

DOI: 10.46340/ephd.2020.6.1.15

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CULTURAL MEMORY AS A FACTOR IN THE FORMATION OF A NATIONAL IDENTITY: ON THE EXAMPLE OF FOLK-SONG PERFORMANCE OF POLTAVA REGION

The article discusses the historical retrospective of development and the determining factors of cultural memory, characterizes the formation of cultural identity in modern conditions. The current state of the cultural and artistic Poltava region is traced and the influence of the song culture of the Poltava region on the national consciousness is revealed. Scientific development proves the need for a revival of the origins of song culture – as an important factor in the development of a modern, educated personality. Thus, Ukrainian identity can be represented in the temporal dimension (as evidenced by the song material). In any case, folklore and folk song acquire the significance of a vital worldview construct, necessary for the formation of one or another type of identity and by and large be the semantic core around which the entire hierarchical system (structure) of identities consists.

Keywords: folk-song performance, Poltava region, cultural memory, regional culture, sociocultural identity, folk song, Ukrainian folklore.

Relevance of research topic. More and more scientists are turning to the problem of the identity of Ukrainian culture in the world, therefore this topic is relevant. Regional culture has its own characteristics, which make up the national features of the Ukrainian mentality. Research in this area attracts the attention of scientists, since it is, they who show the specifics of the cultural development of the region – as a component of Ukraine.

The study of ethnic memory in the modern scientific space is being updated with renewed vigor, especially during the formation of the independent state of Ukraine, the return of historical truth in conditions of Russian military aggression. The need for reconstruction of historical events recorded in folklore source characterizes various types and levels of society and reflects the accumulated experience of collective memory.

The study of cultural memory is important because it not only forms a collective idea of the past of our country, individual regions, people, but also helps to set certain accents, to design the future. Folk song is one of the objects of cultural memory, a heritage, an echo of the past, which is able to characterize the culture of a certain region, in particular the Poltava region.

The purpose of research is to illuminate the uniqueness of the national dimension of cultural memory on the example of folk singing of the Poltava region.

Analysis of researches and publications. Ukrainian musical culture is expressed in numerous works of ethnographers and musicologists – V. Gnatyuk, M. Grinchenko, F. Colessa and others. This is not surprising, because the Ukrainian land is rich in the names of famous composers such as M. Leontovich, M. Lysenko, S. Lyudkevich, B. Lyatoshinsky, L. Revutsky, D. Sochinsky, K. Stetsenko. Separate works of researchers are devoted to the life and work of these outstanding personalities.

The Poltava region is notable for its dynamic cultural and artistic development, it has long been proud of its glorious names such as: O. Belash, V. Virmenich, G. Gladky (author of the music for the Testament, T. Shevchenko), G. Davydovsky, I. Dunaevsky, V. Ikonnik, R. Kirichenko, M. Kondratyuk, I. Kotlyarevsky, N. Lysenko, the Mayborody btoters, M. Mikisha, P. Mitny, F. Popadich, P. Senitsa (fonder of national symphonic and chamber music), G. Skovoroda, Yu. Timoshenko (Tarapunka) and others. Their traditions are successfully continued by composers A. Zhdanov, A. Zhitinsky, V. Kusniy, Yu. Levada, G. Levchenko, V. Smolyakov, V. Stetsenko, A. Chukhrai and others. The song heritage of this region is interesting for its diversity.

The national-cultural identity and identification of Ukrainians was considered by I. Bychko, I. Boychenko, A. Gnatyuk, A. Gritsenko, O. Zabuzhko, V. Kremen, A. Lesnoy, M. Ryabchuk, I. Fedorova, B. Cherkes, M. Vivcharik, M. Grushevsky, V. Lichkovakh, N. Pogorelaya, M. Popovich, Yu. Rymarenko, D. Chizhevsky, L. Shklyar and others also developed this problem. Various aspects of identity are depicted in numerous works by E. Balibar, G. Brubaker, P. Bourdieu, S. Zizek, M. Castello, A. Toffler.

Among the Ukrainian researchers of this issue, the following should be noted: V. Bebyk, V. Verlok, T. Voropai, E. Golovakh, V. Gorbatenko, V. Gorlov, O. Donchenko, P. Ignatenko, G. Kasyanov, V. Lisovoy, M. Mikhalchenko, L. Nagorna, M. Obushny, Y. Pakhomov, S. Prolieva, Y. Rimarenko, M. Razumny, M. Stepiko.

