

“INDEPENDENCE ERA” FOLKLORE FESTIVALS IN WESTERN UKRAINE: TYPOLOGY, CHARACTERISTIC, FUNCTIONS

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INTRODUCTION

Based on the folklore authenticity perception, the functioning of the folklore tradition, the need for their preservation and popularization, active changes are taking place in Ukrainian culture in the form of their public and media representation. Evolutionary changes in approaches to conducting and meaningful filling of folk festivals are observed at the same time, which determines their newest understanding, typological classification, genre characteristic.

On the geographical map of Ukraine, the coexistence of several subcultures, certain cultural segments can be distinguished, which is caused, first of all, by the borders of ethnographic regions. The Western Ukrainian region broadly encompasses Halychyna, Western and Central Volyn, Transcarpathia and Bukovina – lands that, for most time of their history, were under the control of the other states – western neighbors of Ukraine: Poland, Hungary, and Austria. Halychyna includes Lemkivshchyna, Boykivshchyna, Hutsulshchyna, Pokuttya. There is a separate ethnographic territory between the Carpathian Mountains and Volyn and it's called Opillya. The development peculiarities of these territories were influenced by the specifics of natural and climatic conditions, and consequently the hard work of its population, historical and political and cultural differences caused by contact with the cultures of other peoples – both Slavic (Poles, Byelorussians, Russians, Slovaks, Czechs), and non-Slavic (Hungarians, Romanians, Moldovans). Within the current state structure of Ukraine, the western region is Lviv, Ternopil,

Khmelnysky, Ivano-Frankivsk, Chernivtsi, Transcarpathian, southern regions of Volyn and Rivne regions.

Multinational and multilingual Ukraine, unlike the neighboring countries (Poland, Romania), under the historical circumstances of the twentieth century, was influenced entirely by completely different cultures and value systems, – Russian and European, in particular for the Western part of Ukraine, which was part of Poland. This fact made its impact on intercultural relations and, accordingly, on the content of modern intercultural communication, which is very much reflected in large-scale events, in particular, festivals.

Representing social units unite on the basis of common problems, ethnic, religious and linguistic characteristics, they create appropriate norms, values, patterns that they adhere to, while forming a subculture of a particular community that interacts with others.

In modern Ukrainian science, the term multiculturalism is increasingly used to border cultures. It denotes a certain level of society culture, which implies equality of citizens among different social groups in realization of their cultural needs and traditions fostering. Particularly this, one of the fundamental foundations of multiculturalism, that clearly emphasizes the democracy of both society as a whole and each of its individuals. I. Solomadin emphasizes: “Multiculturalism, or cultural pluralism, is a term that characterizes the coexistence within many territories (countries) of many cultures, and none of them is dominant”⁵⁸. Such coexistence of cultures is observed in one of the most open and public forms of communication – *festivals*.

1. Folklore festival in cultural and artistic development system

Festival (fren. *Festival* – holiday, lat. *Festivus* – festive, cheerful) – a mass festive event that includes a review or demonstration of achievements in certain types of art (music, theater,

⁵⁸ Сухомлинов О. Культурні пограниччя: новий погляд на стару проблему. Донецьк: вид. «Юго-Восток ЛТД.», 2008. С. 56.

cinema, estrada). Art festivals in the XXth century have become one of the most popular forms of social and intercultural communication in the world. In general, art festivals have a professional or amateur character, certain age characteristics, a time span, and their genre typology is defined by many criteria. All festivals can be differentiated according to their focus on particular types of art (musical, theatrical, cinematic, choreographic, photographic, visual, literary, etc.) or to genre mash-up (so-called “art festivals”). The latter, as a rule, are synthesized, containing several components – musical, theatrical, visual, dance, etc. “The diversity of art forms contributes to the creation of a special artistic space, where the synthesis of art forms with other manifestations of social consciousness is also carried out”⁵⁹. The interest in festival as a phenomenon or process may be observed on a wide scientific horizon – the festivals are musical, ethnographic, theatrical in Ukraine and abroad are covered, analyzed, forecasted. Among the researchers of various forms of art festivals, should be mentioned Oksana Karpash, Yulia Moskvichova, Zoryana Ros, Olena Sychova, Yulia Sugrobova, Olga Fabryka-Protska, Volodymyr Fedorak, Natalia Fedornyak, Svetlana Chernetska, Mikhailo Shved, etc. However, the classification, course and features of the folklore festivals in Western Ukraine, including border territories, require detailed scientific analysis. The proposed study continues the author’s previous research on the festival movement.

