conquers a new cultural space. There are the Internet and folklore problems in their various aspects: Folklore in the Internet, the Internet Folklore, the Internet as a Special Communication Field" – something that is called a virtual world village. The World Computer Network made the voluntary transfer of folklore orally and on paper. With the appearance of the Internet it was possible to do without folklore passing on from person to person or from the product media to a man. Now, any person who wants to get acquainted with folklore, say, rebuilders, can use search engines to explore the content of Internet sites, including special sites dedicated to folk culture. Accordingly, by asking representatives of subcultures about folklore, you can hear referrals to the same Internet. Due to this situation, firstly, "canonical" structures of folklore are formed, which "legalized" on different specialized sites. Secondly, these folk books include not only folklore as such (texts "compiled" with multiple passing on from one person to another), but also works credited to folklore by chance by the arbitrariness of compilers and editors of content sites.

Hence, there is the importance of a critical attitude to virtualization of folklore, ability to distinguish between folklore (as well as folklorism and neo-folklore) and the plurality of its simulacrum, whose task is not reproduction, but the hedonistic "oblivion of historical memory" (V. Podoroga) [4], as well the ability to differentiate the actual folklore heritage as a content from the hybrid form of the functioning of the Internet as the latest model of folklore (the "global village"). However, folklore as the content of the message and folklore as the nature of the message often merge into a world where the form and the content, being and semiosis, subject and communicative act are the only whole (medium is a message) (M. Maklyuen).

In general we should mention that at the beginning of the XXI century interest in the archaic layers of culture has increased significantly. In this

process, not only the own folklore, but also the one of other nations is learnt, which corresponds to the cross-cultural nature of the subject's modern identity.

We consider it necessary to demonstrate the mechanisms of influence of folklore on the formation of a cultural identity of a person through such a genre as riddles. The choice is not random. According to S. Soloveichik every country has its main teacher – the people, and there is the main textbook of pedagogy – language. In the past, based on the experience of previous generations, the peasants did not suspect that they laid the bridge between thinking and knowledge, daily developing and perfecting clear, accurate, purposeful thinking in the younger generation. In this they were helped by popular riddles – one of the most ancient genres of folklore that has survived to this day. As a way of training abstract thinking, riddles occupied an important place in the mental development of a preschool-age child.

This experience is still relevant. Now, as before, there is a need to create a “nutritious” intellectual environment for a child, helping him to quickly navigate in the flow of information, comprehend, select, systematize, interpret and apply. The higher the level of social development, the more important is the role of such education in it.

What are the riddles? Riddles are small forms of oral folk art in which in the compressed, figurative form the most vivid and typical features of objects or phenomena are taught. This is also a witty question or an allegorical statement that requires disclosure, a refutation. Riddles contain some signs of a thing or a phenomenon which are hints to guess what exactly a thing or a phenomenon is and what their origin or purpose is. For phenomenology riddles are a lightened copy of the myth as an embodiment of the archetype, since they talk about “*sacred sources of things*” (M. Eliade) [12, 15]. Knowledge of the origin of the phenomena of contributing to the formation of a human integral picture of the world, his evolution from the mythological to the abstract perception of reality, ensures the formation of competence for using things, communicative skills, as well as the ability for comparing, generalizing and reflecting them.

Most riddles are metaphorical, which allows them to be categorized as Bakhtin's *dialogic text of culture on the verge with other texts and sayings*. Almost all of them are part of the phraseological sayings and have a clear verbal expression: “In autumn it does not fade, and in winter it does not die” (*the fir tree*), “It was raging, it was sniffing, under the oven was hidden” (*broom*), “The whole hut of sparrows, and nowhere to fly off” (*pumpkin*).

We know that children love rhythmic language, clarity and concreteness of representations. And the fact that one needs to find a "hidden" thing behind these vivid representations is the exciting interest for children, and not only children, because it forms exegesis and hermeneutic abilities:

They bake me and cook

They eat me and praise

Because I'm good (*potatoes*).

From a small box there is a whole pile of ashes (*matches*).

