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LIALKA-MOTANKA AS AN ARCHETYPICAL CARRIER OF THE UKRAINIAN FOLK TRADITION

During the time of Independence, the lialka-motanka (another name is the knotted doll) acquired a full-fledged revival, affirmation, and national identity, occupying a worthy place alongside such cultural phenomena as Opishnya ceramics or Petrykiv painting.

Today in Ukraine, in the field of folk crafts, the largest percentage falls precisely on the development of the lialka-motanka. It is widely represented on the modern Ukrainian market (ethno festivals, fairs, exhibitions); master classes on winding lialkas are in demand; foreigners are interested in it: by buying it, they thereby popularize this unique type of Ukrainian folk art abroad.

The article analyzes scientific research on the represented issues; the phenomenon of the lialka-motanka is considered through the prism of its iconic nature and special semiotic status inherent to it; the inextricable connection of the symbolism and sign language inherent in the Ukrainian lialka-motanka, with the specifics of the technological process of its manufacture and its construction, the peculiarity of the color scheme and the functions performed by it, is demonstrated.

The purpose of the article is to study the lialka-motanka as an archetypal carrier of Ukrainian folk tradition.

The Ukrainian lialka-motanka defines the identity of our people. Possessing a system of universal symbols (solar symbolism, cross, appropriate color palette, etc.) and performing a number of functions (charm, sacral-magical, etc.), which are reflected in the technological process of its manufacture, it is a means of activating the mechanisms of genetic memory and ethnic self-identification. Being an archetypal bearer of lialka-motanka, the lialka-motanka is one of the important determinants of self-awareness of ethnic identity and an expression of the identity of Ukrainian culture in the modern historical picture of the world; plays an important role in restoring the ethnic self-awareness of Ukrainians and has the potential to contribute to the preservation and understanding of the nation's multi-layered history and cultural values.

Key words: *lialka-motanka, knot doll, cultural archetype, symbol, amulet, ethnic self-identification, national self-consciousness.*

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ЛЯЛЬКА-МОТАНКА ЯК АРХЕТИПІЧНИЙ НОСІЙ УКРАЇНСЬКОЇ НАРОДНОЇ ТРАДИЦІЇ

За часів Незалежності лялька-мотанка (інша назва – вузлова лялька) набула повноцінного відродження, ствердження, національної ідентичності, посідаючи гідне місце поряд із такими культурними феноменами як опішнянська кераміка або петриківський розпис.

Сьогодні в Україні у сфері народних ремесел найбільший процент припадає саме на розвиток ляльки-мотанки. Вона широко представлена на сучасному українському ринку (етнофестивалі, ярмарки, виставки); користуються попитом майстер-класи з мотання ляльок; нею цікавляться іноземці: купуючи її, тим самим популяризують цей унікальний вид української народної творчості за кордоном.

У статті здійснено аналіз наукових досліджень із репрезентованої проблематики; розглянуто феномен ляльки-мотанки через призму знакової природи та особливого семіотичного статусу, властивих для неї; продемонстровано нерозривний зв'язок символіки і знакової мови, притаманних українській ляльці-мотанки, із специфічною технологічною процесу її виготовлення та її конструкції, особливістю кольорової гами та виконуваних нею функцій.

Метою статті є дослідження лялька-мотанки як архетипічного носія української народної традиції.

Українська лялька-мотанка визначає самобутність нашого народу. Володіючи системою універсальних символів (солярна символіка, хрест, відповідна кольорова палітра та ін.) та виконуючи цілий ряд функцій (оберегову, сакральну-магічну тощо), які відбиваються в технологічному процесі її виготовленні, виступає засобом активізації механізмів генетичної пам'яті та етнічної самоідентифікації. Виступаючи архетипічним носієм народної традиції, лялька-мотанка є однією з важливих детермінант самоусвідомлення етнічної ідентичності та виразником самобутності української культури в сучасній історичній картині світу; відіграє важливу роль у відновленні етнічної самосвідомості українців і має потенціал сприяти збереженню та розумінню багатонашарової історії та культурних цінностей нації.

