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An encounter of meanings with enticing
“emptiness” in Ukrainian family-
household folk songs

Master’s Thesis

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Tartu

2024

I have written the Master's Thesis myself, independently. All of the other authors' texts, main viewpoints and all data from other resources have been referred to.

Date: 19/05/2024

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INTRODUCTION

Even though non-ceremonial folk songs¹ constitute the largest group of Ukrainian folk songs, they have been studied in Ukrainian folkloristics rather sporadically by the criteria of the region of their genesis and distribution, underlying plot (*sjuzhet*),² verse formula, and style of performances (Liubymova 2022). First, each of these approaches provides no explanation of why lyric songs, and, particularly, family-household songs, continue to circulate within Ukrainian culture, that is, to be listened to and re-listened to by different generations of Ukrainians. Second — and what is of central interest to this thesis — previous folk studies do not address the question of why, while listening to already familiar songs, contemporary Ukrainians picture themselves in the situations depicted in the lyrics of family-household songs. The latter claim was confirmed by a questionnaire conducted by the author of the thesis in 2023: 49 out of 57 contemporary respondents from 18 to 60 years old answered affirmatively to the cognominal question.³

A universal explanation of the first inquiry can hardly be proposed: willingness to listen (and re-listen)⁴ to lyric songs by contemporary addressees should certainly be explicated by a multitude of reasons related to the communicative situation, personal preferences on melodic features of the songs and lyrics, specificities of the performances⁵, and wider cultural context, among other things. A second question, however, seemed to be grounded upon texts of the songs inevitably — their lyrics, in addition to the performance itself, empirical pre-understanding of lyrics by addressees⁶, the given communicative situation, and wider cultural context.

¹ Non-ceremonial folk songs encompass the family-household group of songs and social-household groups of songs. The illustrative table is further provided in *General classification of Ukrainian folk songs and family-household songs*.

² 'Plot' is the story as actually told by linking the events together; as opposed to "fable" (fabula) as "the set of events that underlie the plot. The terms as applied by Russian formalists (Erlich 1965).

³ The precise formulation: *As a listener, I picture myself in the circumstances suggested by the song (confession of feelings, longing for a loved one, experience of betrayal, etc.)*. More information on the questionnaire is given in the *Annex 2*.

⁴ Repetitive listening is further referred to as "re-listening".

⁵ According to Sebeok, the performance of a folksong "constitutes a concurrently ordered selection from two sets of acoustic signals - in brief, codes - language and music; and often, though optionally, from a set of visual signals (rhythmically organized movements of the body), as well" (Sebeok 1959: 141).

⁶ practical lived experience (Ricoeur 1984: 207), consonant with situations depicted in songs.

This thesis examines the first component of the second question — the variations of lyrics of the concrete family-household songs *Winds are blowing, wild winds are blowing; Oh, Moon, don't shine; Hey, in the forest, in the forest*⁷ — to fulfil the **research objective** — define textual presuppositions of the lyrics, which encourage contemporary Ukrainian listeners to picture themselves in the situations depicted by the songs (implying that addressees do possess empirical pre-understanding of the material). Since folk songs do belong to the aesthetic of identity (Lotman 2013), their syntagmatics accentuate the remarkable meaning-making characteristics: “information is, on the one hand, situated outside the text and, on the other hand, requires the presence of a certain text as an obligatory condition for its emergence” (Lotman 2013: 374). To rephrase, the presence of so-called in-text stimuli, within which “only a certain portion of the information is received” (ibid), encourages information growth within the consciousness of the addressee. Hence, evidently, when reflecting upon the meaning-making of the selected family-household songs, in-textual information should be analysed alongside the insufficiency of information. Or, as Mikhail Bakhtin puts it, “relative referential and semantic exhaustiveness”, when “only a certain minimum of finalisation [makes] it possible to occupy a responsive position” (Bakhtin 1986: 77).

Additionally, well-known Ukrainian folk texts, in general, and the selected family-household songs, in particular, presuppose the knowledge of lyrics in the mind of Ukrainians, or what the Finnish folklorist Lauri Honko (2000) calls “mental text”. Thus, for listeners who previously have heard/read the selected family-household songs, the latter function as codes, not as new messages:

a text is used as code and not message when it does not add to the information we already have, but when it transforms the self-understanding of the person who has engendered the text and when it transfers already existing messages into a new system of meanings. (Lotman 1990: 30)

And further:

in this case the addresser and addressee are contained in the same person. In the process of this autocommunication the actual person is reformed and this process is connected with a very wide range of cultural functions, ranging from the sense of individual existence which in some types of culture is essential, to self-discovery

⁷ *Віють вітри, віють буйні; Ой, не світи, місяченьку; Гей, у лісі, в лісі*. More detail on the research object and reasons behind selecting these three songs are outlined in *Some clarifications on the research object*.

and auto-psychotherapy.⁸ (ibid: 29)

The ability of listeners to picture themselves in the situation depicted by family-household songs, thus, is one instance of autocommunication, which is fulfilled *via* lyrics.

This **research objective**, hence, encompasses three **research questions**:

- Which information is delivered within the lyrics, and, importantly, how is it delivered?
- Where in the lyrics is a so-called lack of information?
- How do meanings and so-called emptiness foster addressees to picture themselves in the situations depicted by the songs?

For clarity, further, in the thesis, the ability of addressees to picture themselves in the situations depicted by songs is understood as “being immersed in the world of the text, relating to characters, scenes and ideas [...], [when] readers can project their minds into the other world, find their way around there, and fill out the rich details between the words of the text on the basis of real-life experience and knowledge” (Stockwell 2005: 41). The formulations of “experiencing the situation depicted by the song through the skin of the lyric subject”,⁹ or “taking up the position of the lyric subject”, will be used synonymically hereinafter.

In the following subchapters of the introduction, *General classification of Ukrainian folk songs and family-household songs*, I provide the reader with background information on the Ukrainian folk song classification to clearly position the family-household group of songs and research object within the concrete subgroup of the family-household songs. Further, in the subchapter *Some clarifications on the research object*, I justify the choice of the research object. In *Materials and positioning of the research object*, I introduce the selected theoretical framework and clarify which theories refer to which layers of the analysis. *“Voids” and meanings* elaborates on the understanding of the information given in texts/the lack of information in their mutual interrelation. *Conceptual framework* prepares a reader for additional concepts borrowed from different scholars and used during the course of the thesis. Lastly, the *Thesis structure* assists a reader to navigate the work as a whole.

