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POETICS OF DOMESTIC RELATIONSHIPS AND CONFLICTS IN THE FOLK BALLAD: UKRAINIAN-BRITISH CONTEXT

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Abstract. The paper discusses poetics of the traditional ballad, reflecting family relations and conflicts in Ukrainian and British folklore. This comparative research has its base on the classification of the Ukrainian ballad developed by O. Dei, with the involvement of the systematization of the English ballad by F. Child, is guided by the postulates of O. Dey and G. Gerould as for the plot direction of Ukrainian and British domestic-household ballads, and is focused upon the analysis of the opposition “husband – wife” on the material of Ukrainian songs from the cycle II – B: “Fidelity testing of the family and the spouse”, namely the plot type II – B-1: “the wife (the sweetheart) pretends to be dead and tests her husband (her sweetheart) and relatives” (6 versions, 117 lines), and the English work Child № 29: “The Boy and the Mantle” (1 version, 190 lines). The comparison and analysis of the named texts reveal their typology and uniqueness.

Keywords: folk ballad, Ukrainian-British context, domestic relationships, opposition “husband – wife”, fidelity testing of the family and the spouse, Ukrainian ballad plot type II – B-1, “The Boy and the Mantle” (Child № 29), minstrel ballad, thematics of the Arthurian cycle, feigned death motif, motif of “magic indicators” (a mantle, a boar’s head, a drinking horn), poetics, humour, principle of trinity, cumulation, gradation, national uniqueness, typology.

1. INTRODUCTION

Saturated with the spirit of the “genre-traveller”, the Ukrainian ballad is an imprint and bearer of the Slavic autochthonous culture and mentality, history and way of life. Simultaneously, the verbal culture of Ukrainians is marked by communication with representatives of other civilizational currents and types of cultures, and its genre system, the ballad song in particular, contains Asian and Byzantine elements, reveals common features with the verbal art of Finns and Lithuanians, Romanians and Greeks. The evolution of the British ballad is distinguished by a closer interaction with the folk and written culture of Scandinavian and Romance peoples.

Ukrainian outstanding folklorist Oleksii Dei (1921–1986), who developed the plot-thematic classification of the Ukrainian folk ballad, accepted in Ukrainian folkloristics, and presented this classified system in the monograph “The Ukrainian Folk Ballad” (1986), stated in the named book: “One can easily see from the very catalogue that the sphere of the ballad is family life, not accidentally, the chapter about domestic conflicts and tragedies has the largest number of plots: 122 against 94 about love and premarital relationships and against 72 plots with social and historical reverberations, that

also advance on the background of domestic relationships, ties and feelings" (here and hereinafter the translation from Ukrainian is ours – O.K.) [4, p. 84]. In the preface to the second volume "Ballads. Domestic-Household Relationships" (1988) of the fundamental three-volume anthology of the Ukrainian folk ballad (the third book did not come out), published in the series "Ukrainian Folk Creations", the researcher noted the plot variety of cycles based on dramatic relations between the most important members of a family hierarchy, that is, between spouses: "The richest in plots are those that reflected abnormalities in relationships between husband and wife, being the ground and decisive force of the family" [3, p. 12]. Obviously, in the process of editorial work on the mentioned collection, O. Dei reconsidered the number of domestic ballad plots and reduced it to 119 [6, p. 5]. It should be added, that according to the contemporary folklorist Mykola Dmytrenko, O. Dei's work "The Ukrainian Folk Ballad" (1986) is "the most voluminous and deepest research in Ukraine" in the realm of folk ballad studies that "for the first time keeps a record for the whole fund of ballad songs of the Ukrainian nation in the form of an appropriately classified system of plot-thematic definitions of types" [5, p. 363].

In contrast to the Ukrainian "epos of unhappy human destinies" (O. Dei) [4, p. 14], whose songs are centred around the family, British oral ballads, as the American philologist Gordon Hall Gerould (1877–1953) stated in the monograph "The Ballad of Tradition" (first published in 1932, 1957), fictionally reflected collisions mainly of an intimate-private character [7, p. 38-39]. The scientist calculated, that out of 305 English and Scottish "Child ballads", the most numerous group, namely one third, recreated vicissitudes of love (i.e. 102 (101,565 to be exact) ballads by our calculations – O.K.), and about 75 songs – domestic relationships where conflicts between husband and wife are generally reconstructed (three fourths out of these 75) [7, p. 45].

This comparative research has its base on the classification developed by O. Dei, with the involvement of the systematization of the English ballad by F. Child, is guided by the postulates of O. Dey and G. Gerould as for the plot direction of Ukrainian and British domestic-household ballads, and is focused upon the analysis of the opposition "husband – wife" on the material of Ukrainian songs from the cycle II – B: "Fidelity testing of the family and the spouse". The construction of the plots of national ballads II – B-1: "the wife (the sweetheart) pretends to be dead and tests her husband (her sweetheart) and relatives" (6 versions, 117 lines) on the leitmotif of fidelity testing approximate them to the English work Child № 29: "The Boy and the Mantle" (1 version, 190 lines), where the trial is conducted through the mediation of "magic indicators": a magic mantle, an enchanted boar's head and a drinking horn.