Ключові слова: лялька-мотанка, вузлова лялька, культурний архетип, символ, оберег, етнічна самоідентифікація, національна самосвідомість.

Problem statement. After Ukraine gained independence, the need to realize national identity became a priority task for Ukrainians. In the process of forming national self-awareness, an effective tool is the appeal to cultural and historical experience that has withstood the test of time, in particular, to the sacred archetypal foundations of national culture – a complex of key archaic archetypes (Binbin, Kravchenko, Matvieieva, 2022), which constitute the foundation of historical memory of Ukrainians.

Cultural archetypes, presented through symbolic images, determine the ethnic identity of our people (Mishchenko, 2014). Among them is the lialka-motanka, which today is the result of a transformation from an ordinary game element into a popular Ukrainian charm, archetype, symbol of the Great Mother, Berehynia, etc.

The lialka-motanka transports a modern person into a sacred space. Having a system of universal symbols, the lialka-motanka has an accessible sym-

bolic language, which has not lost its meaning in the modern ethnic tradition of the Ukrainian people. These factors contribute to the awakening of associative thinking in modern man, the activation of genetic memory mechanisms, causing a feeling of deep correlation between personal and collective experience. Due to its symbolic nature and special semiotic status, the lialka-motanka acts as a symbolic system and an archetypal carrier not only of the peculiarities of the Ukrainian folk tradition, but also as an exponent and translator of the traditional world view.

The lialka-motanka is our Ukrainian ethnocode, which is preserved in the treasury of customs and national memory, just like vyshyvanka, rushnyks, pysanka, Petrykiv painting, Opishnya ceramics, folklore, pottery, weaving, and carpet making are the intangible cultural heritage of our people.

Ukrainian lialka-motanka in the modern socio-cultural space, concentrating the ethno-cultural spiritual experience as vividly and fully as possible, acts not only as a carrier of important knowledge and life-affirming information, which are so often lacking in our present, but also of cultural archetypes formed by the thousand-year history of the Ukrainian people. Due to its anthropomorphism, the lialka-motanka has a powerful influence on the modern person on the psychological and emotional levels, activating the mechanisms of ethnic self-identification.

Literature review. The first thorough explorations of the lialka-motanka in Ukraine are associated with the name of the historian and ethnographer, the Subotiv priest Mark Hrushevskyyi (a relative of the historian M. Hrushevskyyi) (Kucherenko, 2016), who began his research in the 90s of the 19th century (Hrushevskyyi, 1907) The results of his work were reflected in the article “All kinds of children's toys and games. Collected in Chygyrin region of Kyiv province, Mr. G.”, published in the journal “Kievskaya starina” (1904) (Hrushevskyyi, 1904: 85) and the article “The child in the customs and beliefs of the Ukrainian people” – in the notes of the National Academy of Sciences in Lviv (1906) (Hrushevskyyi, 2006), where the author was the first among Ukrainian researchers to describe the technology of making a lialka-motanka, mentioning the specifics of its construction (it is called knotted). All the material presented by the author in the publications was collected on the territory of the town of Subotov and neighboring slobids, therefore the dolls-finds described in them are called Subotov lialkas (Sklyarenko, 2016). This unique collection of lialka-motankas, each of which is imbued with the author's individuality (Stakhurska-Kozoryz, 2021: 73), is currently kept in the Mykhailo Hrushevskyyi Museum in Kyiv.

Scientifically based ethnographic explorations in the realm of folk toys and lialka-motankas by the Ukrainian scientist K. I. Mateiko deserve attention. In 1939, she published two articles: “Lialka-motanka in the Light of Centuries” and “Lialka-Symbol” (Mateiko, 1939), and also prepared for publication the album “People's Toys of the Western Regions of the Ukrainian SSR” (Mateiko, 2011), which at that time (from understandable reasons) was never issued.

