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MORALITY AS A FORM OF HUMAN SOCIO-CULTURAL BEING IN ORAL FOLK POETRY

Summary: The article examines moral responsibility as a specific subjective-objective phenomenon of oral folk art using the example of folklore non-ritual lyric-epic texts. It is analyzed the conceptual dilemma of responsibility – irresponsibility and its role in implementing the functions of oral traditional culture. The authors focus on the correlation between the concepts of individual and social responsibility. In addition, the problem of social responsibility as an evident form of the relations between the individual and society driven by the need to comply with coexistence rules is actualized. Folk consciousness accumulates knowledge about responsibility as one of the forms of social relations, which objectively exists, is reflected in the psychological and spiritual aspects, and hence is an internal (towards oneself) and external (towards the community and humanity as a whole) manifestation of responsibility.

Essential characteristics and forms of textualization of moral responsibility in folk songs are outlined: every time a practical act is compared with a proper one in real life, i.e., a moral ideal, through the reflection of the characters of a folklore work and the manifestation of behavior in a particular life situation. It is established that morality in oral literature appears simultaneously as a regulatory structure and a system of meanings of the subject and society as a whole. The imperativeness in-

herent in the belief system of a traditional work becomes not only a statement of a particular position but also a request for understanding the idea of life purpose at the author-audience level. The tragic event reinterpreted by folk consciousness transfers the axiological content of the depicted act to the collective memory. The essence of the responsibility–irresponsibility dilemma unfolds through a specific human reality.

The analysis of non-ritual lyric-epic songs highlights a crucial axiom: moral responsibility is, first of all, the affirmation of the view of life, beliefs, and principles of a person who perceives these moments as own, imagined, and suffered. Having separated temptations of the empirical world, the essential from the insignificant, a person isolates the dominant landmarks of their existence, often leveling out the possibility of personal happiness, acting for the benefit of others. A folklore work conceives the relevance of individual and social consciousness since the depicted folk event raises the current problem to the level of collective comprehension, highlighting the imperative of human life value.

Keywords: anthropological model, moral responsibility, ballad, emigrant song, lyrical song, plot, motive

1. Introduction

The processes of structuring the anthropological model of the non-ritual lyric-epic folklore of Ukrainians are inextricably linked with the formation and spread of knowledge about an individual, their life world, and a range of values, moral, aesthetic, and rhetorical imperatives. First, the specific world is rendered in folk consciousness and then moves towards transmitting particular ideas via artistic images and systems. The entire potential of knowledge, which is rendered through various events and semiotic forms, becomes a guide in socio-practical interaction inherited by future generations as a set of principles for a harmonious life. First of all, knowledge about a person and their essence is an effect of understanding the responsibility category as a specific subjective-objective phenomenon both in individual and social senses.

The responsibility issue in non-ritual lyric and epic folklore is undoubtedly of interdisciplinary nature and is distinguished in different dimensions: axiological, epistemological, methodological, etc. Knowledge of manifestations and essential evaluation of responsibility is formed through analysis of artistic images in the presented life situations, i.e., living knowledge in a subjective form, and retranslated in the collective consciousness. In particular, a folklore work actualizes the problem of social responsibility as an evident form of the relations between the individual and society driven by the need to comply with coexistence rules. Folk consciousness accumulates knowledge about responsibility as one of the objectively available forms of social relations, which is rendered in psychological and spiritual aspects. Thus, there are internal (toward oneself) and external (toward the community and humanity as a whole) manifestations of responsibility.

The purpose of the article is to study moral responsibility as the dynamics of world transformation using works of Ukrainian non-ritual lyric-epic folklore.

The research is based on general scientific methods of analysis and synthesis, deduction and induction, conceptual, dialectical, axiological, comparative, and socio-cultural approaches. The methodology, which has relied on the integrative model of cognition, involves the complexity of the analysis of moral

responsibility and its role in structuring the anthropological model of traditional oral culture.

