

GENRE CHARACTERISTICS OF KOLOMYIKAS AND THEIR FUNCTIONAL NATURE

Предметом розгляду статті стали жанрові характеристики коломийок та їхня функціональна природа. Окреслено структуру, версифікацію, функціональність, ритмомелодику, тематику, класифікацію та ключові стилістичні засоби жанру. Подано порівняння з іншими словянськими монострофами.

Ключові слова: коломийки, будова, віршування, функціональність, класифікація, стилістика, ритмомелодика.

The subject of our article became genre nature of kolomyikas in comparative context with Slavic small song genres. Textual approach and criteria for defining kolomyikas are not sufficient when dealing with syncretic masterpieces: there is not enough focus put on the scope and content, as it did V. Hnatiuk [14, p. XIII], size, rhythm and frequent connection with dance — A. Zachynyayev [9, p. 317] or rhythm and melody — V. Goshovsky [8, p. 146—210]. As the key differentiators here should serve multiple factors that can not be avoided in determining genre affiliation of songs. These are: a) the form, composition, means of artistic language; b) the content; c) rhythm, melody; d) the presence or absence of dance accompaniment, manner of its presentation, facial expressions and gestures; e) restriction to certain situations (picking up berries, mushrooms, housekeeping, grazing, fun) or absence of such «dedication». So, when fixing folklore material, we tried to avoid subjectivity, using video recording technique, which enabled analyze texts, melodies, dance moves, facial expressions, gestures, emotional state soloists, environment and runtime, music and reception. Thus, penetrating into the essence of the phenomenon, we have come to their own definition of the term «kolomyiky» — as a short two-tree lined of various themes songs to dance or for singing with typically 14 syllabled verse, rhythm (4+4+6) with caesura in the middle, chromatic melody in a small vocal range, final, sometimes the inner feminine rhyme that are prevalently sung in the western regions of Ukraine.

Inherent features of kolomyikas are the presence in them the underlying latent

semantic, poetic and rhythmic and melodic links with general Ukrainian folklore. We see in them national structural schemes, interaction of national and local issues. Continuing theme of national-local elements in these songs, we note that there are unique things mirrored only in kolomyikas (Carpathian landscapes, tribe of life etc.) and themes, motives and objects which occur as numerous parallels on a broad territory of Ukraine. Symbiosis with all layers of the Ukrainian folklore can be explained by the great age of kolomyikas. Their oldness indicate semantic videness, variety of themes, motives and images' coincidences with blocks of other Ukrainian folklore (most — Lemko songs and cossacks). Different content and functional variety (wedding, table, baptismal, recruiting, to dance, grazing and other) expressed in specific implementations were caused by historical stages and cultural categories. As kolomyikas are thematically comprehensive, the poetic design of motives is predetermined by content and functionality of the song in accordance with the principles of genre. Instead, the neighboring Slavs have somehow different range of topics in their short songs. E. g., from the collections of Vaclav from Olesko [32] we can see that in Polish *krakowiaks* dominate comic themes; from collection of V. Simakov [23] — that in Russian *chastivkas* tend to be found songs about love and sarcastical political themes; but from the book by O. Chervenko [2] we can find significant similarities in the motive fund of Bulgarian and Ukrainian songs, such as lyricism and symbolism, metaphor in *khoro* and kolomyikas. So, folk genres should be also distinguished by their standard set of motives that each of them present and decorate according to their inherent specificity.

The analysis of the extensive and of different thematic material immediately raises the question of its classifying. One of the first researchers who divided short songs was J. Pauli. He did it using geographical approach that shows the state of traditions in the region, but it does not give an overview of the context-motive range of the motives [31, p. 165—205]. V. Hnatiuk classified kolomyikas by the keywords [14, p. XII]. We support the point of view of O. Zachynyayev in blaming of such division [9, p. 298—306], because for dominance rhythmic component in short songs (especially in tunes for dancing). Meanings of so-called «keywords» in kolomyikas are minor, often interchangeable («Ivant went», «Boyko went», «Hutsul went», «Cossack went») are

