

¹⁷ The data about the holiday in Gemona are collected by the author during her direct watching this holiday in August 2002.

¹⁸ Cordier U. Guida alle sagre... – P. 125.

Наталія РОЗИНКА

Київ

СВЯТКУВАННЯ ФЕРРАГОСТО В ІТАЛІЇ **(на прикладі містечка Джемона дель Фріулі)**

В статті розглядається святкування в наші дні феррагосто (церковна назва – Успіння Пресвятої Богородиці) в Італії на прикладі містечка Джемона дель Фріулі (область Фріулі-Венеція-Джулія). В Стародавньому Римі це свято мало назву консуалії, пізніше – августалії. В Джемоні в наші дні найвродистішим є не саме свято феррагосто (15 серпня), а перші та останні дні “Середньовічного серпня” (така збірна назва усіх святкувань, що проводяться 1 – 18 серпня). Одягання стилізованих під середньовіччя костюмів, музика, прапори, тамбурини, змагання, жарти тощо засвідчують небайдужість італійців до своєї прадавньої культури, стійкість традицій та нетлінне прагнення людей до яскравих видовищ і розваг.

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Київ

FOLKLORE FESTIVALS IN UKRAINE – GUARDIANS **OF TRADITIONAL CULTURAL HERITAGE** **(Historical and Ethnologic Aspects)**

The folklore heritage of Ukrainians is considered to be an important constituent of the world cultural treasury. It has not only an outstanding historic, but artistic value. Folk wisdom accompanied man from his very first steps. It came served as one of the world perception in primeval man's life, as an organic component of his beliefs and outlooks. It has been preserved into present, experiencing the metamorphoses of various layers of time, but preventing the magic of word and melody. By origin, it is as old as primitive cave drawings and artifacts with mysterious ornamental signs.

When considering the role of folklore in society, it should be stressed that calendar-ritual songs documented the existence of a system of magic rites, of a world outlook and of complex rituals in Ukrainian folklore during pre-Christian times. Particularly, Ukrainian Christmas and New-Years songs are unique. Ukrainian polyphonic songs are considered to be a phenomenon of group folk singing. Ukrainian folklore as a system of cultural symbols, reflects all spheres of ethnic, cultural and social life, as well as all stages of human life from birth to death¹. Because folklore in different periods of ethnic history served as a kind of a spiritual bridge between the past and the present – a reliable orientation-point for the future – so it can be accepted as an objective criterion for cultural identity, an attributive form of ethnic consciousness. Therefore, the serious analysis of traditional folklore systems, although greatly transformed by time, and archaic, traditional and modern phenomena, is of a great importance today.

It should be also noted, that systematic research and fixation of folklore phenomena started relatively late in Ukraine. This considerably complicates the reconstruction of ancient folklore traditions and is responsible for considerable loss in the research of this unique sphere of traditional culture.

There is another problem – a problem of popularisation of folklore and traditional culture among young people, as the ancestors' intangible culture is not “put to sleep by dust” legends, folk stories, folk songs and dances, instrumental folk music, but the high skilled folk art, artistic creativeness, that have not lost their pathos and meaning up till present, and that is why can not remain beyond attention of contemporary society. This is what the folklore festivals attempt to represent basing on the conception that folklore in its ancient relics most completely displays spiritual and material cultures of peoples.

In the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore (Paris, 1989) it was noted the extreme fragility of the traditional forms of folklore, that constitute a part of the universal heritage of humanity and is a powerful means of bringing together different peoples and social groups and of asserting

their cultural identity. Concerning this it was stressed the need in all countries for recognition of the role of traditional culture and the danger it faces from multiple factors.

And what is the situation concerning this problem in Ukraine? To start with, it should be mentioned that for the last decade high rates of traditional culture's decline are fixed in Ukraine, as its authentic carriers are indefatigably departing. As it was justly stressed by Mrs. Aikawa on the Opening of the Danube International Folklore Festival in 1996, the bearers of the intangible cultural heritage, living in the turmoil of rapid globalisation are fighting against the prevailing tendency of standardisation of culture in attempt to maintain their local specificity². Taking into account both absence of appropriate state policy in this field and changing of values orientations of the society, the original phenomena of Ukrainian national culture, which make considerable part of the world cultural heritage, are not succeeded and are lost forever. In such conditions, there is no complex data bank on basic forms of traditional culture and folklore in Ukraine: folk art, songs, music, dance, theatre, games, mythology, rituals and customs, handicrafts etc. It is not actually much known about traditional culture of other peoples of the world in Ukraine. Effective partnership in this field between profile establishments of Ukraine, Central and West European countries has not been established yet. Experts on Ukrainian traditional culture in conditions of language barriers and information blockade are deprived of professional training and creative contacts with their foreign colleagues.