Gradually, the interest in the subject of the lialka-motanka, which first arose among ethnographers, spread to art historians. A significant contribution in this area was made by the spouses L. S. Orlova and O. S. Nayden. Working in tandem and helping each other, they managed to build a complete system of research on this topic. L. S. Orlova, as a professional artist, made sketches and reconstructions of lialkas, described their structure; could decompose the lialka into separate elements. O. S. Nayden, as the most famous modern researcher of lialkas in Ukraine, in his writings considers the Ukrainian folk toy as a cultural phenomenon and a type of decorative and applied art, elucidates its origins, outlines the principles of artistic expression, defines narrowly local and general ethnic features (Nayden, 1999; 2016). The couple, having spent a lot of time on expeditions, collected an interesting collection of authentic lialkas samples, which is now exhibited in the Toy Museum in Kyiv.

After the publication of several books devoted to the folk lialka, the scientist continues to insist on the use of the term “vuzlova lialka”, arguing that the definition of “lialka-motanka” put into circulation by one of the modern artists is an incorrect translation of the Russian term “vuzlova lialka” (Stakhurska, 2017: 487). It is worth noting that today the name “lialka-motanka” is widely used not only in the scientific research of Ukrainian scientists, but also in everyday life.

A number of modern Ukrainian researchers continue to study the problems of the knot doll: its origin, semantics, main features (L. Gerus (1995), L. Orel (1991), T. Pirus (2010), O. S. Sklyarenko (2008; 2013) etc. Among recent scientific publications, it is worth noting the article by S. O. Sobolevska, in which the author, analyzing the features of the traditional and modern knotted doll, considers it as a phenomenon that represents the collective memory of the Ukrainian people. The article examines in detail the role of this artifact in the context of national identity formation (Sobolevska, 2022).

Another modern researcher, A. V. Stahurska-Kozoryz, aims to explain the phenomenon of the Ukrainian lialka-motanka. In her article, the author seeks to prove that what is unique in Ukrainian culture is not

the lialka-motanka itself, but the attitude towards it and its presentation by Ukrainians. In addition, she seeks to demonstrate that motanka, as a component of Ukrainian cultural heritage, is a part of world memory (Stakhurska-Kozoryz, 2021).

In the context of the presented research with the aim of deeper disclosure of the essence of the ethnic identity of the Ukrainian people and the problem of ethnic self-identification, it is worth mentioning scientific studies in which the authors offer for discussion modern views on the nature of archetypes as the basis of human existence (Doina, Calin, Tomuletiu, & Anisoara, 2011) or indirectly touch on this problem in the context of the study of the phenomenon of the lialka-motanka (Stahurska-Kozoryz, 2021), focus on the analysis of the peculiarities of Ukrainian national archetypes (Mishchenko, 2014), study the main archetypes of the Ukrainian mentality (Shekhovtsova-Burianova, 2021), model proto-cultural fields archetypal and mythological memory of Ukrainians (Binbin, Kravchenko, & Matvieieva, 2022).

Therefore, the actualization of the issue of restoration of destroyed forms of life, historical memory and traditions, dignity and ethnic self-awareness in the modern world, the growing interest in the Ukrainian lialka-motanka as a cultural phenomenon that ensures a hereditary connection between generations, concentrates social and cultural the experience of the people and its identity, as well as the lack of a thorough analysis of the lialka-motanka as an archetypal carrier of the Ukrainian folk tradition, determined the relevance of the research presented.

The article aims is a study of the lialka-motanka as an archetypal carrier of the Ukrainian folk tradition.

Discussion. Ukrainian lialka-motanka have their origin in Trypil culture, where the figure of a woman occupied a special place, she was treated with respect and attention, as evidenced by numerous images of women, statues, figures (lialka-motanka, 2022). A particularly significant object of the Trypillia cult was the Velyka Bohynia Matir, who was honored not only as a helper of women and giver of the harvest, but also as a cosmic entity, the progenitor of the universe. In her image, the symbolism of the foremother, berehynia of the family, life, belief in happiness and goodness, as well as protection from evil spirits and forces is encoded. The image of Mokosh, the Slavic goddess of fertility, motherhood and economy, was also an expression of the indicated set of symbols. The "mother" archetype is one of the core symbols of Ukrainian national identity and reflects the matriarchal mentality of the Ukrainian people (Binbin, Kravchenko, & Matvieieva, 2022). It is likely

that these specified factors, reflected in the proto-history of the Ukrainian ethnic group, contributed to the predominance of female images in the creation of lialka-motankas.