One of the most important varieties of art festival – folklore or folklore-ethnographic – is an important form of intercultural communication between different regions of Ukraine, ethnic Ukrainian lands, which, due to the overhaul of the world political map, ended up as a part of different states; as well as unification of Ukrainians of the world – the mainland Ukraine and diaspora. The undisputed areas of communication are the interethnic or international contacts of festival participants and guests. On the one hand, the

⁵⁹ Сичова О. Типи мистецьких фестивалів і конкурсів у сучасній Україні. *Мистецтвознавчі записки*. В. 24. Київ: вид. Мілленіум, 2013. С. 260.

folklore festival combines both the principles of the traditions – in the presentation, revival, reproduction of the deep sacral-mental phenomena of the ethnos and the performance – what is absolutely inherent for festivals. On the other hand, it is the folklore festival that becomes a holiday for both performers as well as the spectators who become the direct co-creators of the process of the festival forms unfolding.

Within the framework of a folk festival, the possibilities of intercultural communication with representatives of different ethnic groups expand and form complex levels of interaction: the formation of certain knowledge and skills about the musical traditions of individual ethnic groups or sub-ethnicities, their perception, coordination, understanding, interpretation, dialogue, translation and transformation. As a result, it is possible to further accumulate and transfer ideas, knowledge and values of folklore – both within the preservation of cultural traditions and their development.

“A moveable feast” – this famous phrase by Ernest Hemingway could well serve the content and emotional explanation of the “folklore festival” concept. Folk festivals, covering different types of folk art, often intersect with the ethnographic or cultural-tourist objectives of a particular region and form a separate direction of the festival movement. Many folk festivals have become a kind of “brands” of cities, regions, countries, have promoted the culture of ethnic groups and, accordingly, their preservation, especially in the border territories.

The specificity of the folklore or folklore-ethnographic festival in the socio-cultural context lies in the actualization and broadcasting of the ethno-cultural heritage, the parallel development of the spiritual traditions by the neighboring ethnic groups and the expansion of intercultural communication. The festival movement in general, and the folk festival in particular, are connected with important, including problematic, debatable issues – the evolution of festival forms, the isolation and expansion of its functions, the

sociocultural nature of life and the geography of distribution, the genre system of repertoire, etc.

Important indicators of communication within the folklore festival are the collective forms of music (instrumental and vocal-instrumental), the collaboration of musical and choreographic art, which enhances its mass character. Folklore serves at the festival as a powerful mean of communication, creativity, assimilation and transmission of traditional experiences, broadcasting cultural signs across time and space. Elena Beregova believes that “artistic communication as the interaction between the artist-creator and the reader (listener, viewer), who perceives a work of art, is the most vivid and complete manifestation of the communicative function of culture”⁶⁰.

Intercultural communication at folk festivals solves different tasks of humanistic, valuable, moral, ethical, aesthetic and spiritual character. It is not only communication, but the exchange of cultural information that promotes tolerance and mutual respect between people.

The priority of cultural dialogue, including the framework of folk festivals, is the formation of the European and world cultural landscape. Ukraine’s European landmarks help to integrate its folklore activities into the pan-European festival system. V. Kornienko notes that “the basis of this process is the legislative and regulatory framework, which formulates common principles and tasks of cultural policy, outlines the rights and responsibilities of citizens in the cultural sphere, normalizes the relations of states in the cultural space of societies, creates equal relations to preserve cultural heritage”⁶¹.

Until the proclamation of Ukraine’s Independence, in the Soviet period (until 1991), purely folk festivals were not held. However, the

⁶⁰ Берегова О., Комунікація в соціокультурному просторі України: технологія чи творчість?, Київ: вид. НМАУ ім. П. І. Чайковського, 2006. С. 260.