Therefore, attention of people and the state should be drawn to the new activities in safeguarding traditional culture and folklore, which are not limited by out-dated communists norms and dogmatic approaches, but effectively function and influence the development of cultural processes, satisfy spiritual and aesthetic needs of society, corresponding to requirements of the new time. As it was precisely remarked in 1998 by Federiko Mayor, Director General of UNESCO: "the defence of human values is more important than anything else... and all our spiritual energy must be used to improve the quality of life of humankind"³.

An important role in drawing attention towards solution of the above-mentioned problems is given to organising of folklore festivals as an important index of present state of folklore and traditional culture, as a method of propagation of various forms of cultural heritage, mutual understanding and enriching of different ethnic cultures. The latter is especially important, as Ukraine, being a homoethnic type of state, hosts 128 peoples and ethnic minorities that preserve their national identity. Everyone will absolutely agree with Dr. Mihaly Hoppal, a Director of the European Folklore Institute (Budapest, Hungary), who maintains, that "the organising of festivals offers an excellent opportunity to show the values of local traditions and for various nations to get to know each other's culture"⁴.

Folklore festivals in Ukraine are a comparatively new phenomenon, which followed gaining of state independence by Ukraine and the development of national revival movement. The main goal of such festivals became aspiration to realise the depths of national cultural heritage, to define its real state after centuries of empire domination. Organisers of the festivals look forward firstly to represent folklore and ethnographic heritage of Ukrainians as complete as possible, to draw attention to the problem of collecting, recording and popularisation of folklore and traditional art. Presentation of authentic folklore traditions by recreation means of ritual singing, rites of calendar circle, creative interpretation of folklore of different ethnic regions of Ukraine are among significant tasks of the folklore festivals. Among concrete objectives of the folklore festivals also are to make active public interest in the cultural heritage of Ukraine and other peoples of the world, to stimulate educational processes and creativeness of the youth in the field of folklore and to promote formation of authentic directions of the modern traditional culture development. It is hoped that the successful realisation on the folklore festivals movement will help to obtain a regular and concentrated media for the communication of general and specific ideas and knowledge about traditional culture of different peoples and nations, to work out a new approach and thinking on various aspects of traditional culture and folklore as important part of social development and intercultural communication, to impart experience and to foster professional contacts among scientists, artists and craftsmen engaged in the field of traditional culture.

Overall, more than 50 various musical festivals of national and international levels take part in Ukraine annually. Folklore festivals constitute an important part of them. They are supplemented with a considerable variety of folklore and ethnographic activities on local levels, forums and amateur art festivals, folk and children art creativeness, dancing festivals and festivals of decorative art. Folkfests in Ukraine used to be of the two basic statuses: national (festivals of Ukrainian folklore, folklore of Ukrainians ethnic groups) and international (festivals of Ukrainian folklore, folklore of ethnic minorities of Ukraine and other peoples of the world).

In 1996, the General Assembly of International Council of Organisations of Folklore Festivals and Folk Art granted Ukraine a full membership. Today due to CIOFF, activities in Ukraine about 35 folklore groups from all regions represent Ukraine on international folklore CIOFF festivals abroad. Under CIOFF auspices four international folklore forums regularly take place in Ukraine, namely: International Folklore Festival "Polissian Summer With Folklore" and International Festival of Ukrainian Folklore "Berehynia" in Luts'k, International Slavonic Folklore Festival "Koliada" in Rivne and International Folklore Festival "Guelder Rose Summer on Dnieper River" in Komsomol's'k.

Most active in performing folklore festivals are the western regions of Ukraine – those historic-ethnographical territories, which are characterised by polyethnic structure and relatively high level of folklore traditions preservation. Let us generally look round some basic folklore festivals in Ukraine.

To begin with, Luts'k (administrative centre of Volyn Region) has become one of the most important folklore centres in Ukraine. International Festival “Polissian Summer with Folklore”, being performed here from 1994, is a kind of artistic visit-card of the city. This large scale performance annually hosts folklore groups from not less than five countries of the three continents. General audience of the festival composes of approximately 120 thousand people. A famous International Folklore Festival “Berehynia” is also held in Luts'k.