According to the researchers' conclusions, the lialka-motankas has long been considered a powerful sacred amulet, which contained a piece of the soul of its owner's mother or grandmother. M. Hrushevsky expressed himself as follows: "Only girls play with lialka-motankas. It happens that even a big girl cannot be separated from the lialka-motankas: she gets married and carries her lialka-motankas in the chest, so they will love their good" (Hrushevskyi, 2006).

Ukrainians believed that the spirit of the family was present in the lialka-motanka, which protected the members of their family from all kinds of troubles and passed on age-old wisdom and knowledge to future generations. For quite a long time, and even to this day, in some regions of the country, there is a custom of giving a lialka-motanka to a daughter for a wedding. Such a wedding lialka-motanka becomes a symbolic talisman for the newly created family and their home. The newlyweds kept the lialka-motanka presented for the wedding throughout their lives.

Oberihis (they were still according to the classification ritual, gambling) amulets were created with a specific purpose: ensuring pregnancy and health, attracting well-being and wealth, preserving harmony, achieving success and happiness. Healing herbs or even coins were placed inside such lialka-motanka, which symbolized their magical power and useful properties (Sobolevska, 2022).

So, the lialka-motanka, like a charm, is saturated with a number of symbols, and giving it magical properties required strict observance of a number of technological rules and rituals during its manufacture.

The technological process of creating a lialka-motanka in an archaic way, which includes such operations as tying, twisting, folding, etc. (without the help of a needle), exhibits a universal interaction between the structure of the human body being created and the idea of the structure of the universe. In this sense, an authentic lialka-motanka, being a kind of reflection to a certain extent of the features of the cosmic scheme, becomes a model of the world, a "microcosm".

The construction of a traditional lialka-motanka involved the presence of a base that was pulled with a thread along the line of the head and abdomen, forming a diagram (or model) of a three-part and triune world: heavenly, earthly and underground, where the head represented the sky, the belly represented the earthly world, or life itself, and the lower part of the body is the underworld.

The cross-shaped construction of the lialka-motanka in scientific analysis reveals another interesting characteristic – it serves as a reference point for understanding the four main directions of the world. At the same time, the lialka-motanka leaves us the concepts of “top-bottom” and “left-right”, expanding the figurative and symbolic aspect of space in the vertical dimension. Thanks to this, it acts as a point in spatial coordinates and is able to perform an important function in the organization of spatial concepts. Thus, the lialka-motanka symbolized the sacred number “seven” – a symbol of family, collective, and kind.

Based on a design involving the twisting of a scrap of fabric with a well-defined spiral at the end, the lialka-motanka was interpreted in ancient times as a symbol of the continuous passage of time and a reflection of the interaction of the Macrocosm and the Microcosm. An important aspect of the design is the twisted swarga at the base of the head, which is a defining motif on the pottery of the Tryplian culture, and which symbolizes the movement and development of the universe. The very term "development" includes the idea of a coil, where the process of development is associated with the unfolding of coils. In fact, the process of winding a doll resembles a spiral movement, similar to the rotation of energy vortices in the universe.

Vertical twisting conveyed the outline of the torso, while horizontal twisting conveyed the outline of the arms. Today, in most cases, this symbol is associated with Christianity, but in fact its roots have more ancient origins. The cross in the life of our ancestors symbolized the world axis. Therefore, in this case, the cross is a prototype of the World Tree, which was later reflected in Slavic embroidery.

The symbolism of the cross could also be present in the design of the face of the lialka-motanka. In Ukraine, a lialka-motanka with a cross on its face has become widespread, but there are also faceless lialka-motankas, that is, without a cross.

The lialka-motanka with a “clean” face symbolized the purity of thoughts and spirituality of the owners. In the process of creating such a lialka-motanka, they said: “Light head, clean, filled with goodness and love”. The Slavs never painted or embroidered the eyes, mouth and nose of their beregins, so that evil spirits would not inhabit them and evil thoughts would not be transferred.

