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POETICS OF UKRAINIAN MUSICAL FOLKLORE

Anotation. The article will determine the peculiarities of the poetics of Ukrainian musical folklore as a source of popular perception of history and everyday life, necessary for transmission to the next generation. The study showed that the song images of history and everyday life created by the people are endowed with high artistic qualities and documentary persuasiveness, which makes them effective translators of the wisdom of ancestors to future generations. The research was done sequentially. Based on the study of special literature, it was found that in musical ethnography the term «poetics» came from literary studies and was initially applied to the phenomena of professional art. The poetics of folklore began to be considered from the 19th century, and at the present time it has become very extensive. Poetics can refer to certain genera, genres of folklore, typical images. Peculiarities of the poetics of Ukrainian musical folklore lie in the informational capacity of verbal texts, the emotionality of which is enhanced by music. The poetics of folklore tends towards generalization. Reality is depicted as a historical or everyday background against which the activities of idealized heroes unfold.

Key words: «poetics», «folklore», «historical folklore».

General statement of the problem: Turning to folklore sources in the context of current trends in the development of Ukrainian society permeates all levels of culture. Musical folklore sounds from the concert stage, is broadcasted through the mass media, educational programs of general and special education institutions are based on folklore song materials. The study of folklore today meets the task of strengthening the role of Ukrainian studies in the education of the younger generation, which serves as an effective means of establishing public feelings, patriotism, and respect for the folk culture of the past in the minds of young people. Folklore contains a lot of knowledge of the people. Folklore throughout the ages was almost the only means of summarizing life observations and emotional assessments of reality. Since folklore is folk wisdom by its very origin, it reflects the worldview of the people, their ideals and aspirations. Being a versatile phenomenon, folklore is broader than art, it is involved in the formation of history and philosophy, psychology and pedagogy.

Analysis of recent research and publications: Ukrainian folklore is one of the foundations of building the content of the educational process in a secondary school. The revival of the achievements of the past causes increased interest in folklore in its historical concreteness, as well as in the study of traditional forms of life. The understanding of folklore as a unity of the historical and the everyday is increasingly actualized in the domestic society, finding expression in scientific thought. V. Davidiuk, F. Keida, S. Myshanych, V. Paik, M. Plisetskyi, F. Pogrebennyk, A. Robinson and others write about the historicism of Ukrainian folklore. Household aspects of Ukrainian folklore are analyzed in the studies of F. Borysenko, O. Voropay, S. Kilymnyk, A. Kondratovych, Yu. Krutya, Y. Lozynskyi, Z. Marchuk, and others. The pedagogical potential of musical folklore was revealed by O. Oleksyuk, O. Otych, S. Sadovenko, M. Stelmakhovich and others. The forms of folklore musical life are described in the works of A. Ivanytskyi, V. Goshovskyi, S. Hrytsa, O. Day, M. Zemtsovskyi, I. Polskyi, O. Pravdyuk, and others.

Purpose and tasks. The purpose of the article is to determine the peculiarities of the poetics of Ukrainian musical folklore as a source of popular perception of history and everyday life, necessary for transmission to the next generation.

Presentation of the main research material. The social development of man led to the constant expansion of the spheres of communication. A person accumulated valuable life experience and felt the need to pass it on to future generations and "report" on the benevolent fulfillment of wills to past generations. The need to record life observations in memory prompted the creation of certain stereotypes of speech, perfect artistic forms, from which folklore families and genres grew. Ethnographers unanimously understand folklore as an art of memory. It is realized in all genres, but perhaps most profoundly in the genres of folk songs. Folklorist S. Myshanych noted that the need for a thorough study of Ukrainian folk songs is due to many important reasons.

First of all, its enormous importance in the social and aesthetic life of Ukrainians. "To this day, it is in a state of active life, therefore, it supports the formation of national self-awareness of Ukrainians. And in our time, the song remains one of the inexhaustible sources of national culture" [17, p. 36].