Despite the many works that highlighted the problem of cultural and collective memory, Ukrainian musical culture, in particular, the Poltava region, the question of the influence of cultural memory on the formation of national identity remains open and poorly understood. In our study, it is proposed to do this on the example of folk singing of the Poltava region.

The content of cultural memory, which is localized in rituals, traditions, folk songs, requires constant interpretation, discussion and updating, since all this content is perceived and assimilated by new generations and must meet the urgent needs and challenges of our time. The variability, dynamism and instability of the modern world caused by the processes of digitalization have both positive and negative consequences.

Z. Bauman defends the view that identity is not a constant concept; we often change identities by trying on masks. The researcher sees the process of globalization in a situation of uncertainty, we are at a crossroads and do not know what to do next. We need to weigh the pros and cons of this uncertainty in which we are¹.

In turn, the variability of the sociocultural reality of the global world, the elimination of moral ideals and values necessitates constant self-identification and turns identity into a center of research of a theoretical and practical direction. Staying (wandering) of a modern person in the “labyrinth of identities” (the term is used by E. Trufanova) determines the strengthening of primary identity as sustainable elements, cultural models, formed by traditional culture, of which folk song creation is an integral part. There is no way out of the maze, since it is constantly growing, wandering in it is eternal².

Ukraine faces in the aspect of its European choice restructuring of the value system, since only a commonality of axiological guidelines can ensure public unity before the threat of the “new” (“asymmetric”, “hybrid” “low-intensity”, “information”, etc.) wars have become a reality of the 21st century and the possibility of which in the discourse of clash of civilizations provided for S. Huntington³.

It is in this aspect that the problem of cultural memory is being actualized with the help of which both national and sociocultural identity are created V. Korableva believes that within the framework of the “globalizing space of action” (V. Beck), any local conflict has a global dimension and global consequences. Between various social groups there are conflicts in the field of communications at the level of “war of languages” (R. Bart) and “conflict of interpretations” (P. Ricoeur). Such an information war poses a challenge to culture, thought and language. Sign-symbolic means of communication help to avoid open confrontation.

Folklore acts as an image of ethnic self-awareness by a society of cultural being. Ukrainian folk performance is a major factor in national traditions. The study of the question of its value in the formation of socially significant attitudes and values of society, its identification, contributed to the selection of the topic of the article – “Cultural memory as a factor in the formation of national identity: the example of folk singing of the Poltava region”.

It is important for modern Ukrainians to realize themselves as a single community, to recreate a common cultural memory. Effective means in this can serve as the creative achievements of folk singing of the Poltava region, as one of the regions of Ukraine.

Cultural memory is a symbolic form of transmission of cultural content, reflects the influence of socio-cultural factors on human memory, accumulates cultural experience.

On the interpretation of the concept of “memory”, there are several definitions of this term:

- Memory is what we forget.
- Memory – fixing, preservation and reproduction of what happened in a person’s experience.

¹ Бауман, З. (2004). *Глобализация. Последствия для человека и общества*. Москва: Весь Мир.

² Труфанова, Е. О. (2010). Человек в лабиринте идентичностей. *Вопросы философии*, 2, 13-22.

³ Хантингтон, С. (2003). *Столкновение цивилизаций*. Москва: АСТ.

• Memory is a complex, multicomponent phenomenon, which is a necessary condition for the functioning of society, based on the accumulation, preservation and transmission of socially significant information¹.

Yu. Lotman, A. Gurevich, A. Moth consider memory from the standpoint of a culturological approach as a cultural and historical heritage, a kind of spiritual potential of the people².

Until the first half of the twentieth century, memory was not of scientific interest, since it was considered emotional and spatiotemporally limited, but modern vision endows it with sociocultural functions. In the institutionalization of memory studies as an independent area of scientific knowledge, Western researches (D. Olick and D. Robbins et al.) distinguish three stages, starting with the publication in 1925 by M. Halbwax of the work “The Social Framework of Memory”.

The study of cultural memory in Ukraine is interdisciplinary in nature and is the subject of reflection in various scientific discourses (historical – F. Aries, J. Lefebvre, P. Nora, F. Fure: cultural – F. Yates, M. Foucault: sociological – M. Halbwax; philosophical – V. Wordsworth, Z. Freud, etc.).

