

DOI: 10.31866/2410-1915.24.2023.287697

UDC 784.4:398.8](477.54/.62)

Historical Types of Folklore Thinking in the Lyrical Songs of Sloboda Ukraine

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The aim of the article is to identify historical types of folklore thinking: the modal-tune and integration-melodic types in song lyrics based on the folk song tradition of Sloboda Ukraine. *Results.* The figurative content of archetypes of folklore thinking is expressed by rhythmic and melodic codes as a sound embodiment of symbolic and logical figures of thinking. In the process of development, they were assigned to certain song forms and acquired features of functional differentiation into ritual, epic, and lyrical with a predominance of a certain modality: exclamatory, persuasive, and later narrative. On the basis of the narrative modality, which prevails in the genre of lyrical songs and ballads, the lyrical mode of thinking emerges within the local folklore environment. Song examples representing the drawling type of chanting of lyrical songs can be attributed to the modal-tune type of folklore thinking. The integration-melodic type of folklore thinking is characterised by fundamental changes in the process of musical development based on logical figures of grouping and classification. The transfer of the main function to the highest solo voice, the concentration of the intonation content in it, affected the creation of melody. *The scientific novelty* consists in substantiating the modal-tune and integration-melodic types of folklore thinking on the material of the song lyrics of Sloboda Ukraine. *Conclusions.* Lyrical songs of modal-tune type create the song stanza by alternating autonomous song segments caesurated according to the logic of musical development. In the chants of integration-melodic types, the highest voice of sub-chant polyphonic structure acquires the properties of a melody thanks to the concentration of the intonation content and the character of the caesura. The structure of the chant becomes more symmetrical, with the features of a responsive stanza.

Keywords: regional studies; musical art; vocal art; folklore thinking; lyrical mode of thinking; modal-tune and integration-melodic types of folklore thinking; Sloboda Ukraine

For citation

Osadcha, V. (2023). Historical Types of Folklore Thinking in the Lyrical Songs of Sloboda Ukraine. *Culture and Arts in the Modern World*, 24, 196-203. <https://doi.org/10.31866/2410-1915.24.2023.287697>.

Introduction

The Ukrainian national cultural heritage presents us not only with a real ancient history and a description of the people's life of a certain era but also with an ethnically defined system of values. This is an elusive yet subtly perceptible "folklore noosphere",

it is the intangible cultural heritage of the Ukrainian people. Folklore thinking encompasses multiple contents, it is characterised by the relevance of integrative qualities in the time-space arrangement of the folklore narrative in the process of singing.

In addition to conceptual comprehension (expression) of the intonational content at the level of archetypal images, folklore thinking involves a general intuitive perception (feeling) of its depth and ability to concentrate meanings, and their interaction in the thought process. It is dominated by a suggestive level of thinking, creating and generalising sound images against the background of conscious archetypes. The figurative content of the archetype is expressed through the formation of symbolic and logical figures of thinking and is embedded in folk memory in the form of rhythm and melodic codes. *The relevance of the article* consists in considering the features of folklore thinking based on the regional folk song tradition of the Sloboda Ukraine region. This includes differentiating the functional nature of ritual, epic, or lyrical-situational texts as processes of speak-singing and defining their typology.

Recent research and publication analysis. Folklore thinking is an important category in the studies of linguists and literary scholars. V. Buriak (2003) considered “folklore thinking as a system of information reflection”, (p. 9) and revealed its creative features in the system of figurative and artistic consciousness. O. Ivanovska (2005) defined folklore thinking as a quality of the nation’s subjectivity and substantiated the role of conventionality in the act of folklore communication. H. Koval (2021) considered the associative and semantic model of folklore thinking of Ukrainians on the analysis of the parallelism form in the calendar and ritual text.

Leading Ukrainian musicologists and ethnomusicologists, including S. Hrytsa (1979, 2000), A. Ivanytskyi (2008, 2009), A. Murzyna (2004, 2009, 2012), I. Matsiievskiy (2002), I. Piaskovskiy (2009), considered the features and fundamental qualities of folklore thinking in folk song creativity as a historically determined manifestation of musical thinking. One of the first to address the issues of diatonic and chromatic phenomena in the context of musical thinking was the prominent Ukrainian musicologist I. Kotliarevskiy (1971). Describing the categorical apparatus of polyphonic thinking, N. Belichenko, a scholar from Kharkiv, emphasised the importance of I. Kotliarevskiy’s position that “the essential characteristics of musical thinking consist in the categorical synthesis of musical-practical and spiritual experiences involved in the process of musical creativity” (according to Belichenko, 2017, p. 103).