During its existence, the folk song developed a complex of content, form-creating, artistic and expressive guidelines that collectively made up its language. Studying it involves understanding the concept of "poetics".

In musical ethnography, the term "poetics" came from literary studies. This was no accident, since historically the study of the verbal components of Ukrainian folklore preceded the scientific understanding of the musical components. The first collections of folk songs contained verbal texts, and only later ones contained texts with music.

If the concept of poetics is relatively new for musical ethnography, it has been used for a long time in literary studies. The word "poetics" comes from the Greek language and literally means "the skill of creation." Already in antiquity, it was customary to speak of poetics as a science of fiction. Aristotle's work "Poetics" entered the history of world culture. In it, the scientist puts forward the theory of imitability of all types of art, their focus on reflecting life.

In the days of the Roman Empire, Horace thought about poetics (the poem "On the Art of Poetry"). The writer's opinion about the educational function of art is important for our course study.

In subsequent eras (from the Middle Ages to the 18th century inclusively), the word "poetics" began to denote the regularities of the construction of artistic works, taking into account formal and content qualities. Conceptually significant treatises on the poetics of these periods are "Poetics" by Yu. Ts. Scaliger, "The Art of Poetry" by N. Boualeau. Scaliger's "Poetics" is an example of Renaissance scientific thought. It attempts to synthesize the ancient principles of artistic creativity: Plato, Aristotle and Virgil. "Poetic Art" by N. Bualo belongs to the era of classicism at the end of the 17th century. It contains an exposition of all standards of classicist aesthetics based on rationalism [29].

In the 19th century the concept of poetics becomes more localized and converges with the concept of stylistics. Poetics does not include the general principles of composing works, but what concerns composition, artistic language, and features of poetry. It is becoming accepted to talk about the poetics of certain types, genres of works, artistic directions [29].

There is no single understanding of poetics in the modern world. The Ukrainian literary critic G. Klochek talks about its contradictory essence, identifying five main meanings: 1) artistry as such; 2) a system of creative principles of a direction or individual artist; 3) artistic form; 4) systematicity, integrity; 5) artist's skill [11, p. 18].

The scope of delineation of the subject of poetics is explained by literary critic V. Vynogradov. In his opinion, poetics includes "questions about motifs and plots, about their sources and forms, about their structural variations, about different methods and principles of the unfolding or development of the plot, about the laws of plot composition, about artistic time as a category of construction and movement of events in literary works, about the composition as a system of composition, interaction, movement of the unification of linguistic, functional-stylistic and ideological-thematic plans of a verbal-artistic work, questions about the means and techniques of plot-dynamic and actually linguistic characteristics of characters in different genres and types of literature, about genre structural differences in the relations and connections of monologic and dialogic language in different eras of literary development and in different types of verbal and artistic structures, about the influence of the ideological idea and thematic plan of the work on its stylistic and linguistic order, about the connections of journalistic and figurative-narrative aspects of the composition of literary works" [4].

Today, the most relevant is the expanded interpretation of poetics. It is customary to talk about the poetics of historical periods, the poetics of national schools, the poetics of trends, the poetics of styles and genres, the poetics of means of artistic expression, the poetics of form, the poetics of the artist's individual creativity, etc.

Poetics as a science has a number of concepts, the main ones being "content" and "form". Poetics enables their unity, which is ensured by correspondence. For example, in Aristotle's "Poetics" the object of imitation can be considered close to the modern understanding of "content", and the means of imitation - to the modern understanding of "form". The statement about the dialectical unity of content and form was formulated by H. V. F. Hegel: "Content is nothing but the transition of form into content, and form is nothing but the transition of content into form" [6].

As can be seen from the above, the concept of poetics arose in a professional environment and was used for a long time to analyze the phenomena of professional art.