At the heart of the genesis of riddles lie animism, primitive pantheism and the symbolic doubling of reality. Riddles arose in conditions of primitive society, when people did not understand all the phenomena of nature and were afraid of them. This way appeared different gods: Perun – god of thunder, Dazhbog – the god of the sun, Stribog – the god of wind, Veles – the god of animals, etc. According to those ideas the supernatural forces were alive and mighty. To humble the gods, a man grabbed them, sacrificed them, appealed to them with requests. So belief in the magic power of the word arose. The dependence of man on the phenomena of nature, on wild animals influenced the formation of the habit to give things two names – direct and conditional; and the inquisitive observation that grabbed the most typical features of things created that high imagery of mysteries that still enchant us. Traces of conventionality still exist, when the pig, for example, is called rinda, and a magpie is called a short tail, etc. (I. Gurin).

Subsequently, based on practical experience, people learned to compare the phenomena of the surrounding reality, to notice similar signs in different things and phenomena. But the ancient *anthropomorphism* of riddles has been preserved. Therefore, almost all riddles are the personification, the embodiment of symbolic hypostases of phenomena in the syncretic unity of sensual and ideal senses. Many ancient mysteries have brought the idea of our ancestors about nature to us.

I. Ya. Franko in his work "The Remnants of the Original Worldview in National Russian and Polish Riddles" emphasized that the very phenomena of nature were presented to our ancestors in the form of people:

Seven hundred falcons sleep on one pillow (*sunflower*).

The means of personification are still the most important methods in poetic creativity: "I do not eat oats, no hay, let me drink some gasoline and I'll overtake all horses" (*car*).

Since people believed in the magic power of the word the riddles were attributed the magic power. In ancient times, there was a serious attitude to puzzling out and solving them. The young man who mastered the skill of solving the riddle was always considered mature in the mental sense. Let us recall at least an ancient myth about the terrible Sphinx, the mystery of which was told by a wise young man, Oedipus. The mystery, therefore, based on the agonal principle, became the mechanism of *initiating* a subject in traditional cultures, its dedication to mental maturity, its culture (this was reflected in the present, in particular in the cinema: remember the famous puzzles of the doctor which have gained tragic shades and were symbolically recorded by the power of imagination of the protagonist who had the traumatic reality of the Nazi concentration camp from the film by R. Benigny "Life is beautiful", whose psychoanalytic letter was considered in detail by S. Zizek [2, 20]).

It is worth recalling that a great teacher K. D. Ushinsky in his two books – the textbooks "Native Word" – fit in 275 folklore works, of which 48 ones are puzzles. In his book "The Guide to teaching a native word" K. Ushinsky provided valuable advice on how to teach children to understand puzzles and solve puzzles.

Of course, children are the riddles carriers, but the creators of riddles are mostly adults, and they teach children to solve them. Reflecting on the search for the answer to the question, solving of riddles develops the ability to analyze, generalize, form the ability to independently conclude, clearly distinguish the most typical, expressive features of the subject or phenomenon, the ability to brightly and succinctly pass on the images of objects. Telling riddles to children adults themselves have to guess them, and the children just listen and think over the guiding questions of adults – why this or that mystery is just that. Riddles have great cognitive, educational and aesthetic value. A good number of riddles introduce the child to the outside world:

Not a bricklayer, but builds constructions (*bee*).

What has an ear but does not hear? (*needle*)

The brightness of mysteries makes it easier to perceive the surrounding reality. By its metaphorical and figurative way riddle makes a harmony with the child's specific thinking, which develops towards generalizations. The syntactical and stylistic perfectness of riddles enriches the vocabulary, teaches the child to feel native words, teaches to cherish his language, speak figuratively, clearly, concisely, develops a sense of beauty.

Like an outspoken statement, the riddle develops observation, ability to notice, distinguish and compare various colors, sounds, properties of different things and phenomena. And this is very necessary for life:

It stands on the road on one leg

It has a hat, but does not hail anyone (*mushroom*).

Solving riddles trains the mind, develops attention, memory, thoughtfulness, and brings satisfaction when an answer is found.

We offer an interesting collection of riddles by I. Gurin, which in 1963 was intended for the mass reader – parents, teachers, educators of children’s institutions, pioneers and for children themselves [11]. This collection includes riddles collected in Poltava, Cherkasy, Kyiv, Chernihiv, Rivne and Volyn regions. Collection centers were a village of Chomutets in Mirgorod district of Poltava region, the village of Kozatska in Zvenigorodsky district of Cherkasy region and a town of Mlyniv in Rivne region. Unfortunately since then this collection of Ukrainian folk riddles has not been republished, and to revive this situation we put all the riddles collected by I. Gurin in the appendix to the “Guide for folk collectors” published by us in 2011 [10]. However, after that more than a thousand Ukrainian authentic riddles remain unknown to many contemporaries. Therefore, we disclose (partly) in the article Ukrainian riddles with the corresponding guesses.