I. Matsiievskiy (2002) generalised the horizontal and vertical factors of musical thinking as coordinates of musical space-time at the level of logical and functional elements. Drawing an analogy with the theory of intonation, the scholar conceptualises and substantiated the theory of *contonation*.

I. Piaskovskiy (2009) examines the issue of the interaction of syncretism and synthesis in the development of folkloric thinking and the coexistence of spontaneous and compositionally conscious elements of sound development. The scholar reveals the correlation between the objective constructive possibilities of the sound system and their realisation in specific thematic structures. N. Belichenko emphasises the effectiveness of the concept proposed by the outstanding Ukrainian scholar regarding the examination of the relationship between constructive and figurative-semantic logic, distinguishing the three main types of their interconnection: “The procedural logical triad of ‘unfolding – compression – sprouting’ developed by I. Piaskovskiy is very

effective in analysing primarily non-classical musical forms, in particular non-imitative polyphony” (Belichenko, 2017 p. 104).

The leading role of the logical principle in the trinity of thinking, language, and music in the analysis of the historical syntax of folklore was studied by A. Ivanytskyi. In his work *Foundations of the Logic of Musical Form: Issues of the Origin of Music* (2003) and his article *Rhythm and Structural Typology: Genetic Foundations* (2008), he substantiated a scientifically fruitful approach to understanding the genesis of musical form. The scholar developed his understanding of musical logic into a system in the monograph *Historical Syntax of Folklore* (2011). He compares the logic of magical and logical thinking (similar to I. Piaskovskiy's ideas regarding the interplay of logical, artistic, and figurative beginnings). The interplay of syncretism and synthesis in the musical thinking of the original mode is defined by A. Ivanytskyi (2009) as “speaking-singing,” contrasting it with the multiple-symmetrical structure of music in the written tradition, characterises the logical and syntactic categories of formation, such as “periodicity, hypo- and parataxis”, classifies as the main logical figures of the pre-conceptual level of thinking, “seriations, groupings and classifications” (p. 226). The scholar emphasised the importance of the structure of the poetic text for generalising the features of songs with a drawing character, primarily the lyrical figurative sphere (p. 322). A. Ivanytskyi (2009) defined that “modality as the relation of the content of expression to the form of expression is a function of thinking” (p. 211) and generalised the use of three types of modality in ritual folklore: exclamatory, persuasive, and narrative. Intonational syncretism..., which existed for more than 35 thousand years, was overcome in consciousness and singing practice through the identification of cantilena as a higher intonation-melodic, expressive, and even form-creating quality of music (ended at the end of the 16th – beginning of the 17th century with the formation of the responsive stanza) (p. 212).

For the study of the tradition of the Kharkiv region, which developed during the 17th to the early 18th century, the scholar's statement that it was during this period that “the design of the cantilena took place, and in speech and in folklore, the narrative modality became *dominant*” is of great importance (Ivanytskyi, 2009, p. 168). A. Ivanytskyi (2009) believes that the narrative “zero” modality is “historically and evolutionarily a later phenomenon than other types of modality, but its conditional acceptance as a ‘norm’ in the analysis of both language and music is convenient and methodologically productive” (p. 168).

On this analytical basis, the scholar conceptualises the variability of song development as a result of the action of logical figures of seriation thinking, terminologically distinguishes variation as the principle of development of melodic pattern and textured vertical, and variation as the main factor in the formation of song versions of one melotype (Ivanytskyi, 2009, p. 236).

Features of transformation of folklore thinking in the context of the contemporary cultural situation are generalised by O. Murzyna (2009, 2012). The researcher analyses their manifestations on contemporary material in the performing practice of tradition bearers' ensembles, as well as at the level of individual performance style (Murzyna, 2014). The definitions of folklore thinking conceptualised in O. Murzyna's (2012) articles are closely related to the contemporary realities of the existence of performance versions of song lyrics.

V. Rusina (2018) classified the manifestations of folklore thinking on the example of determining the types of composition of drawling songs of Sloboda Ukraine, distinguishing them as modal-tune, sub-chant polyphonic, and homophonic-harmonic (p. 130).

Aim of the article

The aim of the article is to distinguish the historical types of folklore thinking in song lyrics based on the material of the folk song tradition of Sloboda Ukraine, to generalise the directions of studying the issue in scientific publications, and to identify symbolic and constructive factors of folklore thinking in the lyrics of the drawling type of singing.

Main research material

In the song folklore of Sloboda Ukraine, the process of co-existence in the genre system (as part of the folklore-phonological creation process) of two historically gradual types of folklore thinking is traced: modal-tune and integration-melody. The combination of procedural and discursive perspectives of creative development of types of folklore thinking is based on the author's position regarding the intonational activity of the Sloboda folk tradition of the integration type. The effect of intonation activity of the folklore tradition is manifested in lyrical genres with a high degree of variability and within micro-local changes.