2. RESULTS AND DISCUSSION

2.1. UKRAINIAN BALLAD PLOT TYPE "THE WIFE (THE SWEETHEART) PRETENDS TO BE DEAD AND TESTS HER HUSBAND (HER SWEETHEART) AND RELATIVES" (II – B-1, 6 VERSIONS, 117 LINES)

The Ukrainian ballad plot type II – B-1, published in the collection "Ballads. Domestic-Household Relationships" (1988), contains the texts of 6 songs with the following titles: "Oh, I will die, she says, will die, and will be looking" ("Oy umru ya, kazhe, umru, budu sia dyvyty"), "Oh, I will be dead, she says, will be dead, and will be looking" ("Oy vumru zh bo ya, vumru ta y si budu dyvyty"; the first two lines of the text with musical notation are given), "I will die, will die, and will be looking" ("Umru ya, umru, ta budu dyvytsia"), "I will tell you, sweetheart, the first riddle" ("Skazhu tobi, mylyi, pershu zahadochku"), "There under the sweet cherry-tree, oh, there sprouts rue" ("Tam pid chereshneiu, oi tam ruta skhodyt"), "I'm walking in the garden, driving the horse in my hands" ("Po sadochku khodzhu, konia v rukakh vodzhu") [14, p. 41-44]. Among the above-mentioned ballads the first one "Oh, I will die, she says, will die, and will be looking" (II – B-1) [13, p. 41] (see appendix 1) is marked by a more detailed development of motifs, namely: feigned death, the selection of a second wife, orphanage, the mother's love for her children. Another ballad song of this type "I will die, will die, and will be looking" (II – B-1) [9, p. 42] (see appendix 2) is supplemented by an aesthetic description of testing the members of the family, that builds the orderly and rhythmic chain of a family hierarchy. In the opinion

of Stepan Myshanych, such a principle of the cumulative composition witnesses to the genesis of the ballad from ritual-game songs [11, p. 444].

Let us focus on the analysis of the compositionally and stylistically perfect ballad "I will die, will die, and will be looking" (II – B-1) [9, p. 42], where occurs a gradual change of the images of personages ("father" – "mother" – "brother" – "sister"), who are placed in the same situational frames, as well as a gradational substitution of certain rhymed words ("*pokhovaite*" – "*nariadite*" = "bury" – "dress") and word combinations ("*u vyshnevomu sadochku*" – "*v lianuiiu sorochku*" = "in the cherry-tree orchard" – "in the flax chemise"). Here the images of the participants of the events and their remarks are put into the core of a strong compositionally cumulative structure: "*Umru ya, umru ta budu dyvytsia, / Chy ne pryide ridnyi (a) N. po meni zhurytsia. / N. zashuryvsia (las), na stil pokhylyvsia (las)*" ("I will die, will die, and will be looking / If my relative (he or she – O.K.) N. doesn't come to grieve for me. / N. has grieved (he or she – O.K.), leaned on the table (he or she – O.K.)" [9, p. 42].

In the opinion of O. Dei, "colourful" ballads of the given plot "recorded inner-psychological peculiar status nature of each member of the family cycle, revealed by their behaviour in a dramatic situation", contrasted the spouse's infidelity to family faithfulness of different power [3, p. 21]. In "I will die, will die, and will be looking" (II – B-1) the father's orders "*Pokhovaite moiu dochku v vyshnevim sadochku*" ("Bury my daughter in the cherry-tree orchard") [9, p. 42] and the mother's ones "*Nariadite moiu dochku v lianuiiu sorochku*" ("Dress my daughter in a flax chemise") [9, p. 42] brim over with great grief and love for their child. The brother and sister of the pretendingly passed away woman only articulate their wishes, that sound hesitant, as they are expressed with the use of the subjunctive mood: "*Koly b sestru pokhovaty, khudobu zabraty*" ("I wish we buried the sister, took the cattle") [9, p. 42]; "*Koly b sestru pokhovaty, ditochok zabraty*" ("I wish we buried the sister, took the children") [9, p. 42].

The dramatized spectacle of the examined song in a gradational way, tasting each scene of action and remark leads up onto the culminating peak towards the main hero. Here "*ridnyi (a) N.*" ("my relative (he or she – O.K.)") already transforms into the tender and singing "*mii mylenkyi*" ("my sweetheart") [9, p. 42]. The narration takes a different direction: the darling doesn't talk, doesn't express his thoughts loudly, he "*U holubyyi zhupan nariadyvsia, / Sidla konia, yide z dvora ta y дума zhenytsia*" ("Got dressed in the blue coat, / Saddling his horse, riding out of the yard and thinking to marry") [9, p. 42]. The line "*Sidla konia, yide z dvora ta y дума zhenytsia*" ("Saddling his horse, riding out of the yard and thinking to marry") [9, p. 42] has three action verbs "*sidla*" ("saddling"), "*yide*" ("riding") and "*duma*" ("thinking"), the latter one is fastened to the infinitive "*zhenytsia*" ("to marry") that forecasts a future event. Starting from this line the plot acquires a rapid development on the background of the preceding, as though immobile descriptions-frames.