⁸ A clarifying remark that is relevant for the objectives of the thesis: “when we speak of communicating a message by the 'I-I' system we are not thinking primarily of those cases where the text fulfils a mnemonic function. When that happens the perceiving, second 'I', is functionally equivalent to a third party” (Lotman 1990: 21).

⁹ The lyric subject is understood as “the rhetorical construct of a voice and depends on an auditor, the “I” is a socially and historically specific formation, [...] the “I” is utterly dependent on an audience, another or others with the ear to hear this “turn,” which is the event of language itself” (Blasing 2007: 31).

0.1. General classification of Ukrainian folk songs and family-household songs

Within the classification of the Ukrainian folklorists Zoriana and Mariana Lanovyky, all Ukrainian folk lyrics are separated into two large groups: ceremonial songs (which comprise the subgroups of calendar-ceremonial and family-ceremonial) and non-ceremonial songs (Lanovyk, Lanovyk 2003: 72). Needless to say, within the non-ceremonial songs, one may barely find ritualised layers of meanings to the extent they could be found in the ceremonial songs.

All Ukrainian non-ceremonial folk lyrics are separated into two large thematic groups: family-household and social-household¹⁰ (ibid: 322). The criterion for this division is based on individual-collective opposition: family-household songs reflect personal life events (love, family relationships and life, personal dramas, inner conflicts, *etc.*), whereas social-household songs depict, as the name implies, social phenomena associated with historical, economic, political processes affecting the entire collective/[social group] (ibid). Unlike social-household songs, family-household lyrics tend to neglect descriptions of everyday realities and artefacts: daily utensils, elements of household work, *etc.* (ibid).

Lanovyk, Lanovyk (ibid: 323) define four subgroups within the family-household segment of songs — 1) songs about love (pre-marriage relationship); 2) songs about family life; 3) songs about tragic family circumstances associated with the loss of family members (widows, orphans); 4) humorously satirical songs about personal relationships. The selected family-household songs, *Winds are blowing, wild winds are blowing; Oh, Moon, don't shine; Hey, in the forest, in the forest*, all belong to the first subgroup of the family-household lyrics — songs about love. These songs are not confined to one emotional tonality, encompassing an “entire scale of feelings — from gentle sweetness to love and resentment” (ibid: 324)¹¹.

¹⁰ *Родинно-побутові та соціально-побутові*. The names of these two groups of folk songs (and other groups mentioned in the thesis) are translated interlinearly from Ukrainian by the author of the thesis.

¹¹ This quote and other ones are further translated from Ukrainian by the author of the thesis.

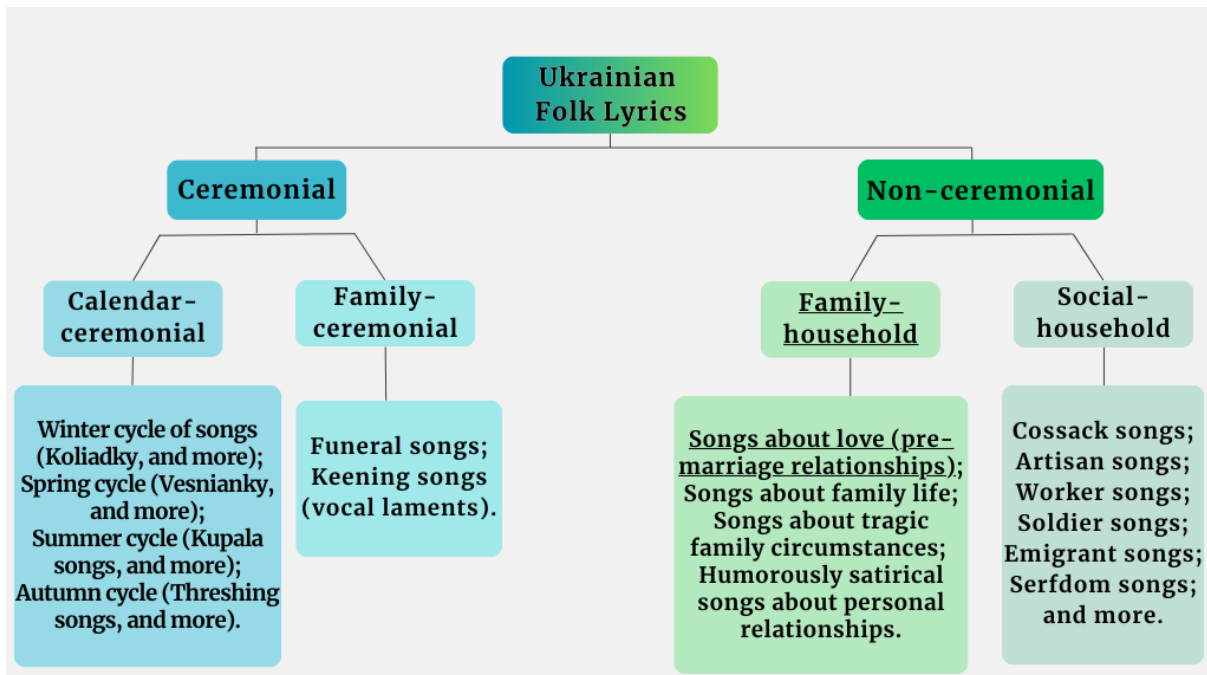


Figure 1. Classification of Ukrainian Folk Lyrics

The composition of some family-household songs is distinctive by its great combinability. Some of the beginnings (yet a limited number) can be freely connected to other family-household songs (*Oh, are all those gardens blooming that evolve in the spring; Did I not tell you when I stood by the well*)¹² (Kopanytsia 2010: 121). Examples of contrasting final parts of lyrics can also be found (*Oh, in the field, there's a little lake; A small river flows from the cherry orchard; Oh, in the field, a maple tree...*)¹³ (ibid). This contributes to preventing canonical texts from acquiring automatisations, instead preserving and maintaining informativity. Since the situation of performance is wide, and family-household songs are not entangled to specific occasions (weddings, holidays, the birth of children, etc.), they do possess mobility, which is manifested in

its lexical meaning, phraseological composition, and sometimes — a sequence of constructive elements, the incompleteness of the plot, the interruption of the composition, the lack of beginnings and denouement, alternation of song elements related to the verbal and musical morphology, syntax” (Kopanytsia 2010: 119).¹⁴

¹² *Ой чи всі ті та сади цвітуть, що весною розвиваються, Чи я ж тобі не казала, як стояла під криницею*

¹³ *Ой у полі озерецько, Тече річка невеличка з вишневого саду, Ой у полі клен-дерево...*

¹⁴ This quote and other ones are further translated from Ukrainian by the author of the thesis.