⁶¹ Корнієнко В. Гуманітарні комунікативні системи як чинники європейської інтеграції. Україна та Франція: кроскультурний діалог. Київ: вид. НАКККіМ, 2016. С. 91.

primary forms of folk festivals up to the 80's were observed in the amateur work of artists. Thus, in May 1978, a series of "Solar Clarinets" programs were launched on Ukrainian television with the participation of amateurs and amateur groups. This folk art TV program, which has been produced by all regional television studios in turn, has been broadcasted for almost two decades. The lion's share of the repertoire was represented by folklore samples. "The Golden Keys" radio program, which featured songs recorded by native folklore players in different regions of Ukraine, where a wealth of variability, originality of forms and genres, and performative interpretation prevailed, was also a discovery. Amateur reviews – with all their official "organization" – still contributed to the preservation of folklore genres (albeit selective, "allowed"). It seems that it is the amateur movement in the socio-cultural context of the second half of the XXth century was a prerequisite for the folk festival "boom" in Ukraine's Independence period.

In fact, since the late 80's – early 90's, and especially in the period of independent Ukraine, the number of folk festivals has been steadily increasing, and the majority of them deals with the border regions. Individual festivals can be defined as universal, classic examples of folklore acts that serve as a template for others. The geographic "registration" of festivals is concentrated mainly in the territories near the border – polyethnic or sub-ethnic areas.

During the independence of the Ukraine the dynamics of functioning of the festival folklore movement has changed due to certain reasons of economic and socio-cultural character. Although in the early 90's of the XXth century the number of festivals was considerable, their geography encompassed both cities, towns, and individual villages of Rivne, Volyn, Lviv, Ivano-Frankivsk, Ternopil, Chernivtsi regions, most of festivals disappear by the beginning of XXI century, caused by financial issues. Only the most distinctive thematic and proper organization (management) remained.

The folk-festival movement periodization can be represented as follows:

1. Phase 1 – initial, active – 1990–2000.
2. Phase 2 – discrete, sporadic – 2000–2010.
3. Phase 3 – professional – 2010–present.

2. Typology, characteristic, functions of the folklore festivals in Western Ukraine

The contemporary cultural sphere represents the process of combining folk art, academic canons and popular estrada music. Therefore, folk music becomes a feature of concert and public communication. But the essence of folklore, as an artistic embodiment of national and ethnic traditions, as an artistic expression of the masses, remains a powerful source of its further functioning.

Folklore and festival movement in Ukraine has undergone a difficult path of transformation and improvement, from artistic and entertaining events, based on musical and instrumental genres, dance and ceremonial, to multifunctional, cultural, artistic, informational and educational ones, in particular, and scientific ones. It should be noted that since 1996, 10 Ukrainian folk festivals have been gradually included in the CIOFF system – an international federation of folk festivals, started in 1970 in France, and some – in the European Federation of Folklore Festivals (since 2001 founded in Bulgaria).

The Western Ukrainian region is one of the most colorful and vibrant regions in the diversity of folk traditions. After all, there are more than thirty nationalities in the territories of the regions that belong to it. And the vast majority of them try to preserve their ethnic and national identity, adhere to their own traditions and customs, despite the general tendency for globalization of the modern world⁶².

Folklore festivals today are a popular means of interethnic and international communication, as well as getting acquainted with the customs, culture and traditions of other peoples living alongside

⁶² Неклюдов С. Ю. Устные традиции современного города: смена фольклорной парадигмы. URL: <http://ivgi.rsuh.ru/neckludov7.html>. [Дата доступа 01.09.2019].

Ukrainians both in neighboring states and within Ukraine's borders. They are an example of friendly communication and rapprochement between people of different ethnicities and nations. Preserving national traditions is one of the most accessible opportunities to preserve its essence and uniqueness for every nation. Today, when folklore gradually loses its original function of self-expression of personality in artistic relations, exhibiting ethnic and national essence through solo and collective performances on the concert stage, through the participation in various festivals, the popularization of aesthetic and artistic criteria is being made, that defines the mentality of every nation or ethnic group. Their diversity in the Western Ukrainian region is an example of democratic communication and, at the same time, self-identification in today's globalization process.