The introduction of the conflict in another Ukrainian ballad "I will tell you, sweetheart, the first riddle" (II – B-1) [10, p. 42-43] differs from those in the rest five texts of the ballad plot type II – B-1, as it incorporated the riddle motif. Here in a mysterious form the wife asks her beloved husband to fulfil three requests-wishes of hers: 1) "*Vbery mene, mylyi, v shovkovu sorochku!*" ("Dress me, darling, in a silk chemise!"), 2) "*Zroby meni, mylyi, z kedryny trunochku!*" ("Make, darling, a coffin from the cedar wood for me!"), 3) "*Pokhovai nia, mylyi, v vyshnevim sadochku!*" ("Bury me, darling, in the cherry-tree orchard!") [10, p. 42-43]. Rhetorical negative questions from the man also keep to the principle of a trinity. In answer to each of the three exclamatory appeals the woman hears: 1) "*Vidky, myla, vidky shovku ne nabraty?*" ("Whence, darling, whence to take silk?"), 2) "*-Vidky, myla, vidky kedryny nabraty?*" ("–Whence, darling, whence to take cedar wood?"), 3) "*-Vidky, myla, vidky vyshmyny nabraty?*" ("–Whence, darling, whence to take cherry-trees?") [10, p. 42-43] and receives the triple refusal: 1) "*Khiba budesh, myla, v budentsi lezhaty*" ("Perhaps, darling, you will be lying in an everyday one (chemise – O.K.)"), 2) "*Khiba budesh, myla, v yalovii lezhaty*" ("Perhaps, darling, you will be lying in a juniper one"), 3) "*Khiba budesh, myla, v dubnyni lezhaty*" ("Perhaps, darling, you will be lying among oak-trees") [10, p. 42-43]. Obviously, the man feels a catch and cunning on the side of his love and, not showing a complete understanding of such "riddles", or, rather, of the "black humour" of his dear, gives evasive, negative answers with a humorous implication.

Interestingly, that in the introduction of the conflict of the ballad "There under the sweet cherry-tree, oh, there sprouts rue" (II – B-1) [15, p. 43] the male character gives his sweetheart a false promise, that in case of her death, he would not get married again and would grieve for her everywhere.

It is noteworthy that the typical signs of the husband's (sweetheart's) "grief" in the national versions (II – B-1) are either putting on stylish clothes (1 song) or shaving (4 songs): "u holubiyi zhupan nariadyvsia" ("got dressed in the blue coat") (in the ballad "I will die, will die, and will be looking") [9, p. 42]; "A mii mylyi zazhuryvsia, pishov poholyvsia" ("And my darling got grieved, went and had a shave") (in "Oh, I will die, she says, will die, and will be looking") [13, p. 41]; "vin siv, zazhuryvsia, pishov vyholyvsia" ("he sat, got grieved, went away and had a shave") (in "I will tell you, sweetheart, the first riddle") [10, p. 43]; "mylyi zazhuryvsia, pishov pidholyvsia:" ("the darling got grieved, went away and had a shave:") (in "There under the sweet cherry-tree, oh, there sprouts rue") [15, p. 43]; "mylyi zazhuryvsia ta y pishov holytys" ("the darling got grieved and went away to shave") (in "I'm walking in the garden, driving the horse in my hands") [8, p. 44]. As all the thoughts of the would-be widower are directed to matchmaking (svatannia), the episode of the folk depiction of the farewell with the heroine assuming her decease is not monosemic and may receive a different interpretation depending on the gender of recipients: either farcical or tragicomical or simply anecdotal-humorous coloration. The motif of matchmaking during the funeral rites is developed in greater detail in the following lines of the three songs:

*Divochky do mertsia idut bohu si molyty,
A vin divok obzysraie, z kotroi si zhenyty.*

("Oh, I will die, she says, will die, and will be looking", II – B-1) [13, p. 41]

*Pryishlo dvi divonky tilo navidzhaty,
A vin sobi uvazhaie, kotru by to vziaty:
Oi brav bym otuiu tonku, vysokuiu,
Shchob khtila robyty i mene liubyty.*

("There under the sweet cherry-tree, oh, there sprouts rue", II – B-1) [15, p. 43]

*Pryishly dvi divchyny za mnoiu spivaty,
A vin na nykh pohliadaie: kotru by to svataty:
– Vziav by chorniavu, ta chorniava bidna.
Vizmu ya rusiavu, rusiava sposibna.
Kotru ya ne vizmu, meni myla bude,
Ale moim ditiam materi ne bude.*

("I'm walking in the garden, driving the horse in my hands", II – B-1) [8, p. 44]

*The girls are going to the dead to pray to God,
While he is examining the girls, whom to marry.*

*There came two girls to dress the body,
But he is thinking which of them to take:
Oh, I would take that thin, tall one,
If only she wanted to work and love me.*

*There came two girls to sing after me,
But he is glancing at them: which of them to ask to marry him:*

– I would take the black-haired one, but the black-haired one is poor.

I'll take the fair one, the fair one is capable.

No matter which I take, that one will become my sweetheart,

But my children won't receive a mother.

