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THE FUNCTIONING OF SLOVAKIAN-UKRAINIAN SONG FOLKLORE (ON THE EXAMPLE OF THE "MAKOVYTSKA STRUNA" ("MAKOVYTSKA STRING") FESTIVAL)

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Abstract

The goal of the work. The research is related to the issue of the specificity of the existence of Slovak-Ukrainian song folklore on the territory of Eastern Slovakia, the disclosure of the issue of the functioning of the «Makovyska Struna» song festival. **The methodology of the research** is to combine the methods of cognition due to the requirements of the objective analysis of historical sources, which reflect the main tendencies of the development and functioning of the cultural and artistic life of the Ukrainians of the Region of the second half of the XXth – the beginning of the XXIst century. **Scientific novelty** of the work consists in the comprehensive coverage of the Slovak-Ukrainian song ties. The interconnection between Ukrainian song and Slovak folk songs is one of the priorities of folklorists and musicologists in our time. **Conclusions.** It is proved that the study of ethnic history, features of the song folklore of the Ukrainian population in various fields is one of the main issues of the present. The joint ethnographic boundary between the Ukrainian and Slovak populations in the Transcarpathian region and the Presov (Eastern Slovakia) region contributed to the cultural, economic and folkloric ties between them.

In the process of transformation of the forms of the existence of folk song culture and ritualism, as well as the interaction of song tradition and new creation, in particular, associated with the influence of the ingratiation of modern culture of Rusyn-Ukrainians, it was discovered that whole figurative and poetic cliches are taken from the Slovak folklore in local Rusyn production; all that is special in the content and form of Lemko and Rusyn folklore does not separate them from the general array of traditional musical-song and verbal literature of the Ukrainian people does not isolate them, but rather complements enriches this array with unique elements and features. Folk festivals of Rusyn-Ukrainians, despite the processes of assimilation, are extremely popular in the modern period among the Ukrainian population of Slovakia.

Keywords: song folklore; Ukrainian Rusyns; Lemki; Eastern Slovakia; festival

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Introduction

Slovak-Ukrainian folkloric connections are relevant and poorly researched. The definition of common features, interrelationships between Ukrainian song and Slovak folk songs is one of the priorities of folklorists and musicologists in our time.

Analysis of recent researches and publications

The article uses the materials of the Karas H. monograph, which contributes to understanding the culture of the Ukrainian diaspora, Karshko A., Kovach F. and others. Slovak-Ukrainian tribal relations presented in the publication Melnyk O.Yu.

The purpose of the article

The research is related to the issue of the specificity of the existence of Slovak-Ukrainian song folklore on the territory of Eastern Slovakia, the disclosure of the issue of the functioning of the «Makovytska Struna» song festival.

Presentation of the main material

Collection, systematization and publication of song folklore of both peoples falls on the nineteenth and twentieth centuries. Published collections of songwriting give grounds to assert that singles are a common property of Ukrainians and Slovaks of Eastern Slovakia, southeastern part of Krakov voivodship, Transcarpathian and Western Ukrainian territories. Each of the collections contains introductory articles and short reviews of the history of the collection and research of Ukrainian and Slovak folk songs. Their authors made their thoughts on the history of Slovak-Ukrainian song ties.

Along with this in the first half of the twentieth century in the Ukrainian and Slovak folk music, the world saw special works devoted to the review of Slovak-Ukrainian song ties. In particular, Filaret Kolessa made a significant contribution to the research of Ukrainian and Slovak song folklore. He was the first Ukrainian music folklorist to raise this issue as an object of the independent study. In the introductory article to the work "Folk songs from Galician Lemkivshchyna", the author reveals the affinity of Lemko song material with the Slovak and Czech-Moravian melodies. Along with the appearance of identical versions of songs common to the Slovaks, Czechs and Ukrainians, the scientist drew attention to the rhythm, syncopation, the transposition of phrases from the tonic and the dominant, the melodic structure, and others in Lemko songs that are similar to the neighboring peoples.