Each January the capital of Rivne Region hosts an International Slavonic Folklore Festival “Koliada”, in which folklore groups from Ukraine, Byelorussia, Russia and countries of Eastern and Central Europe participate. The festival program includes contests of singing groups and Vertep dramas, Christmas exhibitions, concerts of folklore groups. The Festival has a concrete thematic orientation, namely – Christmas feasts, although it is not limited by it.

International Youth Festival of Traditional Culture “Drevliansky Sources” took place in Rivne on August 24 – 26, 2001. Folklore groups from Canada, France, Latvia, Turkey, Slovakia, Czech Republic, Russia, Moldavia, Byelorussia, England, Austria and many regions of Ukraine participated in it. The main aim of this festival was promotion of encouraging of deep comprehension, preservation and popularisation of folklore, cultural traditions among children and young people; finding out of common sources of folk creativity, gaining of mutual understanding between the youth from different countries.

International Folklore Festival “Guelder Rose Summer on Dnieper River” became traditional for Komsomolsk (Poltava Region) from 2000. This town in Central Ukraine gathers bright and original groups from three continents under directorate of the International Festival “Polissian Summer with Folklore”. Folklore groups from USA, China, Finland, Poland, Byelorussia, Georgia and Ukraine perform on squares of Komsomol's'k.

Yalta Annual International Folklore Festival is directed on acquaintance with culture and art of different peoples in the world; exchange of folk traditions, best samples of national singing and dance, demonstration of national costume. This festival was founded in 1999. Its main goal is an exchange of cultural experience between countries of the world, developing of prestige for the national cultural traditions. This festival brightly displays the fact that ancestor's traditions are kept hitherto in contemporary musical culture and will not vanish due to care of their descendants.

Idea of presentation of unique folklore of Bukovyna Region – a small multinational Carpathian region with rich cultural and religious mosaics – is realised by International Folklore Festival “Bykovyna Meetings”. This festival, increasing the range of its participants, has become an arena for presentation of art of all ethnic groups of the region: Ukrainians, Romanians, Jews, Germans, Hungarians, Poles, Armenians, Russians, and Gypsies. The main goal of this festival is presentation of cultural and social phenomenon of Bukovyna as “Europe in miniature” with its multicultural system of values, based on mutual understanding, respect and tolerance, centuries-old good neighbourly relations between different ethnic groups of the region.

Highlanders from Ivano-Frankivs'k Region, Trans-Carpathia, Bukovyna, Romania, descendants from the Carpathians, who dwell in Poland, Australia, Canada and Great Britain, annually meet each other on its main forum – International Gucul Folklore-Ethnographic Festival. Such festivals are being held since 1991 in different cultural centres of Gucul region: in towns and villages of Verhovyna, Rahiv, Vyzhnytsia, Putyla, Yaremcha, Kosiv, Nadvirna, Kolomyia, Ivano-Frankivs'k. Folklore groups from not only Gucul area, but from all over Ukraine, as well as from Romania, Poland, Moldova, countries of Western Europe, USA, Canada take part in the contest program.

In 2001 International Festival of Ethnographic Regions of Ukraine “Rodoslav” was founded in Ivano-Frankivs'k in order to carry out a powerful consolidating cultural and artistic action that should accumulate masterpieces of Ukrainian intangible heritage spread all over the world and based on authentic folklore of different ethnographic groups. According to conception of the “Rodoslav” festival, its main goals are promotion of revival and preservation of traditions and customs of Gucul, Boiky, Lemky, Pokutiany, Opiliany, Bykovyntsi, Volyniany, Podoliany, Polishchucs, Slobozhany, and Cuban Cossacks.

Lemky, disseminated all over the world, up till now have known only three traditional folkfests named “Vatras”, held in Poland and Slovakia. Finally, Lemky in Ukraine got their artistic forum – Festival of Lemky Culture “Lemkys Vatra”, that for the first time took place in June 1999 in Hutysko – a picturesque place of Berezhany (Ternopil Region). Previously only regional festivals were organised there. The second “Vatra” (2000) took place in this small town and the third (2001) – in Monastyrysk (Ternopil' Region), where the most of settlers from Lemkivshchyna live.

Folk groups from Poland, Romania and Ukraine by demonstration of its artistic skills and own folklore heritage attempt to set a bridge in time and space between technocratic historic realities on the annual International Folklore Festival in Chernivtsi, founded in 1991. Last year this city hosts the Folklore Festival “Fathers Thresholds”.

International Folklore Festival “Seven Cultures” takes place in Kamianets'-Podilskii – one of the oldest cities in Ukraine. Idea of this festival was born not by chance. For a long time this territory was settled by seven nationalities: Ukrainians, Russians, Poles, Jews, Armenians, Lithuanians and Turks.