Having heard of the father's intention "– *Koby borshe tilo z khaty, ya by ozhenyvsia. / Koby borshe tilo z khaty – toti hrishni kosti, / Ya by pishov do susidy, pislav bym starostiv*" ("– If only the body (were taken – O.K.) out of the house as soon as possible, I would get married. / If only the body – those sinful bones (were taken – O.K.) out of the house as soon as possible, / I would go to the neighbour, send matchmakers") (in the ballad "Oh, I will die, she says, will die, and will be looking") [13, p. 41]; "– *Koby zhyvo tilo z khaty, ya budu zhenyvsia*" ("– Oh if the body (were taken – O.K.) out of the house quickly, I should get married") (in "There under the sweet cherry-tree, oh, there sprouts rue") [15, p. 43]; "– *Yakshcho mylu vizmut z khaty, to budu zhenytys*" ("– If my sweetheart is taken out of the house, I am going to marry") (in "I'm walking in the garden, driving the horse in my hands") [8, p. 44]; the children start weeping and are going to be hired by strangers: "– *Maty, nasha maty, uzhe ty ne maty. / A ni tia kupyty, ani zarobyty, – / Pidem, syrotiata, v chuzhynu sluzhyty*" ("– Mother of ours, mother, you're not the mother for us any more. / You cannot be bought, or earned, – / We, orphans, will go to serve in foreign lands") (in "I will tell you, sweetheart, the first riddle") [10, p. 43] or "*Tatu, nash tatusiu, de zh nam maty vziaty? / Ani zarobyty, za hroshi kupyty, / Vizmimosia za ruky, pidemo sluzhyty*" ("Dad of ours, daddy, where can we take the mother? / She can be neither earned, bought for money, / Let's hold our hands together, and go to become servants") (in "I'm walking in the garden, driving the horse in my hands") [8, p. 44].

The children's sincere anguish over their mother, their lamentations raise the feigned gone woman from the bench. The destruction of the plans of the "widower" relating to his wedding, conclusions of the "deceived man" as to his wife's "betrayal" even in her death provide the resolution of the ballad plot with an anecdotal-humorous tonality: "– *Bidna moia holovonka, yaka ty zradlyva, / Ya hadav, shcho ty vzhe vmerla, a ty ishche zhyva*" ("– My poor head, how traitorous you're, / I thought you'd already died, and you're still alive") (in "Oh, I will die, she says, will die, and will be looking") [13, p. 41]; "*Myla zh moia, myla, yaka ty zradlyva: / Ya sy hadav, shcho ty vmerla, a ty yeshche zhyva*" ("Sweetheart of mine, sweetheart, how traitorous you're: / I thought for myself you'd died, and you're still alive") (in "There under the sweet cherry-tree, oh, there sprouts rue") [15, p. 43].

2.2. ENGLISH BALLAD "THE BOY AND THE MANTLE" (CHILD № 29, 1 VERSION, 190 LINES)

In contrast to the single line of the plot unfolding in the above examined Ukrainian ballads of the type II – B-1, the English ballad "The Boy and the Mantle" (Child № 29) (see appendix 3) presents an amalgamation of three blocks of probations of chastity, developing gradationally: 1) alternate putting on the mantle by ladies of the knights of the Round Table (stanzas 1-36), 2) carving the head of a wild boar with a knife by male characters (stanzas 37-42), 3) drinking wine from the magic horn by heroes (stanzas 43-44). In the foreword to the text, its compiler, American authoritative researcher on the folk ballad Francis James Child (1825–1896) characterized this ballad as "an exceedingly good piece of minstrelsy": "They suit the hall better than the bower, the tavern or public square better than the cottage, and would not go to the spinning-wheel at all" [1, p. 257].

If in the Ukrainian songs about testing fidelity of the spouse and relatives (II – B-1) their heroines introduce the initiative to the trial, in the English ballad "*IN the third day of May / to Carleile did come / A kind, courteous*" and wise boy. Upon wishing King Arthur and his wife Guinevere prosperity, "*He pulled forth a pretty mantle, / betweene two nut-shells*" [1, p. 271]. The boy suggested that Arthur give the mantle to his "*comely queene*", saying: "*Itt shall neuer become that wiffe / that hath once done amisse*" [1, p. 272]. "*New-fangle*" Guinevere became the first of the female characters who approached the probation with fear and failed it:

10. When shee had taken the mantle,
 shee stode as she had beene madd;
 It was from the top to the toe
 as sheeres had itt shread.

11. *One while was itt gaule,
another while was itt greene;
Another while was itt wadded;
ill itt did her beseeme.*

12. *Another while was it blacke,
and bore the worst hue;
'By my troth,' quoth King Arthur,
'I thinke thou be not true' [1, p. 272].*

After this episode three other knights, namely Kay, a nameless old knight and Craddocke, put their wives to the same test. When dressed by Guinevere, the mantle changed colours ("gaule", "greene", "wadded", "blacke") and looked cut with scissors all over. Put on by Key's wife, the mantle got shrunk to her bottom ("Then was shee bare / all about the buttockes" [1, p. 272]), and it almost completely disappeared on the old knight's wife ("Shee had no more left on her / but a tassell and a threed" [1, p. 272]). Only Craddocke's lady won the mantle. After Craddocke's spouse appealed to the mantle, that had started crinkling up at her foot, that her sole sin was kissing her husband before their marriage, the magic cloak covered this heroine full-length, as well as acquired beautiful colour and was "glittering like gold":

28. *When shee had tane the mantle,
and cast itt her about,
Vpp att her great toe
itt began to crinkle and crows;
Shee said, 'Bowe downe, mantle,
and shame me not for nought.*

29. *'Once I did amisse,
I tell you certainlye,
When I kist Craddockes mouth
vnder a greene tree,
When I kist Craddockes mouth
before he marryed mee.'*

30. *When shee had her shreeuen,
and her sines shee had tolde,
The mantle stoode about her
right as shee wold;*

31. *Seemelye of coulour,
glittering like gold;
Then euery knight in Arthurs court
did her behold [1, p. 273].*

The second chastity test begins when, on seeing a wild boar through the door of the hall, the boy ran at it with his "wood kniffe" and brought back the animal's head, announcing: "there was neuer a cucholds knife / carue itt that cold" [1, p. 273]. The episode, describing how all the male characters were trying to avoid this ordeal, is full of humour, as the invented reason for the delay lay in the cutting tool: it was either not sharp enough (the men started rubbing their knives on the whetstone), or "absent", (i.e. thrown under the table). Finally, Craddocke carved the boar's head "wonderous weele" with "a litle kniue / of iron and of steele" and treated each knight of the king's court with a morsel.