Theoretical considerations, expressed by F. Kolessa in the introductory article to the collection of Lemko songs, are of interest, as we are talking about the influences that were affected by the Slovak and Czech-Moravian songs on the part of Lemko songs. In particular, "in the collections of the Czech-Moravian, Slovak and Hungarian tunes we encounter the colloid form characteristic of the western group of Ukrainian musical dialects ... on the basis of which we can also speak of the spread of Ukrainian influence on the neighboring ethnographic territories ... By insisting on the influence of the interaction of the Slovaks and Ukrainians song creativity, Filaret Kolessa, at the same time, urged researchers to be very cautious in determining the specific homeland of a song common to Slovaks and Ukrainians.

After all, these songs are popular everywhere so much that they are considered their own, although they do not hold the soil and ethnographic boundaries, and it would be difficult and risky to defend their homeland for them" (Melnyk, 1970, p.5).

In the writings of F. Kolessa the question of the Carpathian cycle of songs, common to Ukrainians, Poles, Czechs and Slovaks are also raised. The creation of a large number of songs common to the Ukrainian ethnoses of the Carpathians, Slovaks, Poles and Moravian Czechs, which the Polish scientist Y. Bistrone called the "Carpathian cycle", by the definition of F. Colossi, covers a long belt on both sides of the Carpathian Mountains: Lemkivshchyna, Slovakia, Podgale, Silesia and East Moravia. It was "from the central regions - Ukrainian, Polish, and Czech - that the song motives came into the joint of the reservoir, as well as the wandering themes diverged from here, especially to the east and north" (Melnyk, 1970, p. 6).

Filaret Kolessa, before the Carpathian cycle, includes songs of local origin known in other areas of the Ukrainian land, and those "which, regardless of their origin and distribution, are loved and sung by the Slavic tribes belonging to the mentioned Carpathian group" (Melnyk, 1970, p. 6).

The artist points out that the Galician Lemkas took over many songs from Transcarpathian Ukrainians, as evidenced in the songs by the Magyar words and geographical names from the Southern Subcarpathians. Also, among Lemkos there are songs that are common to Lemkos, Poles, Slovaks and Moravian Czechs. These are the same singers of the Carpathian cycle, a significant part of them are also "beyond the Carpathians and the Tatras in the field of the mentioned Slavic peoples" (Melnyk, 1970).

As for the definition of the originality of the song folklore of the Galician Lemkas, the Ukrainians of the Pripyashivschyna and Transcarpathia, F. Kolessa noted that among the Ukrainian population of both slopes of the Carpathian Mountains a large group of original local Ukrainian melodies will be set up, for which it is in vain to look for parallels or variants in Ukrainian and foreign collections: this is undoubtedly a local creature, which did not go beyond the Galician and Presov domains of Lemkivshchyna. Clement Kvitka paid much attention to the comparative study of Slavic songs. In his writings, namely, "Rhythmic parallels in the songs of the Slavic peoples", "Ukrainian songs about the child's mouth" and "Ukrainian songs about the girl traveling from the ruins", the issues of Slavic ties in the song-folklore of the Slovak-Ukrainian song links and more were examined. Following the advent of F. Kolessoyu and K. Kvitka, the well-known Hungarian folklorist, Bela Bartok, worked on collecting songs from Hungarians, Slovaks, Ukrainians, Romanians and its systematization, as well as revealing the musical affinity of the Carpathian cycle. He collected about 11,000 folk songs, among them 3,700 Hungarian, 3,500 Romanian, 3,223 Slovak and more than 200 Ukrainian. The collection of songs that made the border with the Hungarians became the basis of a series of his scientific studies. It is important that the work is devoted to the affinity of the musical folklore of the Slovaks, Ukrainians and other neighbors with the Hungarians of the peoples (Melnyk, 1970).

A detailed analysis of the song material of Slovaks, Hungarians and Ukrainians, recorded by B. Bartok, made it possible for the scientist to draw conclusions about the influence of Novogorovska folk music on the music of Slovaks, Ukrainian kolomyiks – on Hungarian folk music, on the mutual influence of the songs of the three neighboring peoples, and so on. It was also done on the great songs of Hungarians, Slovaks and Ukrainians B. Bartok, the common motives and their various creative interpretation of these neighboring nations. However, according to researchers, his work had certain disadvantages, especially the excessive exaggeration of the influence of Hungarian

folklore on the songs of the Slovak people and Ukrainians of Transcarpathia. For example, when viewing 153 songs recorded by F. Koles in the villages of Eastern Slovakia and Transcarpathia, Bela Bartok more than 40% of them were Hungarian and Hungarian. The analysis of F. Kolessa "Folk Songs from the South Prykarpatty" set up to disagree with the straightforward and one-sided enrollment of many Zakarpattyua Ukrainian melodies to the "Hungarian and Hungarian origin of songs".