Regularities of performance, however, are not to violate “principles of text generation” following “the rules of textualisation”, as the Ukrainian folklorist Liubov Kopanytsia points out (ibid).

The family-household songs were performed within the family circle outside of ceremonials (ibid); however, their genesis is inextricably linked to calendar-ceremonial groups of songs. Particularly, songs about love stem from calendar-ceremonial lyrics, *e.g.* a wish to the lyric subject to get married happily is expressed in some Christmas carols, which — if to generalise — depict the events of mundane life alongside mentions of the birth of Jesus Christ and biblical stories related. Besides the winter cycle of calendar-rituals songs, love themes can be found in the spring-summer cycle, *e.g.* Kupala songs with corporeal motives. When pagan rituals were detached from their archaic meaning, some accompanying songs nonetheless continued to function in separation from the correspondent rituals (ibid: 436).

The Ukrainian folklorist Viktor Davydiuk claims that the most archaic are ceremonial songs related to harvesting, which “received the prerequisites for their emergence on the territory of Central Europe, including Ukraine, no later than 7 thousand years ago”, whereas wedding songs, which grounded upon farewell of the bride with her family, are dated back to no later than 5 thousand years ago (Davydiuk 2014: 174).¹⁵ Ukrainian folklorists are usually consonant in excluding songs about marriage from the family-household group since the former preserves traces of rituals, implying typification, be it the ritual of cutting a braid of a young woman or leaving her parent's house, *etc.* (Davydiuk 2014: 217).

Wedding songs do not belong to the group of folk lyrics; they constitute a wedding drama — the wedding ceremonial entity (Shubravska 1988). The written versions of social-household songs are known from the end of the XV century (ibid: 248), whereas the written versions of family-household songs are dated back to XVI–XVII centuries (ibid: 231).

Winds are blowing, wild winds are blowing is claimed to belong to the authorship of a half-legendary poetess and singer from Poltava, Marysiia Churai, yet no documents confirm the authenticity of folk legends associated with Churai, who allegedly lived in the XVII century (Lanovyk, Lanovyk 2003: 386). An alternative version of the authorship is related to the name of Ukrainian poet and playwright Ivan Kotliarevsky, who might have created the lyrics of the

¹⁵ This quote and other ones are further translated from Ukrainian by the author of the thesis.

song for his play *Natalka Poltavka* (Natalka from Poltava) written in 1819 (Davydiuk 2014: 318). However, the song is considered an example of folk lyrics, as it was widely performed by different generations and published in multiple collections of folk songs with no indication of authorship — *Fly, My Song* (1944), *Pearls of Ukrainian folk song* (1991), *Song wreath: Ukrainian folk songs* (2007), among the other collections. No assumptions on the possible authorship of ***Oh, Moon, don't shine; Hey, in the forest, in the forest*** are found in the Ukrainian sources examined, which even more complicates outlining the precise dates of their origin. The lyrics of songs utilised in the thesis are taken from the collection *Fly, My Song* (1944).

0.2. Some clarifications on the research object

Why were the variations of these three family-household songs selected for the analysis? Simply put, that is because these songs are being repeatedly performed and circulated in culture.

The variation of ***Winds are blowing, wild winds are blowing***, selected for the thesis, as mentioned, can be found in multiple collections of songs — *Fly, My Song* (1944)¹⁶, *Pearls of a Ukrainian folk song* (1991)¹⁷, *Song wreath: Ukrainian folk songs* (2007)¹⁸.

A short variation of ***Oh, Moon, don't shine***, documented in *Fly, My Song* (1944); *Pearls of a Ukrainian folk song* (1991), *The songs of mother's heart* (2006)¹⁹, and *Song wreath: Ukrainian folk songs* (2007) contain a long version of the song, which adds three stanzas to the previous variation with no change of lyrics. For the analysis in the thesis, the long version is selected.

The chosen variation of ***Hey, in the forest, in the forest*** is identical in *Fly, My Song* (1944) and *Pearls of a Ukrainian folk song* (1991).

A few examples of recent performances, which can be accessed on YouTube, are highlighted in the table below.

¹⁶ *Лети ж, моя пісню*

¹⁷ Перлини української народної пісні. Available at: <https://nashe.com.ua/songbook/27>, 01.04.2024.

¹⁸ Пісенний вінок: Українські народні пісні. Available at: <https://nashe.com.ua/songbook/30>, 01.04.2024.

¹⁹ Пісні маминого серця. Available at: <https://nashe.com.ua/songbook/2>, 01.04.2024.

<i>Winds are blowing, wild winds are blowing</i>	Mariia Stefiuk, 1978 (124K views) ²⁰	Performed as a part of the opera <i>Natalka Poltavka</i> by the Ukrainian composer Mykola Lysenko, based on the cognominal play by Ivan Kotlyarevsky.
	NAVKA singer, 2021 (253K views) ²¹	Performed with a contemporary arrangement.
	Maryna Novosad, 2023 (3K views) ²²	Performed with no musical accompaniment.
<i>Oh, Moon, don't shine</i>	Kvitka Cisyk, 1989 (829K views) ²³	Performed as a popular song.
	Elyzaveta Savyna, 2015 (256K views) ²⁴	
	Oksana Mukha, 2019 (172K views) ²⁵	
<i>Hey, in the forest, in the forest</i>	The Veryovka Ukrainian Folk Choir, 2014 (4K views) ²⁶	Performed with no musical accompaniment.
	Tetiana Tsilyk, 2021 (3K views) ²⁷	
	Anastasiia Chaban, 2022 (10K views) ²⁸	

Figure 2. Recent performances of the selected family-household songs.