The third challenge to reveal cuckolds at the Round Table was thrown down by the boy with the help of the "a horne, / of red gold": "There was noe cuckold / shall drinke of my horne, / But he shold itt sheede, / either behind or before" [1, p. 273]. Again the ballad sparkles with humour in stanza 44, depicting the

scene of spilling wine, losing coordination of movements, resulting in an injury to eyes. The last forty-fifth stanza of "The Boy and the Mantle" (Child № 29) is the resolution of the ballad. On a major tone the six lines of the strophe narrate of Craddocke's victory, sing glory to chastity of Craddocke's wife, wish her prosperity and love, and every knight – "*such a louely ladye*":

*44. Some shedd on their shoulder,
and some on their knee;
He that cold not hitt his mouth
put it in his eye;
And he that was a cuckhold,
euery man might him see.*

*45. Craddoccke wan the horne
and the bores head;
His ladye wan the mantle
vnto her meede;
Euerye such a louely ladye,
God send her well to speede! [1, p. 273]*

3. CONCLUSIONS

To conclude, the principal thematics of the Ukrainian folk ballad is the world of domestic life (119 out of 288 ballad plots), of the British one – vicissitudes of love (102 out of 305 Child numbers). However, dramatic collisions in the relations between husband and wife form the basis for the central conflict both in Ukrainian and English ballads about family life. Comparison and analysis of selected Ukrainian and British ballads of domestic-household, and, respectively, minstrel thematics, namely II – B-1: "the wife (the sweetheart) pretends to be dead and tests her husband (her sweetheart) and relatives" (6 versions, 117 lines) and Child № 29: "The Boy and the Mantle" (1 version, 190 lines), that represent relationships between spouses, reveal their typology and uniqueness. The similarities and differences become distinct on the levels of the plot, imagery and composition of the examined works. The fidelity test motif, humorous elaboration of the plot (the introduction of the conflict, rising action) and happy denouement, as well as the principle of trinity and the stylistic figure of gradation, that perform a compositional function in the ballads, are inherent in Ukrainian and English folk specimens.

The originality of the English ballad "The Boy and the Mantle" (Child № 29), one of the best samples of the minstrel creations, lies in developing thematics of the Arthurian cycle, as well as elaborating the fairy-tale motif of "magic indicators" (a magic mantle, an enchanted wild boar's head and a drinking horn). Though in the minstrel ballad (Child № 29) both genders undergo the ordeals and their aim is to elucidate the chastity of ladies of the Arthurian knights, the Ukrainian songs (II – B-1) expand a range of tested characters, the objective is to try faithfulness of both the husband and members of the family (father, mother, brother, sister), make the motif of feigning death the basis for the fidelity test, initiated by the female character of the wife, oppose the family fidelity to the spouse's infidelity. Ukrainian ballad personages belong to the rural class, the most important value for the main heroine, who is depicted as a wife, mother, daughter, sister, is her children. Instead, the British ballad treats noble heroines as wives, the place and circumstances of fictional events are marked with certain fantastic nature. The national realistically painted songs are characterized by the cumulative composition of the texts.

APPENDIX 1.

Ой умру я, каже, умру, буду ся дивити.

Ой умру я, каже, умру, буду ся дивити,
 А чи буде мій миленький за мною тужити?
 А мій милий зажурився, пішов поголився:
 – Коби борше тіло з хати, я би оженився.
 Коби борше тіло з хати – тоті грішні кості,
 Я би пішов до сусіди, післав бим старостів.
 Дівочки до мерця ідуть богу сі молити,
 А він дівок обзирає, з котрой сі женити.
 Діти тото як учули, а взяли тужити:
 – Ой умерла наша мамка, та й ні з ким нам
 жити.
 Берімося за рученьки та підем служити,
 Прийде неня молоденька та й буде нас бити.
 Мати, мати, як учула, – тяженько зітхнула:
 – Ой верніться, діти, з служби, я лиш так
 уснула.
 Діти мої дрібненькі, не ідіть служити,
 Ви казали, що я вмерла, я ще буду жити.
 Бо бідома, чоловіче, бідома, бідома,
 Та поки я на лавиці, най-ко діти дома.
 – Бідна моя головонька, яка ти зрадлива,
 Я гадав, що ти вже вмерла, а ти іще жива.