In the modern period, it is a population that for centuries was one unit divided into the groups: Rusyns, Ukrainians, Lemkos and Slovaks. The last group is constantly increasing at the expense of the first two. If such assimilation process takes even more turns, then in the future they will completely disappear from statistical surveys. Thus, the assimilation process of Rusyn-Ukrainians leads to the loss of distinctive dialect, culture and folklore in general.

In the processes of transformation of the forms of the existence of folk song culture and ritual, as well as the interaction of song tradition and new creation, in particular, associated with the influence of the ingratiation of modern culture of Rusyn-Ukrainians, it was discovered that: a) in the local Rusyn play-making, all figurative and poetic cliché are from Slovak folklore; b) all that is special in the content and form of Lemko and Rusyn folklore does not separate them from the general array of traditional musical-song and verbal literature of the Ukrainian people, does not isolate them and, conversely, complements enriches this array with unique elements and features, etc.

In the self-perfection and adaptation to new forms of existence, the folk-song culture of the Rusyn-Ukrainians of Eastern Slovakia to a large extent in modern social life is an integral part of the artistic process in our time. A wide network of folk art departments of various genres develops at organizations of the Union of Rusyn-Ukrainians of the Czech Republic and Slovakia. These are folk groups, ensembles, children's groups which popularize their culture in villages and cities both in Slovakia and abroad. The best participants of these holidays, the premiere, competitions fall on the central holiday of the Rusyn-Ukrainian culture, which takes place every year in Swidnik since 1954.

Among the well-known events are folklore festival in the village of Kamionka in Starolyubovnya, the competition of reciters of the "Strings of the Heart" named after Irina Nevytska, the festival of drama and artistic word of the name of Alexander Dukhnovych, the festival of the spiritual song in Snyina and others.

An important place in the cultural and artistic life of Ukrainians in Slovakia belongs to the festival of performers of folk and authorial songs of Rusyn-Ukrainians of Slovakia "Makovytska Struna", which dates back to 1973 in the city of Bardiev to the East, from which the area of Makovytsa is located. It is historically known that from the fourteenth century this territory was inhabited by Rusyn-Ukrainians. The first organizer of the festival was the Central Committee of the Ukrainian Workers' Union in Presov, and since 1990 it was the Union of Rusyn-Ukrainians of Slovakia.

A. Karshko was the initiator and head of the festival until 2008. The central festival has been holding in the largest sports hall of the city since the 1990's. The program is repeated in J. Zaborsky Theater in Presov. "Makovytska Struna" is a unique festival of folk songs not only within the borders of Slovakia. Its uniqueness lies in the fact that within the framework of the festival the same song should not be repeated. In this regard, since its inception, the organizers have an accurate register of performers and songs. By 2002,

according to the calculations of the organizers in the district competitions "Makovytska Struna", 5,413 singers took part and 8,292 song samples were cast. In particular, 1434 performers and 1043 songs have been shot at the central selection competition for Bardiev for 30 years.

It should be noted that at the vocal festival outside the competition there are amateur and professional singers from different regions of Slovakia and from abroad, mainly from Ukraine, in particular "Tsymbory" from Uzhhoroda, "Lisorub" from Velykoho Bychkova, "Vizerunok" and "Ternove pole", "Sokoly" from Drohobych, "Veseli muzyky" from Kiev, "Akoloda" from Lviv and many others. Official delegations from Bratislava, Prague, Kosice and representatives from Ukraine, the Czech Republic, Poland and other countries come to the festival every year. Starting with the first holding of this festival, the Ukrainian studio of the Slovak Radio Broadcasting in Prishov, all programs are recorded and then they are broadcasted on the radio. Slovak festivals and television also provided photo reports from the festival.