The faceless lialka-motanka developed imagination, you could guess what kind of character she was. The faceless lialka-motanka symbolized her stay outside the spatio-temporal context, she never lost her talismanic function, her facial features could always be invented depending on the imagination and the situation.

Applying the symbol of the cross on the doll's face was done in order to prevent an evil spirit from taking over. Such lialka-motanka performed mainly a sacred function. A sacred creature with a cross instead of a face symbolizes the harmony of vertical (spirituality) and horizontal (earthly human development), that is, it helps to harmonize space (Naiden, 1996).

The solar cross was traditionally used in Ukrainian culture. Solar symbolism is the symbolism of the Sun, it is associated with obtaining both material and spiritual benefits. Solar symbols had a great mystery. One of the meanings of solar symbols is help in discovering the universe.

A deep meaning was invested not only in the design or the process of making a lialka-motanka, but also the material from which it was twisted.

The fabric base of the motanka symbolizes the spirit and wisdom of the ancestors. To make a motanka-oberih, pieces of worn clothes were taken, as well as “lucky” ones, those worn during happy periods of life without troubles, diseases or poverty (Lialka-motanka, 2022). In order for the finished lialka-motanka to have a beautiful and more expressive appearance, in ancient times, pieces of fabric were dyed and painted with natural dyes.

Color, one of the most important factors in human perception and description of the world, is undoubtedly highlighted by scientists as a modeling element of the folk language picture of the world. He has an important role in the public consciousness. Important sociocultural information accumulated by the ethnic group is associated with it. Being one of the oldest categories of knowledge of the world (at the same level as the categories of space, time, movement), colors have acquired a symbolic meaning.

The color picture of the world of the Ukrainian lialka-motanka is conservative. The most widespread are the oppositions “white – black”, “red – white”, thus, the popular picture of the world is based on the color triad white – black – red. White color is one of the main colors in the culture of the Ukrainian people, it is extremely symbolic in the people's consciousness, it is most vividly perceived when contrasted with black and red. The white color was implemented in transitional rites, which traditionally include birth, reaching social maturity, marriage, parenthood, raising social status, professional specialization, and death. White color was usually the base of the lialka-motanka: her face, shirt and sometimes an apron.

Red color – guaranteed protection from diseases and evil spirits, white – meant the divine heavens, purity and harmony; protected from evil forces, helped to protect against cursing (Sobolevska, 2022). The red color dominated the clothes of lialka-motanka, espe-

cially with the actualization of the amulet purpose of the lialka-motanka.

The process of making a lialka-motanka was directly accompanied by a whole series of ritual actions. Each piece of fabric, thread or bead had its own special meaning. Lialka-motankas were usually made by a woman, because it was she who was considered the keeper of traditions in the family. Production took place in compliance with unwritten rules, with mandatory belief in the magical power of the doll and positive thoughts; the lunar calendar was used: on the full moon, the lialka-motanka was wrapped for the purpose of protection; on the descending one – from illnesses and failures; in the growth phase – to achieve a good result in any business. The winding process was carried out only clockwise.

According to traditional beliefs, it was believed that the lialka-motanka must be made in one day, the work could not be postponed until tomorrow, because the doll can lose its oberih properties, moreover, it can acquire negative power. In addition, it must be done only during the day or in the evening, in no case

at night, when, according to the beliefs of our ancestors, the evil spirits became active. Lialka-motanka was made on “men's” days, on Wednesday and Friday (“women's” days) it was not possible to do needlework at all, let alone make oberih; Friday and Sunday were believed to belong to the goddess Mokosh.

Conclusions. The study of the features of the universal symbolism and sign language characteristic of the Ukrainian lialka-motanka, the specifics of the technological process of its manufacture and its construction, the features of the color scheme and the functions performed by it, allows us to affirm the phenomenon of this folk lialka-motanka. The Ukrainian lialka-motanka, acting as an archetypal bearer of folk tradition, is one of the important determinants of self-awareness of ethnic identity and an expression of the identity of Ukrainian culture in the modern historical picture of the world. It plays an important role in restoring the ethnic self-awareness of Ukrainians and has the potential to contribute to the preservation and understanding of the nation's multi-layered history and cultural values.

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