The typological classification of folklore festivals in the Western Ukraine on the border of Ukraine and Western Europe can be organized according to the following criteria:

- *by proposed or dominant genres* – vocal, vocal and instrumental, instrumental, choreographic;
- *by ethnic representation* – mono- and polyethnic, subethnic;
- *by theme* – calendar and ritual folklore, Christian celebrations, polythematic;
- *by types of folklore* – authentic and reconstructed, ritual and non-ritual;
- *by nature* – musical, folklore and ethnographic.

The most famous international folklore festival is the Hutsul Festival, started in the Ivano-Frankivsk region back in 1991. As an annual event, it continues to function to this day. Its geographical residence is in the cities of Ivano-Frankivsk region (Verkhny Yaseniv, Ivano-Frankivsk, Kolomyia, Nadvirna, Kosiv, Verkhovyna, Pechenezhin), as well as Chernivtsi, Transcarpathian regions (Vyzhnytsia, Putila, Rakhiv). It is represented by artists from not only Carpathian region of Ukraine, but also from Poland, Hungary, Romania, Slovakia and others. It is important for the festivals to invite

artists of the Ukrainian diaspora, who continue the traditions of folk music and preserve the genres of Hutsul folklore.

The Hutsul festival “Cheremosh-fest”, which is held in the village of Kryvorivnya, is more local. It simultaneously implemented the project “Ludine”, designed to demonstrate the diversity of the national system in the villages of Hutsulshyna, multifaceted skills of craftsmen working in this area, to attract the attention of young people to authentic clothing. The folk costumes were accompanied by folk-instrumental folklore samples performed by the Precarpathian collectives.

Since 1992, the Boyko subethnos has been conducting an international festival “From Pure Springs” near Turkiv (Lviv region), and since 2001 the festival “Boykivska Vatra” (Rozhnyativ village, Ivano-Frankivsk region).

Lemko subethnos presents its work at the international folklore festival “Bells of Lemkivshyna”, which has been held in Monastyrysk, Ternopil region since 1999, at the regional ethnographic festivals “Lemkivska Vatra” (Kostryna, Transcarpathia) and “Homin of Lemkivshyna” (Zymna Voda, Lviv region). Samples of Lemko song folklore are represented by soloists and groups (ensembles, choirs) in various variants – academic, variety, popular. Significantly, regardless of the status of the festivals, they show their art and the degree of preservation of Lemko culture teams not only of the Western Ukrainian regions, but also from Poland, Slovakia, Serbia and others.

Therefore, we observe, first and foremost, the sub-ethnic nature of festivals aimed at promoting local samples of folklore and ethnographic traditions.

In Lutsk, Volyn, there is a long tradition of the multiethnic “Bereginya” International Folklore Festival.

Folk festivals that gained wide popularity during the Independence of Ukraine are “Polissya Summer with Folklore” (Lutsk), Festival of Slavic Folklore “Kolyada” (Rivne), International Youth Festival of Traditional Folk Culture “Drevlyansky Springs”

(Rivne), competition children's folklore "Rolled Bag" (Dubno, Rivne region), children's festival "Rainbow of Bukovyna" (village Sheshory, Ivano-Frankivsk region), triple musicians festival named after V. Mogur (village Verkhovyna, Ivano-Frankivsk region), traveling festival "Ethnoevolution", "Easter in Kosmach festival" (Kosmach village, Ivano-Frankivsk region), "Podkamin ethno festival" (Lviv region), "Etnovyry folklore festival" (Lviv), "Pearls of Cheremosh" choreographic festival, ethnographic folklore festival "Sadzhavsky Necklace" (Nadvirna, Ivano-Frankivsk region) and many others.

Also, individual festivals have calendar and ritual colors. For example, these are international events related to the winter cycle of holidays – "Malanka Fest" in Chernivtsi, Christmas festivals in Lviv ("Big Christmas"), Ivano-Frankivsk ("Kolyada na Maizliakh"), Kosiv (Ivano-Frankivsk region) – "Christmas in the Carpathians".