Evidently, from a quick glance, the performances of *Hey, in the forest, in the forest* have gained less attention from the audience. The reason for that cannot be explained solely by semantics or syntagmatics of lyrics; and yet, it would be interesting to see if some textual features are vividly manifested in variations of the first two songs and less vividly — in the last one.

0.3. Materials and positioning of the research object

I will start with the positioning of the research object to further discuss the conceptualisation

²⁰ Available at: <https://www.youtube.com/watch?v=MwmXZh6XHp4>

²¹ Available at: <https://www.youtube.com/watch?v=4OoWC87OTSc>

²² Available at: <https://www.youtube.com/watch?v=5DxiW7UG-fM>

²³ Available at: <https://www.youtube.com/watch?v=3HEiGKJcLKM>

²⁴ Available at: <https://www.youtube.com/watch?v=y7SVmtGHa0E&t=210s>

²⁵ Available at: <https://www.youtube.com/watch?v=TnVUipEM3Fw>

²⁶ Available at: <https://www.youtube.com/watch?v=W2R0uCXN8ds>

²⁷ Available at: https://www.youtube.com/watch?v=G_Y7WpmneQs

²⁸ Available at: <https://www.youtube.com/watch?v=B-FmVPUuVLE>

of information/lack of information in chosen variations of lyrics.

1. The research object, by its definition, can be analysed as **an instance of lyric poetry**. Peter Hühn considers lyric poetry in opposition to narrative fiction: the former usually does not imply information on external, “objective” events, instead being built upon “psychological incidents” — “perceptions, imaginations, desires, anxieties, recollections or emotions and their emergence and development” (Hühn 2010: 21). The psychological incidents can be articulated either from the position of characters or narrators.

Quite consonantly, Ukrainian folklorists Zoriana and Mariana Lanovyky define a family-household group of songs as texts on “perception of reality, the process of which is being understood through the prism of human experiences” (Lanovyk, Lanovyk 2003: 326). Actions, such as “external word” events and “objective” word realia, are barely depicted. In addition, all lyric songs are characterised by “losing practical significance and acquiring features of literary arts” (ibid: 322). Interestingly, one of the selected family-household songs *Hey, in the forest, in the forest*, as we further will notice, may partially serve as an exception, as it describes the “external world” at the beginning. However, the lyrics of the song still fit the description thematically (the conflict is directed at the lyric subject’s inability to get married), and structurally — the song is built upon repetitions, which can be viewed as the focus of the message on itself (Jakobson 1987).

Since the definition of lyrics of family-household songs aligns with the definition of lyric poetry, the research object will be analysed *via* narratological categories of prose, adapted by Peter Hühn (2004, 2010) for lyric poetry. This choice of framework can be justified by multiple reasons. First, narratological categories stemming from the analysis of the prose will allow the thesis to examine the variation of songs at three layers:

referring to a temporal sequence of incidents [...], mediating it from a particular perspective, and indicating the act of utterance or articulation through which the sequence is mediated in the medium of a verbal text. (Hühn 2004: 140)

To simplify, it directs us to the first research question of how the information is delivered in lyrics.

The approach seems to be more holistic than “largely intuitive, eclectic and lacking systematic organisation” categories of poetry interpretation (Hühn 2010: 18). Second, as the reader ascertains further, the proposed in this thesis approach for analysing variations of songs

is eventually quite eclectic *per se*, so following the developed (and illustrated by examples) approach by Hühn (2004, 2010) is necessary for having the comprehensive starting point for further textual analysis points pursued by the thesis. Third, Hühn's approach is grounded upon Gerard Genette's narratology, which, in turn, is characterised by defining narrative devices "in relation to extra-textual reality — "actually" extra-textual or "conditionally" depicted as extra-textual reality (the reality of temporal order of "story"; the reality of her characters and their "points of view"; the reality of the narrative act") (Genette 1998: 16). The research objective of the thesis regards textual presuppositions of the lyrics, which encourage contemporary Ukrainian listeners²⁹ to picture themselves in the situations depicted by songs; hence, analysing the "realities" of in-textual space in the context of extratextual reality seems to be a pertinent approach. Therefore, three variations of the selected family-household songs will first be analysed *via* Hühn's framework.

2. The research object also belongs to the corpus of **canonical texts**, in which the information, as mentioned, "is passed to the receiver and reorganizes information already present in the mind, re-coding the receiver's personality" (Lotman 2013: 375). Hence, this provides an additional perspective on analysing the access to the "fictional world" of text by contemporary addressees located in the "actual world"³⁰ (Stockwell 2005).

What we, following Lotman (2013), may interpret as canonical art — including folk songs — embodies a multitude of heterogeneous lyrics with different properties. Among the surface examples mentioned above are a more visible ritual ground of wedding songs, more references to daily utensils, elements of household work, and other artefacts in social-household songs than in family-household songs. Family-household songs, thus, usually contain neither ritual layers of meaning nor mention of archaic items of the household.

Hence, a straightforward hypothesis which will be either confirmed or denied in the thesis is that family-household songs contain the "closest" corpus of lyrics to the contemporary listeners among the three groups mentioned, which fosters the autocommunication of addressees. One way of evaluating the "closeness" of texts to the "actual world" is offered by Peter Stockwell in his *Cognitive Poetics* (2005: 95): "the closeness of the text is a matter of

²⁹ "listeners" used interchangeably with "addressees"

³⁰ Further, the fictional world (*i.e.* the world of the artistic text) — actual world opposition is used for the convenience of explanations, following Stockwell 2005.

accessibility to its condition”, which can be measured via the criteria of accessibility of objects, time, nature and language (Stockwell 2005: 95). Cognitive poetics aims at providing a “clear view of text and context, circumstances and uses, knowledge and beliefs (ibid: 4): orientation on context, and particularly on measuring “accessibility” text for a contemporary reader, was a reason to embed this framework into the thesis. For testing the hypothesis, I will analyse the research object alongside the variations of songs of wedding drama and social-household lyrics (which are performed more rarely than the family-household songs) by applying Stockwell’s criteria of measuring “closeness” of “fictional worlds” in artistic texts to “actual worlds”.