The second stage is the 80’s related to the works of the American historian I. Yerushalmi on Jewish memory and the works of P. Nora. Already in the 1990’s, J. Assman, in the Halbwax tradition discourse, developed the theory of cultural memory and formulated its tasks within scientific direction, which he calls the “history of memory”. This direction is included in memory studies and from this time begins the third, modern period (or wave)³.

At this stage, the process of institutionalizing memory studies is being completed, as evidenced by the beginning in 2008 of the journals “Memory Studies” and the creation of The Memory Studies Association.

The historical concept of memory that arose in the 1950’s is interesting; listed in 1984-1993 seven volumes of “Places of Remembrance” edited by Pierre Nora. According to his vision, the place of memory is all that is endowed with ethnocultural identification for understanding by the masses. They appear in things, events (both real and fictional), artistic images, symbols, rituals, names. In places of memory, the individual feels his own belonging to a certain culture, so they are a kind of guide for a person. We note that ethnic festivals are often held precisely in places of memory that are “realistically or mythologically associated with symbols of ethnic culture and history”. As an example, the Gelon-fest ethnic festival, which has been taking place for several years, was conducted at the time of the study on August 10-11, 2019 in the vicinity of the Belsky settlement of the Kotelevsky district of the Poltava region. A real Scythian holiday, where masters and craftsmen from different parts of the Poltava region gather. No wonder this festival is held here, because it is the center of the Vorskla group of monuments of Scythian time, a monument of archeology.

Historical memory translates the past by transmitting to future generations what is remembered. It is a synonym for individual and collective memory of the past, a kind of translator of memory, historical consciousness, the way of cognition, part of identification and a factor of national identity.

However, the content of national and historical memory does not consist only in tragedy – genocides, wars and catastrophes. The cultural factor in the modern understanding of memory far exceeds the feelings of pity and personal tragedy. Ukrainians finally realized themselves as a powerful nation, capable of changes for a better future, the guardian of a better life. Such awareness must be maintained as the interdependence of national culture and national memory, reflecting the connection of generations in time space. Cultural factors of national memory are able to reconcile disputes that arise in society regarding the historical past. It is only necessary to clearly define the values and norms in society for the manufacture of a high-quality cultural product. The prospect of the development of the Ukrainian nation and the revival of culture and traditions is the reconciliation of public opinion around the “painful” topics of history.

So, any memory, including cultural, is a process of recalling, turning to the past, previously accumulated knowledge and experience. Researchers are in constant debate – is memory the driving force of society or, conversely, slows it down?

The modern era of digital technology makes significant adjustments to the recording and storage of information – the book (written) culture is replaced by electronic recording. The process of collecting folklore

¹ Молдобаев, К. (2004). Этносоциальная память как форма сохранения и передачи национальной идентичности. *Путь Востока. Культурная, этническая и религиозная идентичность: «Symposium»*, 33. СПб: Санкт-Петербургское философское общество, 19.

² Чик, А. (2014). Роль колективної пам’яті у формуванні національної ідентичності. *Українознавчий альманах*, 15, 164-166.

³ Feindt, G. Krawatzek, F. Mehler, D. and others (2014). Trimcev Entangled memory: Toward a third wave in memory studies. *History and theory. Middletown*, 53, 1, 24-44.

can be attributed to the accumulation of oral memory, since it is the storytellers who often act as carriers of this memory, guardians of traditions.

In Ukraine today there is a difficult situation when views on one's own historical past are scattered, the state is artificially divided into east and west (since the independence of Ukraine), which are waging an irreconcilable war among themselves. The fact is that people remember little of their history, therefore they perceive it as distorted and difficult to identify themselves in social space. The younger generation seeks to create their own history, to move forward without looking back, so the past is preserved in fragmentation. However, without knowledge of the past, it is impossible to adequately assess the present and future.

Cultural memory has been formed over the centuries and translates cultural meaning in the form of texts, images, inscriptions, monuments, rituals, that is, all indicators of traditions. It is a prerequisite for self-identification, as it connects knowledge of the past and the modern life situation of a particular social group.