selected only by rhyme, stress, number of syllables. Except of contextual synonymy classification by the keyword is being complicated by the fact that more than 10% of the compositions are based on parallelism with the assistance of two various images simultaneously: «На горі росте дуб, буде на колеса, Продав жінку за горівку молодий Олекса» [1, l. 27]. Division by the main word requires multiple reprints, so it is better to be based on «philosophical» classifying, rather than the «mechanical» one (the term implemented by V. Hnatiuk) [14, p. XII], allowing reception of the whole image/theme of the composition. Of course, this division is not the ideal one, but we consider that the most appropriate would be to differentiate the genre thematically into two blocks — social and family ones with subordinating onto smaller groups by the subject. We support here such scholars as N. Shumada [12], O. Dey [13] V. Sokil [27, p. 459—568].

Regarding the nature kolomyika poetry as one of zhanrovyznachalnyh features, it is mainly odnostrofna two-line form, each verse of which contains 14 syllables: 8+6/2, 4+4+3+3/2, 4+4+2+2+2.2, 2+2+2+2+3+3/2. In the Transcarpathian Ukraine, Ivano-Frankivsk second verse here and there where povtoryayetsya or add a new, third. Poetry takes the form of: 8+6/3, 4+4+3+3/3, 4+4+2+2+2/3, 2+2+2+2+3+3/3, as recorded at village Beregovo of Transcarpathian region: «Та я тую коломиюку почую, почую, По три ночі, й по чотири дома не ночую. Ой ка-ну-ка, ой ка-ну-ка кажи ци не правда» [1, l. 37], or as in the record of the village Fed'kiv Nadvirna district Ivano-Frankivsk region: «Я снопочки поробила новими серпами, А мій Василь, Василечко п'є в корчмі з хлопами (2)» [1, l. 63]. M. Myshanych in the preface to the second part of the manuscript enlisting songs collected by G. Demyan «Народні пісні з Бойківщини» noted that there is randomness in the number of lines Boyko songs: «Two-lined examples here can get mixed with one and three-lined or by occasional repetition, verse one song can have several models: AA, AB, ABB, ABAB" [21, l. 13]. We should add that there could be even more — e.g., AAB as in Kolomyia with altered rhythm of the first line, which is repeated twice in village Studene of Transcarpathian region: «Гоп шіди-ріди, Василю, препав бись, Гоп шіди-ріди, Василю, препав бись Шила бим ти сорочину, не знаю, чи взяв бись» [1, l. 74]. The presence of fifteen, sixteen, twelve and six syllables in a line are exceptions — then changed only

the first verse, as a rule it is reduced by one syllable, as in the village Torun' Mizgirya district Transcarpathian region: «Івана, мамо, люблю, за Івана піду, Іван має коні сиві — сяду тай поїду (2)» [1, l. 71]. But first informant sung one note into two syllabic values (ξε). 12 syllabled line is when in the first half of the verse kolomyika present monosyllabic nouns or accented on the last syllable: «Ти козак, я козак, ми воба козаки, Ти хотів дівок любити, я — ловити раки» [1, l. 73]. The same took up his time V. Hnatiuk [14, p. XII]. Many in the structure of the poem depends on the informant, as in the repertoire of women from the village Fed'kiv also Nezhukhiv where we fixed incomplete six-syllabled first lines: «Ой Фидю, ой Фидю, Дай ти, Боже, здоров'ячко, теперійший зітю, Дай ти, Боже, здоров'ячко, теперійший зітю» and «Бувайте, бувайте, Та й про мене молодую ви не забувайте» [1, l. 39, 72]. We believe that the reduction of two syllable groups (four syllables each) do not prove their genesis from other genres that have six syllables. Reduction happens because of poor mnemonic capabilities of informants. Except of mentioned, the verification system of kolomyikas and other small song genres seem to be territorially fixed, as we show below:

Ethnic Polish	Bulgarians of Azov	Lemkos (based on materials up to 1940)	Boykos, Hutsuls, Pokutyans, Bykovyns	Volynians, Podolyans	Slobodians	West Russians
krakoviak	khoro	Lemko spivanka	kolomyika	cossack	chastivka	Chastivka
6+6(2)	(4+5+6) 2,(4+4)3, (4+4)2, (3+5), (3+4+5)2, (6+6)2, (4+4+6)2, (5+5)2	6+6(2)	4+4+6 (2)	4+4(4) or 4+4(3)4+3	mainly 4+4(3)4+3	4+4(3)4+3 and other variable rhythms

Regarding the melodies, the kolomyika melodies and verse-building are the basement for many ballads, historical songs, songs-chronicles, social and family vocal compositions, because almost half of local Carpathian material are kolomyikas-like tunes. These different genres also have a canonical structure of verse 4+4+6/2 and rhythm: □ /:εεεε.:εεεε.:εεεε.:θθ :/ □□. The peculiarity of the region is that M. Myshanych called «politextual tunes»: when the singer assimilates lyrics that does not fit here for syllable-counting of a wanted melody [20, l. 4]. This enables diffusion, and gives an interesting result, such as melodies having 12 syllablesverse 6+6/2 and

meter 4/4: εεθθεε which was adapted texts from 4-syllabled verse, thus changing the number of syllables, formed mixed meter 5.4 and 4.4 with rhythmic εεθθεεεε|εεθθεε (before the caesura are added two short syllables). Equally important is the observation of expansion or contraction in one line, 2-syllabled group entails added (usually through repetition), or lowering the same amount of musical phrases: «Чи з розуму зійшла: Свої хлопці полишила, за чужого вийшла» (village Mistkovychi Sambir district men's performance — composition is accompanied by dance), «Дівчино-дівчино, Ти мені ся сподобала, ще як був хлопчинов» (village Nezhudiv Striy district Lviv region song without dance accompaniment in the female version). Therefore duplication of verbal material is also crucial in the construction of new compositions. Remarkably, whistle, performing a number kolomyikas can change the melody (e.g. in village Lopushanka Turka district and Lybokhora Skole district).

General characteristics of the musical kolomyikas is as follows: rhythm is divided into small notes, leitmotifs are almost without cantillation, dominant is recitative (one syllable there is one note). Mode relationships are not fixed relations between basic tones but cooperation of additional ones. The musical range is narrow — within one octave, but mostly 3—5 tones. Another feature can be named is a limited number of melodic types, which implies politekstovist melodies. There are much more texts of kolomyikas than variants of tunes for them. Improvisation is expressed in the alteration of the third and sixth notes. As a result, change of the third note's height causes «modal vibrations». In kolomyikas that were recorded, the number of majeure and minor scales were almost identical. The term of classical music «tonality» is hard to use, because it involves the concept of «minore-like» or «mazhore-like» tune, but in kolomyikas we often see the «duality». In addition, the term «system» requires more notes. Although occasionally we stumbled upon the seventh degree, it was always low, then the scale was similar to majeure, the so-called «miksolidian». If the minor was more than five degrees, the sixth was always high, was the so-called «dorian». Also kolomyikas has peculiar manner of presenting, as if the singer searches the tone (so called «cherkare la note»), glissando down, yelling, howling — in order to be heard in the mountains, outdoors), sometimes with loud pronunciation (parlando), kolomyikastendto have a variable rhythm (rubato), non symmetry in the rhythm, changeability of a melody, they