2. The essence of the responsibility–irresponsibility dilemma in non-ritual lyric-epic folklore

The works of traditional oral culture interpret the morality concept as a system of formed conventional principles which focus on the harmonization of society, in particular, individual and social interests. At the same time, morality is understood as mutual obligations represented in folk consciousness as an example of the proper, how it should be following established norms and requirements. Every time a real act is compared with a proper one, i.e., a moral ideal, through the reflection of the characters of a folklore work and the manifestation of behavior in a life situation. Thus, morality appears simultaneously as a regulatory system and a system of meanings of the subject and society. The imperativeness inherent in the belief system of a traditional work becomes not only a statement of a particular position but also a request for understanding the idea of life purpose at the author–audience level.

The concept of moral responsibility correlates with other categories of moral consciousness: good and evil, duty, justice, happiness, reason for being, etc. For example, in the ballad song “Ой пив Роман цілий тиждень”, the responsibility category is represented through an essential interaction with the category of moral duty. The sibling, whose duty is to care for and protect his sister, demonstrates irresponsibility by selling her to the Turks: “пропив сестру Аннунечку”, “склонив на стіл головочку” (Dei, 1983: 37–38).

Roman advises Anna to “йти по водицю”, “в чисте поле у керницю”, but the sister, sensing trouble, has decided to return and beg her brother to hide her. Despite dressing up as a woman cook, the Turks (“турчаноньки”) eventually penetrate the deception, forcing Roman to give them the girl (Dei, 1983: 37–38).

The moral responsibility of the folk female protagonist – Anna – becomes the main one in the entire moral-ethical concept of the work. Analysis of

the artistic macrosphere determines that honor and dignity as the dominant factors of existence induce the individual to defend her under any circumstances, even at the expense of her life. The female protagonist, fleeing from the outrage of enemies, stabs a knife in her heart.

In the work's poetic space, traditional artistic means are distinguished, including the number three: “ідуть гору, ідуть *другу*, / а на *третій* стали спочивати»; «жде годину та жде й *другу* / а на *третій* вже й сам пішов».

А на *третій* вже й сам пішов,
Анні в серцю ножа знайшов.
– Най ми пісок очі точить,
Най ні нелюб не толочить! (Dei, 1983: 37–38).

The poetic technique of “triple gradation” can also be noticed in calendar and ritual songs. According to the conclusions of the modern folklorist H. Koval, such numerical constructions are applied not only to visualize some phenomena and events but also as one of the compositional methods of structuring functional segments of folk lyrics. Therefore, the pragmatics of the number three is quite polyaspect in ritual songs: it can indicate the number of characters participating in the ritual (“три королі”, “три рибалки”, “три сторожі”); astral objects and atmospheric phenomena (“яснее сонечко”, “ясен місячик”, “дробен дожджик”); spatial images in the sense of “country, state” (“три землейки» – угерська, турецька, московська”); three roads (“на Литвоньку”, “на Україноньку”, “на Волощиноньку”; “три городенька”, “три містенька”, “три села”; “три сади”; Christian concepts (“три об’явлення”); abstract concepts (“три долі”, “три недолі”), etc. (Koval, 2020: 270–275).

Analyzing the non-ritual lyric-epic song “Ой пив Роман цілий тиждень”, one can mark that here, just as in the texts of ritual folklore, the counting technique is employed to reproduce features of the time-space continuum – it refers to three mountains and three hours – and increase in the emotionality of the relevant folklore event. The enumeration models in a traditional work are, among other things, compositional and ideological, since they are applied to convey the bottom line of the triad of responsibility – shame – conscience.

The triad's peculiarities can be analyzed using the ballad “Жила вдова на Подолі”. The tragic event reinterpreted by folk consciousness transfers the axiological representation of the depicted act to the collective memory. The essence of the responsibility–irresponsibility dilemma opens through a specific human reality: the involvement of eight widowed sons in robbers; the marriage of the daughter, Halia, with a wealthy shopkeeper; the robbery of the shopkeeper's family by eight brothers; the murder of the shopkeeper; repentance and the liberation of Halia:

Взяли швагра, поховали,
Галі руки розв’язали.
Галі руки розв’язали,
Срібло й золото повертали (Yaremenko, 1970: 301).