Additionally, as established, “the same message may appear as a text, part of a text, or an entire set of texts” (Ivanov, Lotman, Pjatigorskij et al. 1998: 38). The research object is analysed **as texts** *via* Hühn’s framework (2004, 2010) and as **a part of folk texts** (alongside wedding songs and social-household songs) *via* Stockwell’s (2005) criteria of accessibility of texts for contemporary readers. However, from a quick glance, it is also evident that selected family-household variations of songs contain smaller texts within, *e.g.* emotive appeals or aphoristic phrases, which is also worthwhile for meaning-making. Hence, to closely examine a **set of texts** within the research object, variations of lyrics will also be analysed *via* functions of language (Jakobson: 1987).

On the basis of the abovementioned components of the analysis, I will consider how the narrative identity of lyric subjects is depicted in variations of lyrics *via* two temporalities of “I” conceptualised by Paul Ricoeur (1992). Accentuating the duality of “I” in time, he turns to two Latin terms: *idem* (identity in the meaning of sameness) and *ipse* (selfhood), the first of which expresses constancy over time, and the second — variability.³¹ The depiction of lyric subjects also seems to be pertinent in the context of the question of how addressees can experience the situation of the song through the skin of lyric subjects.

0.4. “Voids” and meanings

As stated previously, the research questions of the thesis encompass: 1) analysing information delivered within the lyrics and, importantly, how it is delivered; 2) outlining the so-called lack

³¹ See Annex 1 for more information

of information; 3) defining how the former and the latter foster addressees to picture themselves in the situations depicted by songs.

This set of questions implies the clarification of the conceptualisation of a “lack of information” by this thesis. However, since this thesis contains multiple layers of analysis of the research object (as texts, a part of a text, or a set of texts), and each literary text by its nature is “constructed as a functional sequence of heterogeneous elements, as a sequence of structural dominants of different levels”³² (Lotman 1973: 40), lack of information (or “voids”, used synonymically) cannot be located or investigated solely at a certain layer of analysis mentioned.

Moreover, “voids” do not solely presuppose that no information is given in-textually (e.g. one missed part of composition — exposition); they also may involve cases where no NEW information is given. An example of the latter is outlined by Lotman (2013: 374) — “charming effect of word repetitions”, which evokes “meditative mood”, is an instance of “the increase of inner information [in reader’s mind] influenced by the organizing impact of external information”. Hence, in this case, when no NEW information is given in the text, “voids” would productively impact the I-I communication.

Another instance of so-called productive “voids” is variabilities or ambiguity of meaning at different textual layers: for instance, open denouncement leaves space for the addressee to think over multiple versions of how the story might end; “relative semantic exhaustiveness” of utterances (Bakhtin 1986) that can be interpreted in multiple ways. Likewise, simply saying, when variations of this kind are located in the text, more addressees can experience situations of the songs through the skin of the lyric subjects. Finally, “voids” may encompass unknown terms for the contemporary reader (e.g. items of household or ritualistic items). Both productive and unproductive³³ instances of voids are highlighted in the table alongside the layers of the analysis.

Heuristic distinctions of voids	Voids as an absence of information	Voids as an absence of new information	Voids as an ambiguity of meaning	Voids as unknown terms
Examples	Missed part(s) of	Poetic	The ambiguity of	Items of household or

³² This quote and other ones are further translated from Russian by the author of the thesis.

³³ The so-called productive “voids” will be further conceptualised as “openness”; whereas a general lack of information or voids will be referred to as “emptiness”.

	a composition	repetitions	motivations, reasons for actions of lyric subjects, the ambiguity of utterances of lyric subjects.	vocabulary related to ceremonials and rituals
Layers of analysis	Huhn's narratological analysis of lyric poetry.	Huhn's narratological analysis of lyric poetry, Jakobson's functions of language.	Huhn's narratological analysis of lyric poetry, Jakobson's functions of language, Ricoeur's <i>idem</i> (sameness) and <i>ipse</i> (selfhood) in the depiction of lyric subjects.	Stockwell's criteria for accessibility of texts.
Understanding of voids as encouraging/discouraging for "I-I" communication of addressee	Either emptiness or openness, contextually dependent — will be analysed further.	Openness (According to Lotman 2013)	Openness	Emptiness (due to the shift of the addressee's attention from text to an unknown word — hence, disruption of I-I communication).

Figure 3. Understanding of "voids" in the thesis

Essentially, "voids" are linked to the information given in the text; therefore, both research questions will be investigated within multiple layers of analysis. The first three "voids" — the cases of "enticing" emptiness — are of special interest to this thesis.

0.5. Conceptual framework

The research object of the thesis is concrete variations of lyrics; hence, the thesis analyses texts as a signifier of the actual order of events — "stories" behind the text — which are signified. Within a threefold model of Genette (1998: 310), text as a signifier or statement is called *recit*, the actual order of events in abstraction from linguistic or any other means of expression is named *histoire*, while the act of telling the story within the text (by the lyric subject, for instance) is *narration*. The wide meaning of *recit* encompasses all three components.

Even though the research object is, to be even more precise, *recit* in narrow meaning,

the analysis of the variations of songs *via* Hühn's model also refers to events behind the texts and how they are articulated. Thus, for delimiting the segments of analysis, when necessary, *recit*, *histoire* and *narration* will be further used in the thesis, following Genette.

From that follows that thesis focuses only on meanings which are transmitted linguistically, omitting extra-textual meanings that are conveyed via non-linguistic forms, *e.g.* “mental modes, memory pictures, and ideas and concepts as used but not verbalised by the speaker-listener during a communication process” (Honko 1985: 40). Again, for the conciseness of the thesis, following Honko's differentiation, I will use “formal texts” for meaning transmitted linguistically, and “transformatal” texts for rare references to extra-linguistic space of performance.

Lastly, as mentioned in *Materials and positioning of the research object*, I refer to two temporalities of “I” conceptualised by Ricoeur — *idem* (identity in the meaning of sameness) and *ipse* (selfhood) — to consider how the narrative identity of the lyric subjects is depicted in chosen variations of lyrics. These concepts, along with those previously mentioned, are more elaborated in Annex 1, *Glossary on the terms and concepts*.

0.6. Thesis structure

The work contains two main chapters: theoretical and analytical. In the first chapter, *In Retrospect: Folk Songs in Ukrainian Folkloristics and Ethnomusicology*, I briefly focus on previous studies of folk songs and, in particular, family-household songs conducted by Ukrainian folklorists and ethnomusicologists.