[13, p. 41]

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Ой умру я, каже, умру, буду ся дивити,
 А чи буде мій миленький за мною тужити?
 А мій милий зажурився, пішов поголився:
 – Коби борше тіло з хати, я би оженився.
 Коби борше тіло з хати – тоті грішні кості,
 Я би пішов до сусіди, післав бим старостів.
 Дівочки до мерця ідуть богу сі молити,
 А він дівок обзирає, з котрой сі женити.
 Діти тото як учули, а взяли тужити:
 – Ой умерла наша мамка, та й ні з ким нам
 жити.
 Берімося за рученьки та підем служити,
 Прийде неня молоденька та й буде нас бити.
 Мати, мати, як учула, – тяженько зітхнула:
 – Ой верніться, діти, з служби, я лиш так
 уснула.
 Діти мої дрібненькі, не ідіть служити,
 Ви казали, що я вмерла, я ще буду жити.

Oi umru ya, kazhe, umru, budu sia dyvyty.

Oi umru ya, kazhe, umru, budu sia dyvyty
 A chy bude mii mylenkyi za mnoiu tuzhyty?
 A mii mylyi zazhuryvsia, pishov poholyvsia:
 – Koby borshe tilo z khaty, ya by ozhenyvsia.
 Koby borshe tilo z khaty – toti hrishni kosti,
 Ya by pishov do susidy, pislav bym starostiv
 Divochky do mertsia idut bohu si molyty,
 A vin divok obzyraie, z kotroi si zhenyty.
 Dity toto yak uchuly, a vzialy tuzhyty:
 – Oi umerla nasha mamka, ta y ni z kym nam
 zhyty.
 Berimosia za ruchenky ta pidem sluzhyty,
 Pryide nenia molodenka ta y bude nas byty.
 Maty, maty, yak uchula, – tiazhenko zitkhnula:
 – Oi vernitsia, dity, z sluzhby, ya lysh tak usnula.
 Dity moyi dribnenkii, ne idit sluzhyty,
 Vy kazaly, shcho ya vmerla, ya shche budu zhyty.
 Bo bidoma, choloviche, bidoma, bidoma,
 Ta poky ya na lavytsi, nai-ko dity doma.
 – Bidna moia holovonka, yaka ty zradlyva,
 Ya hadav, shcho ty vzhe vmerla, a ty ishche
 zhyva.

[Here and hereafter transliterated from the Cyrillic
 into Latin script by us – O.K.]

Oh, I will die, she says, will die, and will be looking.

Oh, I will die, she says, will die, and will be
 looking,
 If my sweetheart grieves for me.
 And my darling got grieved, went and had a
 shave:
 – If only the body out of the house as soon as
 possible, I would get married.
 If only the body – those sinful bones out of the
 house as soon as possible,
 I would go to the neighbour, send matchmakers.
 Girls are going to the dead body to pray to God,
 While he is examining the girls, whom to marry.
 No sooner had the children heard that than they
 started grieving:
 –Oh, our mother died, and we have nobody to live
 with.
 Let's hold our hands together and go to become
 servants,

Бо бідома, чоловіче, бідома, бідома,
Та поки я на лавиці, най-ко діти дома.
– Бідна моя головонька, яка ти зрадлива,
Я гадав, що ти вже вмерла, а ти іще жива.

[13, p. 41]

A young mother will come and beat us.
No sooner had the mother, the mother, heard –
sighed heavily:
– Oh, return, children, from service, I've simply
fallen asleep.

My little children, don't go to become servants,
You said, that I had died, I'm still going to live.
Because it's woe, husband, woe, woe,
But while I'm on the bench, let the children be at
home.

– My poor head, how traitorous you're,
I thought you'd already died, and you're still
alive.

APPENDIX 2.

Умру я, умру, та буду дивиться.

Умру я, умру та буду дивиться,
Чи не прийде рідний батько по мені журиться.
Батько зажурився, на стіл похилився:
Поховайте мою дочку в вишневім садочку.
Умру я, умру та буду дивиться,
Чи не прийде рідна мати по мені журиться.
Мати зажурилась, на стіл похилилась:
Нарядіте мою дочку в ляную сорочку.
Умру я, умру та буду дивиться,
Чи не прийде рідний братик по мені журиться.
Братик зажурився, на стіл похилився:
Коли б сестру поховати, худобу забрати.
Умру я, умру та буду дивиться,
Чи не прийде рідна сестра по мені журиться.
Коли б сестру поховати, діточок забрати.
Умру я, умру та буду дивиться,
Чи не прийде мій миленький по мені
журиться.
Милий зажурився, на стіл похилився,
У голубий жупан нарядився,
Сідла коня, їде з двора та й дума жениться.
А я ісхвачуся, за його вхвачуся:
– Постой, милий, не женися, хоч поки
скончуся!
Поки ти скончишся, то я оженюся,
Поки тебе поховають, в світі наживуся [9, p. 42].

Умру я, умру, та буду дивиться.

Умру я, умру та буду дивиться,
Чи не прийде рідний батько по мені журиться.
Батько зажурився, на стіл похилився:
Поховайте мою дочку в вишневім садочку.

Umru ya, umru, ta budu dyvytsia.