The issue of the emergence of cultural memory is an important research problem. J. Assman believes that it arises as a result of recalling, remembering the dead, since death is the primary experience for understanding the difference between yesterday and today. Medieval sources of the study of the phenomenon of memory indicate that death does not interrupt the existence of man, the living memory of generations is transformed through historiographic and bibliographic sources, memorial images into cultural memory, since the combination of the past and the present is aimed at the future that preserves the memory.

Aleida Assman, working on the problems of cultural memory, came to the conclusion that studying the phenomenon of memory from a cultural perspective sets the task of describing and explaining images and symbols, their critical assessment, and also destructive potential. It is this approach to the study of memory that arises when individual memory moves to collective¹.

The researcher notes that the expansion of the boundaries of cultural memory is possible only with the help of symbolic mediators who exercise long-term resistance to memory. That is, the symbols that carry the cultural memory are externalized and objectified. They are able to represent the experience of other individuals who have not personally received this experience. Thus, the range of cultural memory is not limited and can continue indefinitely in materially and institutionally fixed media.

Individual memory is part of the cultural memory, which, in turn, creates the prerequisites for the formation of a collective identity that combines the past, present and future.

At the present stage of research, it is important to compare the stored memory with modern, personal, identity yourself in the space of culture. Cultural memory combined with historical experience will result in national identity. Historical experience is also transmitted through preserved memories, so it takes on new meanings. Accordingly, communication takes place, which can stretch in time, forming an identity.

Cultural memory, unlike national one, aimed at unity and homogeneity, combines a complex of opposing concepts – this is a kind of balance between accumulative and functional memory, between recall and oblivion, between explicit and latent, conscious. However, both types of memory are aimed at transferring experience from generation to generation, while forming a lasting social memory.

We often use the experience of descendants, the knowledge and skills that have been passed on to us by past generations, that is, a communication process takes place beyond the time allotted to a person, allowing them to return to historical development and meet with other generations.

Our memory consists of memories and ideas, is closely connected with identity in biographical, social and historical conditions. Folk song, as one of these patterns, is able to reveal its structure and content, the difference is that perception by different generations is significantly different, since consciousness changes in the process of historical development.

Songwriting transforms the cultural memory of Ukrainians and through the emotional component of the song (folklore) forms various types of identity. First of all, family – primary, gender (male, female), national (ethnic), social, confessional, etc. Thus, Ukrainian identity can be represented in the temporal dimension (as evidenced by the song material).

The culturological concept of memory, according to J. Assman, divides memory into: communicative, relevant and cultural, which differ in content, form, time frame and media.

Cultural memory is built in the course of cultural practices – as a result of reflection on the subject of one's own history. Historical memory, in turn, is a combination of the experience of past generations

¹ Алейда, А. (2014). *Длинная тень прошлого: мемориальная культура и историческая политика*. Москва: Новое литературное обозрение.

(territory, lifestyle, ideas, traditions). The memory of the ancestors is a fundamental value, forms a national identity. J. Assman writes: “as an individual person, only thanks to her memory, can produce and preserve an individual identity for years, so a group can store group identity only with the help of memory”.

In the same discourse of combining historical and cultural memory, studies are conducted that E. Hobsbaum began – “inventing traditions” – a kind of cultural practices that legitimize institutions, instill certain values and norms of behavior associated with the past¹.

In studies of cultural memory, there is always a connection between places of memory and symbols of national identity. Domestic scientists comprehend the problems of cultural and social amnesia, the phenomenon of glorification and the victimization complex in the process of studying the cultural memory of the Ukrainian people. Right now, when the Euro integration processes continue for Ukraine, it is important to restore, in addition to economic, cultural processes that involve the reproduction of historical and cultural memory, since this is an important component for a successful Euro integration strategy.

By analyzing various theories, one can confidently say that cultural memory is a necessary condition for preserving an identity that permeates the past, present and future and is a necessary condition for conscious existence.

Conclusions. Thus, Ukrainian identity can be represented in the temporal dimension (as evidenced by the song material). Identity, therefore, is a phenomenon with a complex hierarchical and dynamic structure, the core of which is the idea of the place and destination of man in the world around him (space). The primary representation of these ideas is folklore and folk songs of creativity (the development of the problem from J. Freser through structuralism (K. Levy-Strauss et al.) to the “new anthropology”). In all variants, folklore and folk song acquire the value of the vital world-view construct necessary for the formation of one or another type of identity, and by and large be the semantic nucleus around which the whole hierarchical system (structure) of identities is formed.

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