In the second chapter, I introduce an analytical framework used in the thesis. In subchapter 2.1., *Course 1. Hühn's narratological framework*, selected family-household songs will be analysed within narratological categories of prose adapted to lyric poetry by Peter Hühn (2004, 2010). The subchapter 2.1.1., *Narratology: from prose to lyric poetry*, gives a theoretical background for Hühn's framework. The next subchapter 2.1.2., *Hühn's framework*, outlines the basis for the subsequent analysis of variations of lyrics given in 2.1.3., *Narratological analysis of family-household songs as lyric poetry*.

The subchapter 2.2., *Course 2. Voids in texts and texts in voids*, pursues a comparative analysis of the selected family-household lyrics, lyrics of wedding drama and social-household

groups; analysis of the family-household lyrics as a set of texts based on ideas of Stockwell (2005) and Jakobson (1987). The subchapter 2.2.1., *To empty does not mean to open*, introduces the theoretical framework for the ongoing comparative analysis: Stockwell's (2005) categories on the accessibility of the texts. It also provides background for Jakobson's functions of language (1987) along with Honko's (1985) and Lotman's (2013) observations on the folk texts and canonical texts.

On the basis of this theoretical framework(s), the criteria for ongoing analysis are outlined there: emptiness/openness (the proposed distinction inspired by Honko's reflections), closeness/distance (the proposed distinction which follows Stockwell's categories), functions of language (the distinction drawn from Jakobson). In subchapter 2.2.2., *Comparative analysis of recit (songs of wedding drama, social-household songs, family-household songs)*, an analysis of *recit* is offered on the basis of oppositions — *Emptiness vs Openness; Closeness vs Distance* (2.2.2.1.). In the subchapter 2.2.2.2., *Functions of language*, the selected family-household lyrics are analysed as a set of texts; the heuristic division between compounds and confluations is proposed and explained.

The subchapter 2.3., *Selfhood and Sameness of I-I*, devises a bridge of structuralistic narratology with hermeneutics based on the ideas of Lotman (1990) and Ricoeur (1992). Within the proposed heuristic distinction between compounds and confluations of functions of language, I map out possible trajectories of I-I communication of listeners based on the depictions of narrative *idem* and *ipse* of lyric subjects in *recit*. For conducting so, I also refer to questionnaire results.

In Annex 1, I clarify the terms and concepts borrowed from other scholars, which I used to build a theoretical framework for the thesis. A brief outline of the questionnaire is given in Annex 2.

I. IN RETROSPECT: FOLK SONGS IN UKRAINIAN FOLKLORISTICS AND ETHNOMUSICOLOGY

The topic of the thesis will hopefully contribute to bridging the gap in applying structural and post-structural narratology, ideas of semiotics and cognitive poetics to the textual analysis of folk lyrics. Yet, for a deeper understanding of *why* the gap needs to be bridged, we need to briefly regard how folkloristics and ethnomusicology have evolved in Ukraine.

Folkloristics in Ukraine, akin to worldwide folklore studies, started to develop during romanticism — from the first half of XIX century. As Anatoliy Ivanytskyi (1997: 140) remarks, “ethnology” seems more pertinent to use for describing Anglo-American folklore studies, as the approach encompassed observations on everyday life practices, customs, and material culture, whereas academic folklore studies in Ukraine and Russia was “more logical and theoretical, [...] even philological”.³⁴ Despite justified insufficiently of considering folk songs in autonomy from music accompaniment, it historically had brought some merits for the formation of theoretical frameworks for folk poetry studies, *e.g.* Klyment Kvitka’s classification of folk songs based on their syllabic structure (Kvitka 1928).

In ethnology, emphasis is often placed on fieldwork, studying the life of indigenous cultures; ethnomusicology, hence, belongs to a larger segment of ethnology. In Ukraine, conversely, folkloristics eludes a large part of material culture and, partially, customs and rituals, instead focusing on oral folk poetry or oral literature exclusively. On the borderline of the XIX-XX centuries, however, American tendencies for folk performance studies encouraged research in both folkloristics and ethnomusicology, which will be discussed further in the chapter.

Ukrainian folk songs belonged to the repertoire of both townsfolk and peasants in the XVII-XVIII centuries — at the time, manuscripts were distinctive by eclecticism: they encompassed secular and folk songs alongside church carols and apocryphal text (Ivanytskyi 1997: 129). In the era of Enlightenment, however, folklore was equated to illiterate paganism, which, as Ivanytskyi (*ibid*: 130) suggests, soon brought inevitable advantages: “folklore was highlighted for the first time (for now that in the negative plan) by culture. And, became an

³⁴ This quote and other ones are further translated from Russian by the author of the thesis.

object of attention, folklore became an object of study”. In the second half of XIX, folkloristics and ethnography were evolved by joint efforts of Ukrainian and Russian scholars.

One of the notable schools at that time was mythological, stemming from works of Jacob and Wilhelm Grimms’ and Fedor Buslayev’s (1861) ideas. Mythologists initially treated folk texts as historic-cultural systems. The school, from the attention to myths and etymology in XIX century, shifted to examining musical (intonational) codes, "tune-formulas" of ritual songs and laws for constituting stanzas of songs. Oleksandr Potebnya (1887) was among Ukrainian scholars who followed the later approach; he proposed the idea that the syntactic division of verse coincides with melodic division in singing. This method was further conceptualised by Filaret Kolessa in his *Rytmika ukraïnskykh narodnykh pisen* [Rhythmics of Ukrainian Folk Songs] (1906-1907). The latter work also regarded the question of migrations of folk songs.

Remarkably, Kolessa was the first to systematise music folklore in line with a new rhythmic-typological principle (Smoliak, Bankovskyi, et. al 2021). Lyric songs, from Kolessa’s (1928) viewpoint, reflect the process of how Ukrainian folk poetry evolved from the syncretism of ritual play performed by choirs to a monodic (solo) song, which subtly reflects the feelings of an individual. Ivan Franko concentrated on the song’s rhyme and poetics, also proposing a wider perspective on folksong intertwined with history, ethnography and literature; Klyment Kvitka published collections of Ukrainian songs alongside their melodies (Smoliak, Bankovskyi, et al. 2021).