In the border territories, the festival of Romanian folklore "Merçișor" (the Gluboky Potok, Novoselytsia, Bila Tserkva – all Transcarpathian region) are popular. At these festivals, the Romanian (Moldovan) musical culture is variously represented by folklore. "Merçișor" is named after the tradition of making boutonniere of apple trees, which were used to decorate clothes, fruit trees and give them to friends. But it is also associated with the calendar (spring) rite of Romanians on both sides of the border.

Also interesting is the festival of family rituals, in particular the wedding – "Polissya wedding" in the Rivne region.

There is a very interesting mono-genre festival "Kolomyika", which traditionally takes place on the Transfiguration of the Lord day – the Feast of Savior, on the day of the city of Kolomyia. Kolomyika is represented on it as a vocal, vocal-instrumental, instrumental, recitative genre. The participants of the festival present Kolomyika in its original authentic form and as composer folklore – in the arrangements and author's works of composers, various performing forms – from solo to ensemble, choral or orchestra. Within the framework of the 14th International Folklore and Ethnographic Festival "Kolomyika – 2016" (Korolivka village in Kolomyishchyna)

set a record of Ukraine in the category “Mass Events” – 2507 people simultaneously sang and danced Kolomyika.

Since 2001 an international festival of ethnographic regions “Rodoslav” was founded in Ivano-Frankivsk, and in 2004 – a children’s “Rodoslavchik”, which was held for two more years. After a short break in 2016, “Rodoslav” resumed its functioning, scheduled for October 2019 next. The organizers of the forum set themselves the task of studying and practically familiarizing themselves with sources of authentic folklore of the largest ethnographic regions of Ukrainians, involving students into activity, enhancing the influence of traditional folk art on the spiritual and aesthetic enrichment of the Ukrainian nation.

Very interesting and geographically represented is the international folklore festival “Bukovina Meetings”. It has been running since 1992 in the border cities of Hungary, Romania, Ukraine and Slovakia for several days. In Ukraine, part of this festival is held in Chernivtsi.

In general, the festival programs include not only the concert and stage component, but also the ethnographic – master classes of folk crafts – pottery, forging, carving, embroidery, weaving, puppetry, strawery, fairs and sales of folk products – clothing, jewelry, household items, and educational events – for example, conferences of traditional culture scholars, congresses of pysanka painters (at the festival “Easter in Kosmach”), masters of musical instruments (at the “Hutsul festival”).

Theatricalization and visualization are one of the most characteristic features of modern folk festivals, presented in the form of a festival run of participants, concerts on open stage, modernization of performances – a combination of vocal, instrumental and choreographic components, as well as media.

Separate festivals combine folklore and ethnographic components, including the well-known “gastronomic” festivals in Transcarpathia – “Hutsul Brynza” (periodically in the cities of Yasinya, Rakhiv, Kvasy, Mukacheve), the Blueberry Festival “Verkhovyna Yafina” (Huklyvyy village), “Plum lekvar” (Gecha

village of Berehiv district), “Golden goulash” (village Muzhievo of Berehiv district), festival of young wine “Transcarpathian Beaujolais” (Uzhgorod).

In the Precarpathian region such festivals are combined (synthesized) by nature, dedicated to the religious and local traditions “Easter basket”, “Drinking honey”, “Bread holiday”, “Holiday of grapes and wine”, “Tasty Spas”, “Taste the banosh” (Yaremche, Vorokhta, Mykulychyn, Polyanytsya). Most of them, besides presenting the processes of preparing a festival dish or dishes, perform performances of folk-instrumental and vocal-instrumental groups, soloists, dance groups.

Recent years’ trends show that for ethno-tourism, the festival is an important form of incentive for local cultural and artistic figures to represent their own achievements, in parallel attracting tourists, promoting interest in the region, its traditions of life, folk crafts and music. Thus, in 2014 the ethnographic festival “St. Martin’s Day” in Mukachevo, Transcarpathia, has been founded. The holiday program includes culinary fairs, art exhibitions, charity events and various workshops. All this is accompanied by performances of folk music groups.