Regarding folklore, the concept of poetics began to be used in the first half of the 19th century. on the wave of formation of ethnography as a science [10]. Scientists and artists are interested in the images and forms of folk song genres, the poetics of lyrical and epic songs are considered, the first collections of folklore

samples (verbal and musical) appear. Writers M. Gogol, T. Shevchenko, L. Ukrainka, I. Franko and others analyze the features of folk poetry. There are scientists who dedicate their careers to the study of folk art (M. Tsertelev, M. Maksymovich, M. Lysenko, K. Kvitka).

Elevation of the importance of folk aesthetics from the middle of the 19th century. ("populist movements") contributed to a deeper understanding of the poetics of folklore as an expression of the people's worldview. No less important was the discovery of the mythological meaning of folklore within the framework of the scientific mythological school, in which we single out the figure of the Ukrainian scientist O. Potebny. Immersion in the mythology presented in folklore works made it possible to penetrate into the essence of ancient thinking, figurative by its nature. O. Potebnia in his work "Word and Myth" revealed the kinship of myth with poetry, which is important for understanding the poetics of folklore. The scientist wrote: "Myth belongs to the field of poetry in the broadest sense of the word. Like any poetic work, it: a) is an answer to a well-known question of thought; b) is an addition to the mass of previously known; c) consists of an image and a meaning, the connection between which is not proven, as in science, but is directly convincing, taken on faith; d) considered as a result, as a product containing an act of consciousness, differing from it in that it happens in a person without his knowledge, a myth is a primary verbal work" [19, p. 259].

From the first half of the 20th century. the poetics of folklore is considered more and more differentiated. In the field of music, we should note the study of the poetics of historical songs and thoughts, lyrical songs (O. Day [9], F. Kolessa [12], etc.).

Nowadays, the most relevant trend is the comprehensive consideration of the poetics of folklore from the point of view of the interaction of its components. Modern scientific thought takes advantage of the previous achievements of various schools, which creates a diversity of scientific research.

The specificity of the poetics of Ukrainian musical folklore lies in the informational capacity of verbal texts, the emotionality of which is enhanced by music. The content of folklore texts is always vital and historically determined. This ensured a continuous transmission of knowledge from older to younger generations. The teacher and writer K. Ushynskiy wrote: "What an inexhaustible source of material South Russian folk poetry is for the development, the most refined development, of the noblest and tenderest feelings in the hearts of the young generation!" [26, p. 421].

In folklore, reality is reflected in its perception and understanding by the people. V. Belinsky spoke about the depth of the poetic understanding of the surrounding reality: "People's poetry is a mirror in which their life is reflected with all the characteristic shades and ancestral features" [2, p. 8].

The poetics of Ukrainian musical folklore tends towards generalization. Reality is depicted as a historical or everyday background against which the heroes' activities unfold. Heroes are glorified, embodying the qualities of the national ideal [23]. Works of musical folklore (except humorous and satirical) present the main characters as purely positive. The features of the hero correspond to his social status (for example, bravery and patriotism are valued in a Cossack, loyalty, kindness in a girl, mastery, diligence in a peasant), that is, the image is not so much specific as typified. As a rule, spiritual and physical beauty are in complete agreement.

The generalization of the poetics of Ukrainian folklore leads to an understanding of the image of heroes and the historical background as an arena of struggle of certain forces. Therefore, one should not look for portrait features of actors or their biographical information, often the images of fantastic characters imply a generalized perception of an enemy country or an abstract idea (good, evil, war, victory, etc.).

Conclusions. So, by the poetics of Ukrainian musical folklore we understand the system of images, compositional techniques, features of the musical embodiment of images. In modern folkloristics, it is customary to differentiate the poetics of individual genera, genres, and genre-thematic groups of Ukrainian musical folklore. The correspondence of the content and form of folklore works is reflected in poetics. The poetics of folklore imagery tends towards generalization, heroization and idealization of the main characters, reflection of the surrounding reality from the point of view of perception by the people as a whole.

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