The second half of XIX century is distinctive by the development of ideas of migration school known primarily from eponymous Theodor Benfey’s theory. The theory claimed that India was a centre of migration of folktales. Ivanytskyi considered migrationism within comparative-historical folkloristics — a larger cultural and historical school in academic folkloristics of the second half of the 19th and early 20th centuries. In the so-called “borrowed” folk songs, melodies are often displaced by local harmonical patterns or else form a new melodic layer, preserving foreign flavour. Aleksandr Veselovskij (1913), who reflected upon conditions for the migration of songs, is another folklorist who developed the ideas of the school.

The historical school arose as a response to the limitations of the migrationism approach at the end of XIX century, primarily analysing the historical background and social environment

of folklore performers. One example concerns Kvitka's (1924) questionnaire, which focused on studying the daily lives of Ukrainian singers and musicians.

The soviet period of Ukrainian folkloristics (1917-1991) is characterised as stagnant. The studies of Ukrainian folklore belonged to the larger framework of Slavic folklore and folkloristics (Klymasz 1975: 180), thereby neglecting the specificities of the Ukrainian songs in general and the calendar-ritual cycle of songs in particular, which does not have any akin texts in Russian culture (Bukhnieva, Wang 2023). Instances of specifics, not having been concerned in the soviet period, are the spring groups of songs dedicated to feasts of Ivan Kupala, as well as Carols, *koliadky*, which belong to the winter calendar-ritual cycle.

In the 1970s, under the impact of structuralism, classifications of songs were actively created. One example of them in Ukraine was Volodymyr Hoshovskyi's paper on the classification of Ukrainian folk songs of the Zakarpattia region (Hoshovskyi 1968). Hoshovskyi's classification implied criteria of genres and musical dialects using rhythm patterns, song forms, rhythmic structures of the poem, and musical frets. He also proposed multilayered classification of Armenian songs (Hoshovskyi 1983) grounded upon pragmatic criterion (language of the song, geography of origin, genre or type), syntactic criterion (the structure of the poem and chant, rhythmic and melodic forms), morphological criterion (features of the rhythm of musical-poetic phrases or segments), phonic criterion (an analysis of frets by applying EVMs).³⁵

Yet, the overall post-soviet period is marked by so-called methodological confusion reported by Ukrainian scholars: marxist-Leninist folkloristics mainly eluded the circumvention of the historical-geographical methods of the Finnish school, formalism, psychoanalysis, sociology and structuralism (Klymasz 1975).

From 1991, the studies of folklore in general and family-household songs in particular manifested disparately yet dynamically. The post-soviet period of Ukrainian folkloristics, as Stanislav Rosovetskyi (2007: 234) puts it, involves, so far, "a regeneration, a revival of the pre-Soviet theoretical state of folkloristics".³⁶ A performance turn of American ethnomusicology, manifested from 1960-80th in works of Dan Ben-Amos, Alan Dundes, and Elizabeth Fine (among others), received a Ukrainian ethnomusicological response in Oleksandra Brytsyna's

³⁵ Electronic Computing Machines — mainframe computers

³⁶ This quote and other ones are further translated from Russian by the author of the thesis.

work (1997) unfolding textological specificities and the features of oral prose performance, Vira Osadcha's paper (2001) on rhythm, intonation, vocal manner of Slobozhan long chant performance, Vlada Rusina's research (2013) on the performance of the folk choir.

A more holistic perspective, belonging to the semiotics of music, was reflected in Serhii Shyp's work (2002), which focused on conceptualising categories of "music speech" and "music language"³⁷ and establishing analogies between the principles of the organisation of musical and verbal speech.

Ulyana Parubii's paper (2019) applies structural semiotics to studies of the folk texts: she dwells upon structural-semantic features and poetics of Ukrainian spells and incantations. The work illustrates how Greimasian semiotics — particularly structures of narrativity based on the Greimasian square — can complement methodological approaches to the analysis of incantations proposed by Lithuanian folklorist Daiva Vaitkiavichene (2005). Ruslan Serdeha's work dedicated to word formation and syntax of Ukrainian lyric folk songs approaches questions of structure through linguistic manifestations (Serdeha 2017). Another group of studies belonging to lingvo-folkloristics concerns the unification of lyric songs by stylistic criteria (Murzyna 1995) and verse formula (Pshenychkyna 2017). Alongside that, the regional line of studies of the lyric songs can be highlighted (Yefremov 1989), (Murzyna 2004). Some scholars concentrate on the pragmatics of lyric songs within contemporary culture, *e.g.* work on kitsch in performance (Firsova 2002).

From the 1990s, Ukrainian folkloristics was also affected by Neo-Freudianism, particularly Jungian archetypes from the one side and nostalgic sentiments for paganism from the other side (Rosovetskyi 2007), which soon resulted in studying folklore as a receptacle of national Ukrainian archetypes (Krymskyi 1996), (Lysiuk 2001).

After the full-scale invasion of 2022, replications of social-household songs as a part of mainstream culture were regarded in the wider context of cross-cultural communication (Kovtun 2023). Meanwhile, family-household groups of songs were somewhat absent from the attention of the current studies.

Liubov Kopanytsia's paper (2022) represents rather an exception. In this paper, in line

³⁷ Simply speaking, musical speech is a type of speech activity of a person, determined by the artistic needs of the individual and society, which uses specially arranged (symmetrized) and systematically connected artistic signs. Musical language is a system of organization of sound artistic signs, including regularities of their special metric ordering, principles of phonological, morphological and syntactic organization of the text. (Shyp 2002: 32)

with comparative studies, the fragments of different lyric songs are given to illustrate theoretical reflections, yet no textual analysis of concrete lyric poetry as a narrative can be found. The work concerns thematic motives, the ritual ground of love songs, features of poetics³⁸ (mostly confined to artistic devices), and erotic images grounded in Freudian psychoanalysis.

To encapsulate, paraphrasing Anastasiia Liubymova (2022), Ukrainian lyric songs have been researched rather fragmentarily, and “versatile” (or any other) methods for succinct analysis of this group of songs, encompassing their textual analysis have yet to be crystallised. The thesis proposes a trajectory for the method, which combines structuralistic ideas, narratology, and cognitive poetics.