All those things contributes to the popularization of the festival. The songs are heard in such programs as "Concert for Celebrities", "Concert of Folk Songs", "Sunday Songs", "Muzychni vitannya", "Besida kumiv", "Selo hraye, spivaye i dumu dumaye", "Nezabutka", "Dlya vas, dlya molodykh", "Pisni na vikend" etc. Popular "Druzhba narodiv" ta "Makovyts'ki nuty". The lyrics are often printed in the press, namely, in the newspaper "New Life", the magazine "Druzhno vpered", "Repertuarnyy zbirnyk".

From 1987 to 1997, the Union of Rusyn-Ukrainians of the Slovak Republic, with the help of the Institute of Education in Bratislava, issued six separate collections from the repertoire entitled "Druzhba narodiv" ta "Makovytski nuty". One of the most prominent Slovak ethnoscientists, Ondrey Demo, evaluated 15 "Makovytska Struna" said: "This is the only festival in Slovakia that has won the right to its uniqueness ... Here every song, depth of singing and feelings worried not only those that are on the stage, but also those who are in the audience - the hearers. And this elated emotional experience is not a substitute for charm, because it contains many impulses: fear, anxiety, inspiration, disappointment, but above all, extraordinary joy of beauty ... All songs during the festival are performed in folk styles (native village) and in Ukrainian. This links the native village and the origin. The turning point in the history of the festival was 1986. The Organizing Committee decided to announce the winner of the "Makovytska Struna" every year in Bardieva. Among the first winners were Maria Kiyovska from Bardiev, Anna Shutya-Poarach from Presov and Maria Kanya from Orjabiny, Stepan Lukatsko and Ivan Karafa from Shabrona; trio Ivan Migalich, Nikolai Gornjak and Mykola Petrashovsky from Humenne.

Beginning from 1990 to 2001, the winners were awarded e.g. soloists Beata Begeni, Iveta Svitok, Valentina Gumenik (Presov), Natalia Puklush from Porach, Tomasz Namespetr from Koshits, Marianna Zhelezna from Khmeleva, Monika Soroka from Bardiev and Maria Chokina from Ubly etc. Besides the title the winner of the "Makovytska Struna" gets no other material award but a crystal vase and a real gift from the sponsors, but this title in Eastern Slovakia is of great moral value, because it opens its bearerthe road to the radio studio and is often the beginning of a professional scene career.

In the period of the 15th festival in 1987, the diploma "For the development and popularization of folk songs" was added to the laureate's title. This award was evaluated by 118 participants of the "Makovytska Struna" in the categories of solo, duet and trio.

Maria Kiyovsky from Bardieva, Nikolai and Natalia Petrashovsky from Humenny, Beata Begeni from Presov, Maria Bpartko and Maria Kanya from Orjabine, Maria Pobega and Maria Gaverla from Koshits, Stepan Lukatsko and Ivan Karaffa from Shambron, Maria Semgryts from Belovezhy and many others were among the first award-winners. Subsequently, most of them became the laureates of this festival.

In 1989, during the 17th festival, a jury prize was introduced, which other 29 participants received. At the 23rd festival in 1995, the jury introduced the prize for the youngest member of the "Makovytska Struna", and in 1999 during the 27th song festival the organizers established the prize "For the authenticity of the song". Initially, the jury rewarded the best music folklorists – Jury Kostiuk, Volodymyr Lyubimov, Ondrey Demo, Nikolay Tyaglo, and others.

For the stimulus of participants and amateur composers to the author's work, organizers of the 24th festival in 1996 introduced a new prize "For the Best Original Song", composed entirely in the style of folk songs. These songs include "Shvit, mishachku, z vechera do rana" Stepana Lukatska, "Nyan'ku nash dorohyi", "Spivanky, spivanky" ta "Cheren'ova hora" Ladyslava Matska, "Oy, Yanichku, shto sya zrorbylo?" Anna Kiyovska, "Ponyzhe nashoho sela" Stanislava Beydy, "Molytva" Yana Volchka, "Oy, babko moya doroha" by Volodymyra Volchka and "Na krayu lisa" Ivanny Karash i Stepana Matolyaka, "A tam dolov, za valalom" Anny and Mykhail Balintovykh and others (Karshko, 2002).