The formation of structural and intonation versions is influenced by the lyrical mode of thinking in the folklore environment. It represents a variational manifestation of the phenomenon and concept of the mode of thinking of the environment developed by S. Hrytsa (1979): "It is manifested in the typology of themes and plots specific to this environment, in the nuances of their linguistic and dialectal interpretation, in the melos – in the stability of repeated elements of the rhythmical structure, intonational relationships, performing norms, and techniques" (p. 28). "At the current stage of decoding folklore, only modality can provide evidence of the formation of musical intonations, primarily persuasive ones" (Ivanytskyi, 2009, p. 226).

The lyrical mode of thinking in the environment, as a component of the characterisation of folklore thinking, determines the cantilena – the manifestation of "zero modality" (Ivanytskyi, 2009, p. 168) as the main activity of not only intonational but also formative character. It forms the regional uniqueness of the musical expression of Sloboda lyrics. It shapes the intonational vocabulary and chain of forms of the Sloboda musical dialect, and the localisation of its manifestations within the folklore centre contributes to the development of local variants of the song style. These phenomena, in turn, can be generalised as variant manifestations of types of folklore thinking.

The modal-tune type of folklore thinking is characterised by the predominance of the narrative type of modality and the linearity of melodic development. It corresponds to the action of logical figures of seriation and grouping. The structure of melodic segments embodies a "tendency towards consonance". Melodies of the modal-tune type are

represented by one- and two-line stanzaic structures divided into 2–3 segments, with functional two-part voices and a variable sub-chant texture. The mode of tunes reaches an octave, and has 2-, more often 3 fret supports that act both horizontally and in the vertical projection of the tune. The main lower voice leads the solo singing and, during group performance, may form subvocal parts. Their function is to contrast the linear development and provide textural support to the frets, especially in the cadence and half-cadence zones of sound. At the same time, in chants that are limited to the octave scale, the solo upper voice functions as a sub-voice, moderately contrasting, and movement in parallel thirds prevails, which “diverge” into an octave in the cadence zones of the chant. In tunes with a range of 1.5–2 octaves (in the case of a mixed composition of performers in the ensemble), two- and three-line stanzas with free (in relation to the verbal text) segmentation predominate. When singing, the melodic independence of the upper voice increases: the range of its sound expands, and wide intervals are assimilated intonationally. The linear melodic movement maintains an intonation and expressive balance between the main voice and the solo “supporting voice”. Tunes of this type are localised in the traditions of the central Kharkiv region, partly in the north-western and north-eastern regions.

The integration-melodic type of musical thinking characterises the tradition of most of the studied folklore centres of the Kharkiv region. It is distinguished by the formation of a structurally cohesive melody, the transition of the leading function to the upper, solo voice of the song. In the process of singing, this involves adding similar groups — rhythmic and intonational turns, perceived as a segment of the chant. Its organisation (structuring) is based on expanding the song segment into a line (or a sequence of several segments, depending on the number of caesuras in the line). This process leads to the emergence of a new structural quality — the responsive period. According to the logic of musical development and the nature of the cadence, as well as the fret-textured characteristics, it approaches the musical period. During the formation of such chants, the melorhythmic variability inherent in chants created against the background of the action of the logical figure of seriation is reduced. The internal logic of musical construction is more influenced by the action of grouping and classification figures.

At the structural level, the action of the principle of *rhythmic variation predominates*: the alternation of “unfolding — compression — sprouting” (Belichenko, 2017, p. 104), and segments expand into musical phrases of lines. From a metric perspective, tunes are characterised by the dimensionality of the bar distribution into strong and relatively strong metric units. This is combined with textural transformation: the “tendency towards consonance” leads to the predominance of homophonic-harmonic elements in the textural vertical with an intonationally concentrated upper voice — the melody, and the advantages of the integration-melodic type of musical thinking when creating a chant. Such melodic tunes have common features with songs of later origin, with the texture of cantus of two- and three-voice homophonic type.

Variability manifests itself in the folklore centres of the Kharkiv tradition at the level of structuring the genre system. This is the quantitative predominance of song lyrics, the assimilation at the level of regionally defined stylistics of plot motifs of songs shared with other regions of Ukraine. Within the same melotype, which in song lyrics is often built on the chant of versions of the plot motif, variability functions not only as an extension of the intonation field in the horizontal and vertical projections of the

texture (creating versions of tunes of the same melotype) but also going beyond it. In the song lyrics of the Kharkiv region, variability extends to the creation of new song paradigms based on widespread narrative motifs, as well as songs of local existence. The creative result of this process is the emergence of new versions of the chant of local distribution. In ritual folklore, the influence of variability on the quality of the genre system is manifested through the inclusion of cantus chants in the winter holiday song cycle, their introduction into the wedding ceremony as ritually important single-text songs with signs of a melodically integrated type of thinking.