Umru ya, umru ta budu dyvytsia,
Chy ne pryide ridnyi batko po meni zhurytsia
Batko zazhuryvsia, na stil pokhylyvsia:
Pokhovaite moiu dochku v vyshnevim sadochku.
Umru ya, umru ta budu dyvytsia,
Chy ne pryide ridna maty po meni zhurytsia
Maty zazhurylas, na stil pokhylylas:
Nariadite moiu dochku v liianuiu sorochku.
Umru ya, umru ta budu dyvytsia,
Chy ne pryide ridnyi bratyk po meni zhurytsia.
Bratyk zazhuryvsia, na stil pokhylyvsia:
Koly b sestru pokhovaty, khudobu zabraty.
Umru ya, umru ta budu dyvytsia,
Chy ne pryide ridna sestra po meni zhurytsia.
Koly b sestru pokhovaty, ditochok zabraty.
Umru ya, umru ta budu dyvytsia,
Chy ne pryide mii mylenkyi po meni zhurytsia.
Mylyi zazhuryvsia, na stil pokhylyvsia,
U holubyi zhupan nariadyvsia,
Sidla konia, yide z dvora ta y дума zhenytsia.
A ya iskhvachusia, za yoho vkhvachusia:
– Postoi, mylyi, ne zhenysia, khoch poky
skonchusia!
Poky ty skonchyshsia, to ya ozheniusia,
Poky tebe pokhovaiut, v sviti nazhyvusia.

I will die, will die, and will be looking.

I will die, will die, and will be looking,
If my own father doesn't come to grieve for me.
The father has grieved, leaned on the table:
Bury my daughter in the cherry-tree orchard.

Умру я, умру та буду дивиться,
 Чи не прийде рідна мати по мені журиться.
 Мати зажурилась, на стіл похилилась:
 Нарядіте мою дочку в лляную сорочку.
 Умру я, умру та буду дивиться,
 Чи не прийде рідний братик по мені журиться.
 Братик зажурився, на стіл похилився:
 Коли б сестру поховати, худобу забрати.
 Умру я, умру та буду дивиться,
 Чи не прийде рідна сестра по мені журиться.
 Коли б сестру поховати, діточок забрати.
 Умру я, умру та буду дивиться,
 Чи не прийде мій миленький по мені
 журиться.
 Милый зажурився, на стіл похилився,
 У голубий жупан нарядився,
 Сідла коня, їде з двора та й дума жениться.
 А я ісхвачуся, за його вхвачуся:
 — Постой, милий, не женися, хоч поки
 скончуся!
 Поки ти скончишся, то я оженюся,
 Поки тебе поховають, в світі наживуся [9, p. 42].

I will die, will die, and will be looking,
 If my own mother doesn't come to grieve for me.
 The mother has grieved, leaned on the table:
 Dress my daughter in a flax chemise.
 I will die, will die, and will be looking,
 If my own brother doesn't come to grieve for me.
 The brother has grieved, leaned on the table:
 I wish we buried the sister, took the cattle.
 I will die, will die, and will be looking,
 If my own sister doesn't come to grieve for me.
 I wish we buried the sister, took the children.
 I will die, will die, and will be looking,
 If my sweetheart doesn't come to grieve for me.
 The darling has grieved, leaned on the table,
 Got dressed in the blue coat,
 Saddling his horse, riding out of the yard and
 thinking to marry.
 And I'll jump up, catch hold of him:
 – Wait, darling, don't marry, at least till I die!
 Until you die, I'll get married,
 Until you're buried, I'll live in the world.

APPENDIX 3.

29. The Boy and the Mantle

1 In the third day of May
 to Carleile did come
 A kind curteous child,
 that cold much of wisdom.

6 He plucked out of his potewer,
 and longer wold not dwell,
 He pulled forth a pretty mantle,
 betweene two nut-shells.

2 A kirtle and a mantle
 this child had vppon,
 With branches and ringes
 full richelye bedone.

7 ' Haue thou here, King Arthure,
 haue thou heere of mee
 Giue itt to thy comely queene,
 shapen as itt is alreadye.

3 He had a sate of silke,
 about his middle drawne ;
 Without he cold of curtesye,
 he thought itt much shame.

8 ' Itt shall neuer become that wiffe
that hath once done amisse :
 Then euery *knight* in the *kings* court
 began to care for his.

4 ' God speed thee, King Arthur,
 sitting att thy meate !
 And the goodly Queene Gueneuer !
 I canott her fforgett.

9 Forth came dame Gueneuer,
 to the mantle shee her bed;
 The ladye shee was new-fangle,
 but yett shee was affrayd.

5 ' I tell you lords in this hall,
 I hett you all heede,
 Except you be the more surer,
 is you for to dread.'

10 When shee had taken the mantle,
 shee stoode as she had beene madd;
 It was from the top to the toe
 as sheeres had itt shread.