We consider that the main thing is to remember that Ukrainian folk riddles as an important component of Ukrainian folklore have a great influence on the formation of mental abilities, stimulate the development of fantasy, creativity, originality, form the artistic intuition and quality necessary for the creative activity of a man as a whole, organically combining reproductive, standard, traditional elements with new and creative ones.

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Abstracts

SADOWENKO SWITŁANA. **Folklor jako sedno znaczeniowe ukraińskiej kultury ludowej.** Artykuł pokazuje, że ukraiński folklor jest pełen prawdziwej zawartości podświadomości zbiorowej ludu, jest nośnikiem żywej pamięci i symbolicznie uduchowionych pierwowzorów, które są w stanie w równym stopniu oprzeć się symulakrom komercyjnym rynku sztuki i quasi-religijnej ortodoksji ideologów politycznych naszych czasów. Ukraińska sztuka ludowa została przedstawiona jako podstawa i najważniejsza warstwa kultury narodowej, bez których kształtowanie się świadomości narodowej i rozwój sztuki profesjonalnej jest niemożliwy. Przykładem są ukraińskie zagadki ludowe. Stwierdzono, że problem konceptualizacji folkloru jako sedna znaczeniowego ukraińskiej kultury ludowej w nowoczesnych warunkach rzeczywistości społeczno-kulturowej jest aktualny i wymaga dalszych badań naukowych.

Słowa kluczowe: folklor, sztuka ukraińska, sedno.

САДОВЕНКО СВІТЛАНА. **Фольклор як смислове ядро української народної художньої культури.** У статті показано, що український фольклор наповнений реальним змістом колективного позасвідомого народу, несе живу пам'ять та символічно одухотворені первообрази, які здатні однаковою мірою протистояти комерційним симулякрам арт-ринку та квазірелігійній ортодоксії політичних ідеологем сучасності. Українська народна художня творчість розкрита як основа та найважливіший пласт національної культури, без яких формування національної свідомості і розвиток професійного мистецтва є нездійсненним. Прикладом слугують українські народні загадки. Зроблено висновок, що питання концептуалізації фольклору як смислового ядра української народної художньої культури в сучасних умовах соціокультурної реальності є актуальним і потребує подальших наукових досліджень.

Ключові слова: фольклор, українська художня культура, смисловий центр.

САДОВЕНКО СВЕТЛАНА. **Фольклор как смысловое ядро украинской народной художественной культуры.** В статье показано, что украинский фольклор наполнен реальным содержанием коллективного бессознательного народа, несет живую память и символически одушевленные прототипы, которые способны в одинаковой степени противостоять коммерческим симулякрам

арт-рынка и квази-религиозной ортодоксии политических идеологем современности. Украинское народное художественное творчество раскрыто как основа и важный пласт национальной культуры, без которых формирование национального сознания и развитие профессионального искусства является невозможным. Примером служат украинские народные загадки. Сделан вывод, что вопрос концептуализации фольклора как смыслового ядра украинской народной художественной культуры в современных условиях социокультурной реальности является актуальным и требует дальнейших научных исследований.

Ключевые слова: фольклор, украинская художественная культура, смысловой центр.

SADOVENKO SVITLANA. **Folklore as a semantic core of Ukrainian folk art culture.** *The article shows that Ukrainian folklore is filled with a real meaning of the collective unconscious of people, carries a living memory and symbolically inspired pre-images that can equally resist the commercial symbols of the art market and quasi-religious doctrine of the political ideology of the present. Ukrainian folk art is disclosed as the basis and the most important layer of national culture, without which the formation of national consciousness and the development of professional art is unfeasible. Ukrainian folk riddles can serve as a good example here. It is concluded that the question of conceptualization of folklore as a semantic core of Ukrainian folk art culture in modern conditions of socio-cultural reality is relevant and requires further scientific research.*

Keywords: folklore, Ukrainian art culture, semantic core.