L'viv Festival “Horytsvit” was initiated as a folklore festival. It was the only TV-festival in Ukraine aimed at popularisation of Ukrainian traditional art. Afterwards it was transformed into the festival of Ukrainian song.

Ukrainian-Polish Folklore Festival “Roztochia” aims to develop Ukrainian-Polish cultural co-operation and to foster educational and cultural activities within Polish communities in Ukrainian Roztochia. Contests of authentic, children's, popular and spiritual songs are included in the festival's program.

Situated deep in mountains the Trans-Carpathian village of Kolochava is gradually becoming more famous in Czech Republic than in Ukraine. It is being transformed into a centre of Czech culture in Ukraine due to Ukrainian-Czech Folklore Festival in Kolochava. Idea of carrying out this festival was born in August 1997.

Kyiv became the second capital of folklore festivals in Ukraine. The Museum of Folk Architecture and Mode of Life of Ukraine organises original Folklore-Ethnographic Festivals in Pyrohovo twice a year (in autumn and spring). This popular forum unites craftsmen, folk artists and authentic folklore groups from different regions of Ukraine in order to propagandise traditional folk culture of Ukrainians. From last year folklore festival of national minorities “Folklorama” take place there. The Ukrainian Centre for Traditional Culture “Ivan Honchar Museum” also organise several folk art festivals and fairs annually.

In August 1991, the First World Festival of Folklore Groups of Ukrainian Diaspora took place in Kyiv. It was devoted to 100-anniversary of Halicians emigration to America. Folklore groups from USA, France, and Poland participated in the festivities. Organisation of the suchlike festivals is extraordinarily perspective, as folklore of Ukrainian emigration, in which dynamic and transformation processes are traced back especially vividly, is an important constituent of Ukrainian folklore.

In October 1999 Kyiv hosted Festival of Arts of Ukrainian Ethnic Lands and Diaspora under motto “A song will mark the borders” by initiative of the Society “Ukraine-World”. The concert program covered old, little-known song and music compositions preserved on Ukrainian ethnic lands, as well as popular Ukrainian folk songs. The concert displayed regional variety of Ukrainian traditional culture on ethnic lands (Lemkivshchyna, Kuban, Pidliashia, Marmorshchyna and others), and showed how folk song tradition influences professional creativeness of Ukrainian Diaspora composers.

First Festival “Kyiv Rus’ – Continuation of Traditions” took place in Kyiv in July 2001. Its basic aim was presentation of Ukrainian authentic folklore, kobza and lira players' tradition.

Quite a notable event of Kyiv folklore holidays in 2000 was a First International Gypsy Festival “Amala”, organised by the State Gypsy Musical and Dramatic Theatre “Romance” in co-operation with local authorities, state committees, private and public foundations.

South-Eastern industrial regions of Ukraine are not so active in organising of folklore festivals that is caused by a number of cultural, historical, social and political peculiarities of this regions development. From time to time, some local folklore holidays take part there. For example, in August 2001 an International Folklore Festival was organised together with Dutch partners in Slovianohors'k (Donetsk Region). This year Luhans'k State Pedagogic University in co-operation with music faculty of the North-Kentucky University (USA) realises a joint project – International Folklore Festival “Luhans'k. Muses Holiday”.

So, organizing of folklore festivals on different levels proves that despite various time, territorial, social and cultural collisions Ukrainian folklore in its modified and reduced form still continues its functioning in everyday and sacral life of the nation. Notwithstanding considerable losses and constrictions of folklore sphere, changes of its dominants and significance in society we can accept it relatively high level of preservation and functioning of separate folklore genres in present-day Ukraine. Level of preservation of authentic Ukrainian folklore is not homogeneous. In its archaic ritual forms, it is mostly well-kept in North-Western regions of Polissia, Volyn, in Carpathians, in separate regions of Central Dnieper River Basin. In industrial regions of South East (Kharkiv, Zaporizhia, Dnipropetrovs'k, Odessa regions) prevails non-ceremonial folklore.