are polimelodycal, heterostructural. Rate rhymes dynamic — rubato or molto rubato (unstable or very moving). The manner of performing depends on the function (e.g., affinity or no affinity to dance, grazing animals). If the purpose of the work is to cheer up someone, to give witty and quick response on previous kolomyika, then the composition is in «allegro» (lively) manner — 90—98 quarters (strong notes) per minute. When kolomyika is performed with lyrical reflections alone — we have about 80 with slowing the speed of presenting. In tune sung with dance accompaniment it occurs tempo presto or prestissimo (fast or very fast) with a gradual increase — so called «accelerando», then we counted 100 or more beats (quaternary durations or «strong» steps per minute). In the final musicians continue to play with gradual acceleration. Sometimes this tension comes to a climax in the dance that the group of dancers are finally falling — when, for example, they need to do four or more steps per second (in the village Tukhlia Lviv region, city Volovets' Transcarpathian region). Rhythm of kolomyikas can be both symmetric and broken, syncopated: tunes tend to use anacrusis, grace notes, tremolo, hlisando, chanting of the notes, the reduction of the first eighth longness, the simultaneous reduction of the first and the last notes. Rhythms with synkopas, we recorded in the village Tukhlia Skole district (with equal to the rule rhythms are just present in the village too), village Vovche Turka district, village Lopushanka Stryi Sambir district and the first two parts of verses were as follows, respectively: $\xi + \varepsilon\varepsilon\varepsilon$ — size 7/16, $\xi + \varepsilon\varepsilon + \varepsilon.$ — size 8/16, $\varepsilon\varepsilon\varepsilon + \varepsilon.$ — 9/16. Broken rhythms are wide-spread among Hutsuls, Boykos and Pokutyans of Turka, Stryi Sambir and Transcarpathia region. Observations enable us to conclude that for Opillya inhabitants from Lviv and Stryi close territories are not usual cut and extended, grace notes, hlisando sounds, manner of performance «cherkare la note», or «urlando». Perhaps this is a consequence of the impact of urban music, assimilated by classical one.

Kolomyikas to dance are syncretic phenomenon. Without an ethnographic description it is difficult to imagine dance, vocal and instrumental process and public reception. Traditional ensembles in Biokivschyna (also fixed in year 2012 there) consist of drum and tambourine players, violinist, piper, accordionist (village Bitlya, village Mizgirya Turka district). At weddings — mostly violinist (city Lviv, village

Lopushanka — Turka district) or accordionist (village Lopushanka) and pianist (in the 20-th century involved). So, during the instrumental performance comes vocalist with his tunes or their bundles, for example: «Коломия, коломия, тай коломиїчка, Кости би ся розсипали, якби не сорочка» or «А я собі заспіваю сякої-такої, Аби люди не казали, шо я все єдної» (village Mizgiryа, represented by 21-year-old Alina, a singer, also a pair and solo dancer. Music was performed using tambourine, drum, violin, pipe). At this time interested boys and girls, men and women dance. They can do it without a pair or with the one, or in a circle. Alone dancer jumps onto the ground hearing the first strong note with both feet at once, when it sounds not stressed note he jumps up to be repelled from the ground, and by the right foot, turns himself slightly to the left. Pair dancers stand in position «left side to left side», then left feet of both dancers almost stand still, stamping simultaneously with accented tone and only slightly shifting heels aside clockwise — just to turn a bit. Main turning is provided by right feet of pair dancers. They push themselves away from the ground on weak notes both by right legs. That moves performers clockwise. Meanwhile partners hold each other's close hands (two free hands on the left and right of them are available for various wavings). Pair dancers also can stand «face to face». Then they hold both hands of the partner. First a man makes a big and a small step, getting around the woman who at that time stamps her feet twice on one spot, then vice versa. Circle dancers lay their hands on each other's shoulders, hearing a strong note they protrude forward and slightly to the left their right legs, then left left legs step on the left — just to follow the moving direction of the circle. The tune is sung by musician or dancer and the spectators cheer up the performer, clapping hands and swaying and shaking their bodies rhythmically in one place. Kolomyikas accompanied with dance show us another aspect of the problem of genre identity of these compositions. Permanent «right», monotonous alternation of stresses (as in circular and paired dance) leads to a presence in the Carpathian region syllabic-tonic versification (not symmetrical rhythmical values, there is deviation from the traditional strong first note when it is reduced, and the fourth, the last eighth longness in tact is extended on the same half of its own length). That is why we get a homogeneous structure in the initial two ictus. There are emphasised and prolonged duration of the second and fourth notes, we see

so called «iambisation» of local rhythmomelody [20, l. 4]. Analyzing our own records, the author noted that these trends have a selective character: broken rhythmomelody is usual in Transcarpathia region, Turka district, Stryi Sambir district. Displayed accentuation there was used in all kolomyika tunes of all genres. Next to Lviv, Stryj, Skole District there was recorded another musical dialect with accentuated first full note.