Since 2016, the Carpathian Space International Art Festival has been founded in Ivano-Frankivsk, bringing together performers from countries representing the Carpathian geographical and cultural space, which shows the arts affinity of this region, which includes different countries. This festival has a synthesized nature, bringing together artists of both professional academic performance and folklore. It presents folk samples of vocal (solo and ensemble), choral, instrumental and choreographic artistic directions.

In 2019, an ethno-festival “TyachivFest” was started in Tyachiv, Transcarpathia, which shows a tendency to expand the geography of the festival movement, which takes place not only in ancient and central cities, but also in towns and villages.

Folklore stylization is represented by festivals of historical reconstruction. These are the festivals of the last decade – “Silver

Tatosh” (Chinadiyovo village, Mukachevo district, Transcarpathian region), “Ginger Fist” (Pnyv village, Nadvirniansky district, Ivano-Frankivsk region), and “Halych Knighthood” (Halych, Ivano-Frankivsk region). It is significant that such festivals take place in the territories of historical territories that require investments for renovation (Chinadiyov Castle “Saint-Miklos”, Kuropaty – Pnovsky Castle, National Reservation “Ancient Halych”), and festivals are an effective tool for attracting tourists. Historic reconstruction festivals offer not only spectacular knightly fights, fiery shows, incendiary medieval dances, but also ancient music, stylized or authentic (early music), which is seen as ancient layers of folklore. At such festivals, ancient folklore is an integral part of ethnographic customs and traditions – worship of holy patrons, rituals of purification by water or fire, etc.

Among the dominant functions of folk festivals in the Western Ukraine and at the border, the socio-cultural, information-communicative, recreational, cognitive, educational, ethno-educational, world-view, creative, representative, value-aesthetic functions may be defined. Folklore festivals provide intercultural communication at the personal and social levels, the interaction of material and spiritual culture. The mass of the festival contributes to the masses of intercultural communication.

It should be noted separately – the competitive component of folk festivals according to genres of performance – vocal solo, ensemble, choral; instrumental – solo, ensemble, orchestra; vocal and instrumental – solo and ensemble. In particular, such competitions are held within the framework of the Hutsul festival, the “Kolomyika” festival, and professional juries are created to properly assess the level of participants. The offered analysis of folk festivals of the Western Ukrainian region and at the border of Ukraine and Western Europe does not exhaust all the problems, since these actions are carried out not only in Ukraine, but also in neighboring countries, undoubtedly having their own peculiarities, and ancient time traditions, such as Lemko Festival in Zhdina (Poland), Folklore Festival of Ruthenians-

Ukrainians in Slovakia and others. We hope that the best traditions of these folk festivals will be landed and realized in Ukraine.

CONCLUSIONS

Thus, the analysis of folklore festivals in the Western Ukraine and the border region allows to determine their dominant forms: concert, presentation, competition, workshops-laboratories, exchange of experience, workshops, exhibition-fair, etc. It is proposed to typologize folk festivals by presented or dominant genres (vocal, vocal-instrumental, instrumental, choreographic), by ethnic representation (mono- and poly-ethnic, sub-ethnic); by theme (calendar and ritual folklore, Christian celebrations, polythematic); by types of folklore (authentic and reconstructed, ritual and non-ritual); by nature (musical, folklore and ethnographic).

Important aspects of further research may be the analysis of social and professional status of festival participants, levels of socio-cultural communication at folk festivals, repertoire dynamics, transformational processes in musical folklore, the foundations of festival management.

SUMMARY

The study deals with the analysis of the historical dynamics of Western Ukrainian folk festivals during the Independence of Ukraine. The nature of their geographical distribution and functioning (mono-ethnic and poly-ethnic, border festivals, Ukrainian diaspora), evolution of forms, repertoire species are being determined. The typology of folklore festivals by genre, ethnic, thematic and species indicators is being proposed. In addition, the folklore component of poly-genre ethnographic festivals is being considered.

The role of folk festivals in intercultural diffusion is also being analyzed. Various festival genres, thematic directions, classification of folk festivals are being offered in the article.

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