During the first two "Makovytska Struna" song festivals, the singers provided their own support, in the vast majority under the accordion. Starting with the third review-competition, the organizers ordered an independent musical chapel for the festival. To improve the performance level from the 10th review, it was decided and commissioned for the support of each festival to commission professional collectives of folk instruments, among them: Orchestras of the Poddlyakansky Ukrainian folk ensemble, J. Zaborsky Theater, "Carpathian". Orchestra of folk instruments "OL'UN" Slovak Broadcasting participated several times in Bratislava.

Among the authors of musical arrangements should be called Y. Selchana, V. Lyubimov, J. Soloka, F. Slavkovskoho, M. Dudik, S. Molota, M. Dubetskiy, O. Demo, then V. Fedora, A. Karshko, J. Hrushovskoho, M. Veverka.

Significant roles in the festival directors occupy I. Ivancho, J. Sysak, J. Felbaba, R. Smoter, A. Kyyovska, A. Karshko. Each year, the selected songs of dramatic writers try to make the program as a whole. For a long time, the leading festivals were O. Balla (Ukrainian text) and Y. Valentik (Slovak text), Y. Sysak, T. Kucherenko, I. Stropkovsky.

The 45th festival took place on November 25, 2017 in Bardieva, and on November 26 in Pryshav on the grand stage of the J. Zaborsky Theater. It was a concert of winners of regional competitions called "Na hostyny". The concert of winners of regional competitions and guests of the 46th review of the "Makovytska Struna" was held at Bardejov on November 24, 2018, and in Presov on November 25 in the Park of Culture and Recreation. The co-organizers of the festival, except for the Rusyn Rusians-Ukrainians of the Slovak Republic, were the Presov Self-Governing Territory, the Bardiev Regional Government, the Bardievy Verkhne-Sharishia Culture Center, the District Committee of the Women's Union of Ukraine, Bardiev, the "BAPOS" and the "MYR" Sports Palace, and the Park of Culture and Recreation in Presov. It should be noted that all the winning

participants performed Ukrainian songs under the auspices of the folk instruments' choir under the guidance of the professional conductor Julius Selchan.

Consequently, such artistic events become an important factor in cultural identification, creating opportunities for the restoration of forgotten pages of the spiritual treasury of Rusyns by integrating the material and spiritual culture of a subethnic.

Conclusions

Thus, we discovered that: in the stylistic features of the Rusyn musical dialect, two groups of dialect-stylistic differences are distinguished: ornamental and compositional-structural as specific features of oral literature. Considering the cultural traditions of the Rusyn-Ukrainians of Eastern Slovakia, we observe not only innovations, but also in a certain way "genetic continuity", which leads to the renewal of folklore strata, in particular songwriting.

These and other aspects of studying the musical and song culture of Rusyn-Ukrainians are primarily related to the preservation of local differences in the culture of ethnic groups. Self-perfection and adaptation to new forms of existence, the folk-song culture of Rusyn-Ukrainians in modern social life preserves the function of a characteristic component of the artistic process.

Unfortunately, in our time in Slovakia only a part of the population declares itself to be Ukrainians. Most of the population self-identifies itself with ethnonyms, "Rusnaks", as well as those that officially declare to Slovak membership. In the Ukrainian ethnic environment of the Presov regions there were significant changes in the ethnocultural profile of the population. In our time typical attributes of ethnicity and gradual identity of this minority with the surrounding Slovak people are weakened. Assimilation processes are developing in the cultural, social and socio-economic environment of Ukrainians. The permanent affiliation of the Eastern Slovakia Ukrainians to the neighboring states caused an ethno-regional difference. Today, the Ukrainian population of the Region is divided into the following groups: a) those who identify themselves as they are beneficial (variability depending on the situation; b) those who perceive their own ethnic identity, but for their children choose the elements of assimilation (educated in Slovak spirit, communicate with them in Slovak); c) nationally conscious; d) those who, for the sake of an unproblematic, calm life, consciously choose the way of assimilation for themselves and for their children; e) nationally indefinite.