Verbal texts of kolomyikas are based on household vocabulary. As for their poetics, then due to limited space for artistic means vast explaining of the theme and details is not typical for them, they widely apply tropics and ellipticity of speech. The semantic-syntactic model of these monostrophes often are constructed in the form of image, psychological or formal parallelism within one or two lines. We support O. Veselovsky that in psychological parallelism usually the first line is based on images of nature, and the second — on comparing it with the phenomenon of human life [3, 101—102]. As a rule such kind of parallelism is accompanied by symbol. E.g., as in the first line we have image of the oak with the lily in it, and action — cutting of a tree, and the second part of the composition explains their meaning (destruction of love): «Січи дуба, рубай дуба, в тім дубі лелія, Не йди, дівко, тай за ляха, бо лях заведія» [14, p. 15]. Such stylistic means are more characteristic for olomyikas of family topics and less for social themes. Quite commonly are used polisemantic symbols and parallelism helps to explain them. These include images of astral bodies, clouds, animals, reptiles, birds, insects and fish. The most used are: cuckoo, dove, drake, eagle, falcon, nightingale, crows, bees, fish, hair (curls), mountain, fire, water, snow garden, which brings together kolomyikas and Bulgarian khoros: «Заспала й Донка (2) В долна гърдинка. (2) Долна гърдинка (2) Под жълта дюля (2)» [2, p. 29]. Concerning permanent and original epithets, the kolomyika texts include greater percentage of newly-created definitions, their unexpectedness in comparison with other genres. The last ones allow to describe shortly the appearance, character of the hero/heroine, the situation, etc.: «шовкова кишенья», «коник копитистий», «сині панталони». Just a great set of original epithets are seen in Russian chastivkas as well: «шапка набакыр», «губы растолстые» and others. Refreshes perception of images a changed field of compatibility of epithets: «ой летіла **ясна** куля, вбила капітана» [27, p. 563].

In Slavonic folklore light is the Sun, the Moon, stars, a boy, a girl, mother, eyes in meaning as good, beautiful. But meaning exchange causes pitiness and shows a slight attempt (by calling a bad thing as a good one) to try to avoid the catastrophe of death verbally. That is a tradition to call bad things using tender words in Ukrainian folklore — in order to impact the situation into a better way (enemies are called «воріженьки», death — «смертонька» etc.). Favourite elements of poetics of kolomyikas can be named variety of metaphors because their «allegory» can «save» the space of composition.

Special rhythmic and artistic expressiveness to phonostylistics of song miniatures add sound, word and other repetitions that help to organize kolomyikas poems into a coherent structure. Duplication of verbal material form rhymes, create sound images. A «squareness» of the poetry structure is formed with anaphoras and epiphoras. Not least is the role of repeated words and their combinations in enhancing the expressiveness of kolomyikas.

Summarising all mentioned about kolomyikas, we can say that today it is a local Western Ukrainian genre formation, which have old traces that prove its existence at least in the Middle Ages. Kolomyikas have the canonic form (28 syllabled in 2 lined poems, with a caesura in the middle of each verse). The compositions have fine melodies, which are geo-fixed. There are two main kinds of kolomyika — aimed for dancing and the ones for singing (first with a fast pace and mostly humorous, sporadic run to the entry instrumental accompaniment of the dance single, paired or group in a circle and encouragement of the public, and the second — philosophical and more meloical). Verbal improvisation involving interchange of words, contamination, diffusion genres is their key feature.

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Olha Kovalchuk

GENRE CHARACTERISTICS OF KOLOMYIKAS AND THEIR FUNCTIONAL NATURE

The subject of article became genre characteristics of kolomyikas and their functional nature. It is mentioned about the structure, verse system, functionality, rhythm and melody, themes, classification and key stylistic means of the genre. Also it is provided a comparison with other Slavic small songs.

Keywords: kolomyjka, structure, form of versification, functionality, classification, style, rhythm and melody.