As we see, “in the poetic text, it is not the sequence of events but the sequence of meanings that “elucidates” the general content of the work matters” (Kopanytsia, 2016: 35).

Analyzing features of the text production of lyrical songs, L. Kopanytsia uses the expression “semi-finished” because plots and motifs in such genre varieties eventually become metaphors, saturating the existing communicative space with information. In the scholar's opinion, they ensure the completeness of aphoristic presentation via different types of codes of a single culture-building process: from mythological, ritual, and psychological to social and national (Kopanytsia, 2016: 35).

According to the secular, non-religious understanding of morality, the responsibility concept is directly related to the moral choice of the act performed: “If there is no freedom of choice, we cannot consider the individual morally responsible for what happened to him and around him” (Lozovyi, 2007: 111). The analyzed texts highlight that, having freedom of choice, the characters of a folklore work act following their worldview: some do not think about the consequences of what they have done, imagining the result otherwise than under the proper principle and hence running into danger both themselves and other members of the family or team. Others, defending their values (honor, dignity, love, faith, etc.), neutralize empirical temptations and lay down their lives.

3. The responsibility paradox in the artistic space of an emigrant song

Lyrics of lyric-epic folklore, including emigrant songs, reveal the so-called paradoxes of responsibility. On the one hand, there is freedom of choice: to go or not to go to faraway undiscovered lands? And on the other hand, complete impoverishment and hopelessness confirm the inevitability of a particular decision and make it impossible to bear further responsibility for those close and dear people who need it.

The modern researcher of emigrant songs, O. Lutsko, gives examples of folklore texts which name the reasons for the departure of Ukrainians to other countries. Numerous songs about Canada prove the first wave of emigration to the distant overseas country was for financial reasons. Emigrant songs contain frequent phrases like “мене біда виганяє”, “тай зароблю троха грошей”, which clarify the main reason for emigration: economic difficulties, political reasons, involving an unfair electoral system, civil strife, and various personal factors, e.g., desertion, etc. (Lutsko, 2010: 441).

The lexical-semantic system of the song “Сиджу я кінець стола та й думку гадаю” is subject to the reproduction of the moment of “choice without choice”. It begins with a detailed description of the worker’s farewell to his family:

Діти плачут і батько плаче, а жінка – тоскує:

– Свою землю покидаєш, в чужий край мандруєш.
Не їдь, не їдь, чоловіче, в Америку горувати,
А хто буде дома малих діток годувати? (Hrytsa, 1975: 414).

Consequently, the husband asks his wife not to despair but to take care of their children regardless of the current circumstances. Thus, it is about guidelines on moral responsibility.

The lyrics of emigrant songs reflect the worldview and world perception of the ethnic group based on personal life circle. The philosopher E. Husserl considers the world of an ethnic group and the world of being to be identical concepts. At the same time, the ethnic group should be characterized through an understanding of the ontological space where the personality and the environment of one’s existence are

conceived simultaneously. The values of the life world where a person is from birth help navigate in being, differentiate various phenomena, events, objects, and subjects, preserve the core of his spiritual essence, and prioritize preferences, intentions, and actions (Skrynnyk, 2010: 204).

In some emigrant works, including the song “Ой чого я нещаслива, нащо мені жити”, the moral responsibility of the wife is opposed to the irresponsibility of her husband, who went to faraway countries leaving his family at home. The moral and ethical aspect of labor migration is presented through manifestations of irresponsibility (“Маю мужа в Америці, десять літ немає, / Ні до мене, ні до дітей вже ся не признає”) and responsibility (“Ті доляри, що ти прислав, я їх не пропила, / То я діти годувала, ще й поля купила. /– Мама поля накупила, поставила хату, / Та приїздить вже додому, наш рідненький тату”) (Hrytsa, 1975: 471). In the end, as in many other emigrant songs, there is a sad refrain – a warning about the deceptiveness of happiness the family hoped for:

– Мої діти, рідненькі, тато вас не знає,
Бо наш тато в Америці другу маму має (Hrytsa, 1975: 471).