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ФУНКЦІОNUВАННЯ СЛОВАЦЬКО-УКРАЇНСЬКОГО ПІСЕННОГО ФОЛЬКЛОРУ (НА ПРИКЛАДІ ФЕСТИВАЛЮ «МАКОВИЦЬКА СТРУНА»)

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Анотація

Мета роботи. Дослідження пов'язане із висвітленням питання специфіки побутування словацько-українського пісенного фольклору на території Східної Словаччини, розкриттям питання функціонування пісенного фестивалю «Маковицька струна». **Методологія дослідження** полягає у поєднанні методів пізнання, зумовлених вимогами об'єктивного аналізу історичних джерел, що відображають основні тенденції розвитку та функціонування культурно-мистецького життя українців Пряшівщини другої половини ХХ – початку ХХІ ст. **Наукова новизна роботи** полягає у комплексному висвітленні словацько-українських пісennих зв'язків. Взаємозв'язки між українською пісенною творчістю і словацькими народними піснями є одним із першочергових завдань фольклористів та музикознавців в наш час. **Висновки.** Доведено, що вивчення етнічної історії, особливостей пісенного фольклору українського населення на різних теренах є одним із головних питань сьогодення. Спільний етнографічний кордон між українським та словацьким населенням в районі Закарпаття і Пряшівщини (Східна Словаччина) сприяв культурним, економічним та фольклорним зв'язкам між ними.

У процесах трансформації форм побутування народногіспенної культури та обрядовості, а також взаємодії пісенної традиції та новотворчості, зокрема пов'язаної з впливом ословачення сучасної культури русинів-українців, виявлено, що в місцеве русинське піснетворення вплітаються цілі образно-поетичні кліше, взяті зі словацького фольклору; все це є особливим у змісті і формі як лемківського, так і русинського фольклорів не відділяє їх від загального масиву традиційної музично-пісенної та усної словесності українського народу, не виокремлює їх, а навпаки, доповнює, збагачує цей масив неповторними елементами

й рисами. Фольклорні фестивалі русинів-українців, попри процеси асиміляції, надзвичайно популярні в сучасний період серед українського населення Словаччини.

Ключові слова: пісенний фольклор; русини-українці; лемки; Східна Словаччина; фестиваль

ФУНКЦИОНИРОВАНИЕ СЛОВАЦКО-УКРАИНСКОГО ПЕСЕННОГО ФОЛЬКЛОРА (НА ПРИМЕРЕ ФЕСТИВАЛЯ «МАКОВИЦКАЯ СТРУНА»)

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Аннотация

Цель работы. Исследование связано с освещением вопроса специфики бытования словацко-украинского песенного фольклора на территории Восточной Словакии, раскрытием вопроса функционирования песенного фестиваля «Маковицкая струна». **Методология исследования** заключается в сочетании методов познания, обусловленных требованиями объективного анализа исторических источников, отражающих основные тенденции развития и функционирования культурно-художественной жизни украинцев прешовского края второй половины XX – начала XXI века. **Научная новизна** работы заключается в комплексном освещении словацко-украинских музыкальных связей. Взаимосвязь между украинским песенным творчеством и словацкими народными песнями является одной из первоочередных задач фольклористов и музыковедов в наше время. **Выводы.** Доказано, что изучение этнической истории, особенностей песенного фольклора украинского населения на различных территориях является одним из главных вопросов современности. Совместная этнографическая граница между украинским и словацким населением в районе Закарпатья и Пряшевщины (Восточная Словакия) способствовала культурным, экономическим и фольклорным связям между ними.

В процессах трансформации форм бытования народно-песенной культуры и обрядности, а также взаимодействия песенной традиции и новаций, в частности связанной с воздействием словакизации современной культуры русинов-украинцев, выявлено, что в местное русинское (украинское) песенное творчество вплетаются целые образно-поэтические клише, взятые из словацкого фольклора; все что является особенным в содержании и форме как лемковского так и русинского фольклоров не отделяет их от общего массива традиционной музыкально-песенной и устной словесности украинского народа, не выделяет, а наоборот, дополняет, обогащает этот массив неповторимыми элементами и чертами. Фольклорные фестивали русинов-украинцев, несмотря на процессы ассимиляции, чрезвычайно популярные в современный период среди украинского населения Словакии.

Ключевые слова: пісенний фольклор; русини-українці; лемки; Восточная Словакия; фестиваль