- 11 One while was itt gaule,
another while was itt greene ;
Another while was itt wadded ;
ill itt did her beseeme.
- 12 Another while was it blacke,
and bore the worst hue ;
' By my troth,' *quoth King Arthur*,
' I thinke thou be not true.
- 13 Shee threw downe the mantle,
that bright was of blee,
Fast with a rudd redd
to her chamber can shee flee.
- 14 Shee curst the weauer and the walker
that clothe *that* had wrought,
And bade a vengeance on his crowne
that hither hath itt brought.
- 15 ' I had rather be in a wood,
vnder a greene tree,
Then in *King Arthurs* court
shamed for to bee.'
- 16 Kay called forth his ladye,
and bade her come neere;
Sales, ' Madam, and thou be guiltye,
I pray thee hold thee there.'
- 17 Forth came his ladye
shortlye and anon,
Boldlye to the mantle
Then is shee gone.
- 18 When she had tane the mantle,
and cast it her about,
Then was shee bare
all aboute the buttockes.
- 19 Then euery knight
that was in the kings court
Talked, laughed, and showed,
full oft att *that* sport.
- 20 Shee threw downe the mantle,
that bright was of blee,
Ffast with a red rudd
to her chamber can shee flee.
- 21 Forth came an old knight,
pattering ore a creede.
And he preferred to this little boy
twenty markes to his meede,
- 22 And all the time of the Christmasse
willinglye to Ifeede ;
For why, this mantle might
doe his wiffe some need.
- 23 When shee had tane the mantle,
of cloth *that* was made,
Shee had no more left on her
but a tassell and a threed:
Then euery *knight* in the *kings* court
bade euill might shee speed.
- 24 Shee threw downe the mantle,
that bright was of blee.
And fast with a redd rudd
to her chamber can shee flee.
- 25 Craddocke called forth his ladye,
and bade her come in ;
Saith, ' Winne this mantle, ladye,
with a litle dinne.
- 26 ' Winne this mantle, ladye,
and it shalbe thine
If thou neuer did amisse
since thou wast mine.'
- 27 Forth came Craddockes ladye
shortlye and anon.
But boldlye to the mantle
then is shee gone.
- 28 When shee had tane the mantle,
and cast itt her about,
Vpp att her great toe
itt began to crinkle and crows;
Shee said, ' Bowe downe, mantle,
and shame me not for nought.
- 29 ' Once I did amisse,
I tell you certainlye.
When I kist Craddockes mouth
vnder a greene tree,
When I kist Craddockes mouth
before he married mee.'

30 When shee had her shreeuen,
and her sines shee had tolde,
The mantle stooode about her
right as shee wold ;

31 Seemelye of coulour,
glittering like gold ;
Then euery *knight* in Arthurs court
did her behold.

32 Then spake dame Gueneuer
to Arthur our king:
' She hath tane yonder mantle,
not with Wright but with wronge !

33 ' See you not yonder woman
that maketh her selfe soe clene ?
I haue seene tane out of her bedd
of men fiueteene ;

34 ' Preists, clarkes, and wedded men,
from her by-deene;
Yett shee taketh the mantle,
and maketh her-selfe cleane !

35 Then spake the litle boy
that kept the mantle in hold ;
Sayes ' King, chasten thy wiffe ;
of her words shee is to bold.

36 ' Shee is a bitch and a witch,
and a whore bold ;
King, in thine owne hall
thou art a cuchold.'

37 The litle boy stooode
looking ouer a dore ;
He was ware of a wyld bore,
wold haue werryed a man.

38 He pulld forth a wood kniffe,
fast thither *that* he ran ;
He brought in the bores head,
and quitted him like a man.

39 He brought in the bores head,
and was wonderous bold ;
He said there was neuer a cucholds kniffe
came itt that cold.

40 Some rubbed their kniues
vppon a whetstone ;
Some threw them vnder the table,
and said they had none.

41 *King* Arthur and the child
stood looking them vpon ;
All their kniues edges
turned backe againe.

42 Craddoccke had a litle kniue
of iron and of Steele ;
He birtled the bores head
wonderous weele.
That euery *knight* in the *kings* court
had a morssell.

43 The litle boy had a home,
of red gold *that* ronge ;
He said, ' there was noe cuckolde
shall drinke of my home.
But he shold itt sheede,
either behind or beforene.'

44 Some shedd on their shoulder,
and some on their knee ;
He *that* cold not hitt his mouth
put it in his eye ;
And he *that* was a cuckold,
euery man might him see.

45 Craddoccke wan the horne
and the bores head ;
His ladye wan the mantle
vnto her meede ;
Euerye such a louely ladye,
God send her well to speede!

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Карбашевська О.В. Поетика сімейних взаємин і конфліктів у фольклорній баладі: україно-британський контекст. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 107–120.

Стаття розглядає поетику традиційної балади, яка відображає сімейні взаємини і конфлікти в українському і британському фольклорі. Кладучи в основу даного порівняльного дослідження класифікацію української балади, яку розробив О. Дей, із залученням систематизації англійської балади Ф. Чайлда, керуючись постулатами О. Дея та Г. Джеральда щодо сюжетної спрямованості українських та британських родинно-побутових балад, зосереджуємося на аналізові опозиції “чоловік – дружина” на матеріалі українських пісень із циклу: II – В: “Вивіряння родинної і подружньої вірності”, а саме сюжетного типу II – В-1: “жінка (мила), прикинувшись небіжкою, вивіряє чоловіка (милого) і рідних” (6 версій, 117 рядків), та англійського твору Чайлд № 29: “The Boy and the Mantle” (1 версія, 190 рядків). Зіставлення й аналіз названих текстів увиразнюють їхню типологію та своєрідність.

Ключові слова: фольклорна балада, україно-британський контекст, сімейні взаємини, опозиція “чоловік – дружина”, вивіряння родинної і подружньої вірності, сюжетний тип української балади II – В-1, “The Boy and the Mantle” (Чайлд № 29), менестрельна балада, тематика Артурівського циклу, мотив удаваної смерті, мотив “чудесних покажчиків” (накидка, голова кабана, ріг для вина), поетика, гумор, принцип троїстості, кумуляція, градація, національна своєрідність, типологія.