In addition to the motives of sadness, despair, despondency, and sorrow, emigrant songs also have motives for adjusting to a new environment, an equivalent attitude to representatives of different nationalities. Joining society without class discrimination, the joy of wishful social freedom, when everyone is his own boss, fills folklore lyrics with major notes and hence the positive attitude of the labor migrant is objectified via lexemes derived from the word “воля” (liberty):

Тут Канада земля *вільна*.
В ній *вільні* люде (Lutsko, 2010: 446).

In the chronicle songs from O. Dei’s collection, one can also find episodes about the arrangement of Ukrainian emigrants in Canada, where life seems better than at home, and, most importantly, it is possible to find freedom, be independent of masters, tolerating abuse and working for them for peanuts. The song even emphasizes the solemn glorification

of *найвишого Бога* (the supreme God) helping the emigrant move to this faraway country:

Побув же я оден рік тут і побудувався:
Слава *Богу найвишому*, що я ту дістав ся:
Є ту фармів ще багато і є звідки жити,
Вже не будуть мої діти панські воли бити.
Є ту досить сіна, ліса і всього до сита,
Но *Господа найвишого* здоровля просити
(Hnatiuk, 1902: 49).

In the context of the responsibility issue, representatives of modern humanities stress that a person who exercises self-restraint acts in a reasoned and balanced manner and, as a representative of an ethical society, is endowed with a higher degree of freedom. It is about the presence in these processes of “communicative rationality” with its capacity to generate pragmatic and authentic thinking. According to that sort of understanding, a person can feel like a full member of the community and simultaneously act freely following the norms and ideals developed during life, which emphasize his individuality (Karas, 2016: 20).

Under the conceptual approaches of representatives of utilitarianism ethics, every moral act and any manifestation of the behavior of a particular person affects the lives of other members of the community and allows for internal positive changes and transformations. At the same time, the essence of the lexical unit “benefit” is understood only through effects of the corresponding activity, and the means chosen by the individual to achieve his goal are undoubtedly essential. As you know, every act receives a moral evaluation, and the outcomes of moral activity are partly determined by one’s axiological model. The very norm of morality appears in the form of a “caused imperative” (Manuilov, 2014: 32).

4. Conclusions

The analysis of non-ritual lyric-epic songs highlights a crucial axiom: moral responsibility is, first of all, the affirmation of the worldview, beliefs, and principles of a person who is aware of these moments as his own, desired, and hard-won. Having separated

temptations of the empirical world, the essential from the insignificant, the “wheat from the chaff”, a person distinguishes the dominant landmarks of his existence, often leveling out the possibility of personal happiness, acting for the benefit of others. The core of a lyric-epic work is a life situation that encourages a person to make a vital choice, which is a challenge to freedom in psychological, philosophical, and ethical senses.

In lyric-epic folklore texts, the responsibility category arises through the synthesis of diverse manifestations: epistemological, which concerns the awareness of the responsibility essence and the ways of its implementation; induced as a result of the awareness of the need and intention of implementation; practical, that is, the real act of the individual as a morally responsible member of the community; consecutive as an understanding of the consequences of activities, as well as direct influence within the translator-receiver interaction. The axiological scope of the responsibility concept is more vividly conveyed in texts of lyric-epic folklore through the presentation of its antinomies – irresponsibility and indifference.

The texts of non-ritual lyric-epic folklore allow analyzing the particularities of the sociocode of a specific person with inherent worldview, a range of moral imperatives, practical activity, essential assessment, comprehension of the ambivalence of the universe and an ethnic group with its centuries-old history, traditions, customs, beliefs, a system of moral and ethical principles, ideals, and attitudes. By synthesizing the individual and the social in traditional non-ritual poetry, the sociocode of all mankind is also manifested in terms of the differentiation of good and evil, truth and lie, justice and injustice.

The communicative effectiveness of folklore lyrics finds expression not only at the level of cognition of individuals, events, and phenomena but also at the practical level when the act is assessed in terms of responsibility–irresponsibility. Representation of various behavioral manifestations expresses the semantic and semiotic component of the “responsibility” concept revealing the deep essence of “culture” as the core of collective memory.

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