Conclusions

Folklore thinking is based on figurative and meaningful archetypes, encompassing a multitude of contents. It is capable of exhibiting integrative qualities in the embodiment of folklore narratives in the process of chanting. The figurative content of the archetype is expressed through the formation of symbolic and logical figures of thinking and is embedded in folklore memory in the form of rhythm and melodic codes. In the process of development, they were assigned to certain song forms and acquired signs of functional distinction into ritual, epic, and lyrical with a predominance of a certain modality — exclamatory, persuasive, and later narrative.

Against the background of narrative modality, which prevails in the genres of song lyrics and ballads, a *lyrical mode of thinking* emerges within the local folklore environment. Song examples representing the archaic type of singing in song lyrics can be attributed to *the modal-tune type of folklore thinking*. Further transformation of song forms has led to the formation of *the integration-melodic type of folklore thinking*. It is characterised by fundamental changes in the process of musical development based on logical figures of grouping and classification. In the chant structure, this affected the transfer of the main function to the upper solo voice of the song, and the concentration of intonation content in it, namely, the formation of the melody. The consolidation of the chant structure due to the growth of segments into musical phrases-lines led to the formation of the responsive stanza.

In the song folklore of Sloboda Ukraine, the coexistence and interaction of two historically bordering types of folklore thinking can be traced: *the modal-tune and integration-melodic types*. At the level of folklore thinking, chants of *the modal-tune type* are based on the interaction of logical figures of seriation, grouping. Chants of the *Integration-melodic type* are predominantly composed through logical figures of grouping and classification. The upper sub-voice of the sub-chant polyphonic texture acquires melodic qualities through the concentration of intonational content and the nature of the caesura. The structure of the tune becomes more symmetrical, and acquires the qualities of a responsive stanza.

The scientific novelty of the article consists in substantiating the modal-tune and integration-melodic types of folklore thinking based on the material of song lyrics of Sloboda Ukraine, and the effect of the variability principle as a characteristic of the Sloboda Ukraine folklore tradition.

The prospects for further research lie in further substantiating the identified types of folklore thinking based on the song lyrics of Sloboda Ukraine.

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Історичні типи фольклорного мислення в слобожанській пісенній ліриці

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Мета статті — розрізнити історичні типи фольклорного мислення в пісенній ліриці на матеріалі народнопісенної традиції Слобожанщини; узагальнити напрями вивчення проблематики в наукових публікаціях; виявити символічні та конструктивні чинники фольклорного мислення в ліриці протяжного типу розспіву. *Результати дослідження*. Образний зміст архетипів фольклорного мислення виражений ритмомелодійними кодами як звуковим утіленням символічно-логічних фігур. У процесі розвитку вони закріпилися за певними пісенними формами та набули ознак функціонального розрізнення на обрядові, епічні, ліричні з домінуванням певної модальності: кличної, спонукальної, пізніше — розповідної. На тлі розповідної модальності, яка переважає в жанрах пісенної лірики та баладах, формується ліричний модус мислення локального фольклорного середовища. Пісенні зразки, які представляють протяжний тип розспіву пісенної лірики, можна зарахувати до модально-поспівкового типу фольклорного мислення. Інтеграційно-мелодійний тип фольклорного мислення характеризують корінні зміни в процесі музичного розгортання на основі логічних фігур угруповання та класифікації. Передання функції основного верхньому сольному голосу пісні та концентрація в ньому інтонаційного змісту сприяли утворенню мелодії. *Наукова новизна* полягає в обґрунтуванні модально-поспівкового та інтегративно-мелодійного типів фольклорного мислення на матеріалі слобожанської пісенної лірики. *Висновки*. Ліричні пісні модально-поспівкового типу мислення утворюють пісенну строфу завдяки чергуванню автономних поспівок-сегментів, цезурованих за логікою музичного розвитку. В наспівах інтегративно-мелодійного типу верхній голос підголосково-поліфонічної фактури набуває рис мелодії за концентрацією інтонаційного змісту та характером цезурування. Структура наспіву стає більш симетричною, з ознаками респонсорної строфи.

Ключові слова: регіоналістика; музичне мистецтво; вокальне мистецтво; фольклорне мислення; ліричний модус мислення; модально-поспівковий та інтеграційно-мелодійний типи фольклорного мислення; Слобожанщина