Territorial and landscape variety in Ukraine influenced variation of folklore local styles. Formation of Ukrainian folklore was greatly influenced by ethnocultural relations with neighbouring peoples: Russians and Byelorussians on north-east, Moldavians, Romanians and Bulgarians on south, Poles, Slovaks and Hungarians on west. A village was an epicentre of folklore development and functioning. Urban folklore appeared considerably later and took its separate place in traditional system. Destroying of village in communist period resulted in considerable losses and modifications of the folklore phenomena. Totalitarian regime by its genocide policy exterminated a considerable part of authentic folklore barriers substituted it by 'social realism' creativity. Therefore, by annihilation of Ukrainian state considerable treasures of Ukrainian folklore culture have vanished as well. No wonder that for Ukrainian people the folklore and traditional culture were important as organic manifestations of its spiritual and ideological life. According to Prof. Volodymyr Shayan, the notable Ukrainian scientist of the mid 20th century from London, new

age of Ukrainian revival begins with conscious studying and comprehension of the treasures of Ukrainian folklore⁵.

Holding of folklore festivals in Ukraine certifies once again an oldness of that homogeneous ethnic environment in which it was formed during a long historic period. We can speak about common historic basis, social and political development, national idea of sovereignty and statehood for all genres of Ukrainian folklore. Pieces of folklore mostly reflect and carry into present the antiquity of our ancestors in all manifestations of social, political and cultural spheres. Ukraine, unlike some of other European countries, has preserved profound sources of authentic folk culture, which has always been a rescue for professional culture and generated a total artistic talent of the nation⁶.

Summarising, it should be mentioned, that folklore festivals, which aim to revive authentic folklore sources and to be an efficient guardian of the living human treasures, convincingly certify: “songs from old chest” – is not a tribute to nostalgia, but quite a pragmatic form of resistance to the negativeness of show-globalisation as a new form of neo-colonialism. Folklore festivals may be treated as a unique way of discovering of the richness of traditional culture and folklore in its multinational measuring, propagating separate regions as examples of possible existence, mutual understanding and fruitful co-operation among various nationalities attached to simultaneous preservation of their cultural and national identity.

¹ Poshyvailo I. Fenomenologiya goncharstva. – Opishne, 2000.

² Aikawa N. Opening of the Danube International Folklore Festival, Budapest-Kalocsa, Hungary, 6 – 10 July, 1996. In ECTC Bulletin. № 3. Budapest: European Centre for Traditional Culture, 1997 – Pp. 3 – 5.

³ Hoppal M. Local Cultures in a Global World. In EFI Communications. Vol. 8. Budapest: Eurpai Folklor Intezet. – 1999. – P. 11.

⁴ Ibid. – P. 13.

⁵ Shayan V. Dzherelo syly ukrains'koi kul'tury. – London-Toronto, 1972. – P. 7.

⁶ Dzyuba I. Ukraina pered Sfinksom majbutn'ogo. – Kyiv, 2001. – P. 32

Ігор ПОШИВАЙЛО
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ФОЛЬКЛОРНІ ФЕСТИВАЛІ УКРАЇНИ: НА СТОРОЖІ ТРАДИЦІЙНОЇ КУЛЬТУРНОЇ СПАДЩИНИ (історико-етнологічні аспекти)

Український фольклор як система культурних символів відображає важливі сфери духовного та соціального життя етносу, позначає циклічні віхи людського життя від народження до смерті. У різні періоди фольклор – значима складова традиційної культури – поставав духовним містком між минулим і сьогоденням, дієвим орієнтиром у майбутнє, а отже, може трактуватися як об'єктивний критерій культурної ідентичності, визначальною формою етнічної свідомості. Відтак комплексне дослідження традиційної культури, значно трансформованої часом-простором та історичними реаліями, явищами архаїчними та модерновими, є важливим завданням сьогоденної етнології. При цьому слід враховувати, що систематичне фіксування та студіювання етнічних фольклорних феноменів розпочалося відносно нещодавно в Україні, що значно ускладнює реконструкцію давніх фольклорних традицій і позначається на значних втратах у вивченні нашої культури.

У відповідних рекомендаціях міжнародних організацій стосовно збереження традиційної культури і фольклору (зокрема, ЮНЕСКО, 1989) акцентується надзвичайна вразливість традиційних форм фольклору, що становить частку світової спадщини людства, і вказується на необхідність державного визнання ролі традиційної культури та безпеки з боку різноманітних факторів сьогодення. Організація фольклорних фестивалів у даному контексті видається однією із форм, що визнані на міжнародному рівні як засіб виявлення національних традицій і цінностей задля подальшого дослідження, популяризації та збереження.

Фольклорні фестивалі в Україні – явище відносно нове, яке виникло із здобуттям України державної незалежності на хвилі національного відродження і досі не відображене у наукових студіях. Загальний огляд основних фольклорних фестивалів України, їх тенденції та перспективи, значення в подальшому розвитку культурних традицій нації, подається у цій розвідці.