³⁸ Following Childs and Fowler (2006:179), this thesis understands “poetics” quite broadly - not “is not the study of, or the techniques of, poetry (verse), but the general theory of literature”. Poetic genres have been traditionally studied in terms of the formal patterning of rhythms (metre, phrase and sentence-rhythm), sounds (assonance, alliteration, rhymes), relations of stanzas, lines, syntax, sections, point of view, *etc.* Whereas prose has been considered in terms of claimed universal elements, *e.g.* the functions of characters and the relations between them in plot or narrative structure. Or alternatively, within relations between these internal elements and the position of the reader/narrator.

II. THE PROPOSED APPROACHES FOR ANALYSIS OF THE FAMILY-HOUSEHOLD SONGS

In this chapter, the selected lyrics of family-household songs will be analysed as **texts as a whole** within narratological categories of prose adapted to lyric poetry by Peter Hühn (2004, 2010). The research object will also be considered as **part of the folk texts** alongside social-household lyrics and songs of wedding drama by following the criteria of accessibility of texts outlined by Peter Stockwell (2005). Lastly, family-household songs will be analysed as **set of texts** in relation to functions of language of Roman Jakobson (Jakobson 1987).

2.1. COURSE 1. HÜHN'S NARRATOLOGICAL FRAMEWORK

The present chapter provides an analysis of concrete variations of *Winds are blowing, wild winds are blowing; Oh, Moon, don't shine; Hey, in the forest, in the forest* within narratological categories of prose adapted to lyric poetry by a contemporary German scholar Peter Hühn. In his *Transgeneric Narratology: Applications to Lyric Poetry* (2004), Hühn firstly compiled the framework for the analysis of poetry (in particular, canonical English poems from all major periods between the 16th and the 20th centuries) *via* narratological categories of prose. However, prior to the point, it is worthwhile to briefly introduce a wider context of narratology, and Genette's narratological categories reflected in Hühn's framework.

2.1.1. Narratology: from prose to the lyric poetry

The term "narratology" was coined by Tzvetan Todorov — one of the most acknowledged classical narratologists — in his *Grammar of the Decameron* in 1969 as a name for the science of narrative, the field which was yet to be fully born. As John Pier neatly points out, Todorov regarded narratology not as a science in a strict meaning (the exact or natural science) but rather

as a deep-rooted discipline rooted in poetics and traced back to Plato and Aristotle (Pier 2014: 1).

Classical narratology of the 1960s and 70s, influenced by Russian formalism and structural linguistics (but not confined to structuralistic principles³⁹), is mainly associated with names of Roland Barthes, Claude Bremond, Algirdas Julius Greimas, and Gérard Genette alongside the above-mentioned Tzvetan Todorov. However, the research aims and approaches of classical narratologists vary. Greimas and Bremond focused on conceptualising deep structures of narrativity, which find their embodiment in different texts; Barthes, likewise, stated that narrative exceeds the concrete manifestation in a particular genre or medium (Pier 2014: 2). Todorov's objective was twofold: he aimed to develop a "grammar" for Boccaccio's *Decameron*, which could be applicable to different narratives (Todorov 1969). Genette (*Figures II* 1998 [1969]), by contrast, started by developing his methodology strictly with regard to the poetics of the specific artistic text, e.g. Marcel Proust's *In Search of Lost Time*.

In Genette's *Figures I-III* (1998 [1967-70]), traces of Russian formalisms⁴⁰ and structuralism⁴¹ can be unearthed; however, Genette strived to establish poetics as the discipline, approaching not only structures but also narrative techniques and rhetorical modes⁴² (Genette 1998 [1967-70]).

Even though Genette's categories were shaped by referring to the prose, they, in Hühn's viewpoint, might benefit the textual analysis of poetry as "lyric poems generally feature the same fundamental constituents as narrative [prose] fiction — referring to a temporal sequence [...], mediating it from a particular perspective, and indicating the act of utterance or articulation through which the sequence is mediated in the medium of a verbal text" (Hühn 2004: 140).

The intention is, however,

³⁹ A formalised list of the scholars who follow particular movements and schools can be misleading, as sometimes narrative can be approached within the structuralist and poststructuralist framework by one thinker, like in the instance of Barthes, who compiles diagrams of inferred narrative structure in *Introduction to the structural analysis of narratives* (1966) and conducts an idiosyncratic analysis of Balzac's novella, accentuating conceptualisation of the artwork by enunciation in *S/Z* (1970). Likewise, Genette moves from structuralism in the 1970s-1980s (Genette 1998).

⁴⁰ Adherence to *sjuzhet/fabula* distinction (Genette 1998).

⁴¹ Creating rational narratological constructions to "stop the dizziness of meaning", bind his dialectical self-will within the boundaries" Genette (1998: 17).

⁴² Genette (1992) utilises "mode" similarly to Aristotle in *Rhetorics* (1909) (logos — rationality, pathos — emotion, and ethos — the rhetor's credibility as modes of appeal). Likewise, for Genette, the narrative mode is a basic stance of enunciation — which cannot be said of the epical, dramatic or lyrical (Genette 1992: 214). Yet, genres may cut across these modes.

not to blur the distinction between fiction and poetry and treat poems indiscriminately as narrative texts, but rather identify and highlight the specifically poetic forms and functions which instances of narrating adopt in poems. (Hühn 2010: 17)

Within his approach, Hühn borrows some analytical terminology from Genette's *Figures I-III: focalisation or "points of perception of the story"* — who sees and who narrates in the narrative (Genette 1998 [1967-70]): 26);⁴³ **relationships between *narration* and *histoire***; **hierarchical relations of *narration* within *recit***. Hence, before considering Hühn's framework and proceeding to textual analysis accordingly, we need to prepare theoretically and clarify Genette's concepts.

Genette (1988 [1967-70]): 391, 392) distinguishes three types of **focalisation**: *zero focalisation* (the narrator is better informed than the characters — "omniscient narrator" would be an absolutist version); *internal focalisation* — the narrator is informed as much as the focal character; *external focalisation* — the narrator knows less than the characters, observing from the outside. Internal focalisation is further divided into *fixed* (with one focal character); *variable* (different stories are mediated by different focal characters); *multiple* (one story is provided by multiple characters).

Within **relationships between *narration* and *histoire***, Genette distinguishes *heterodiegetic* and *homodiegetic* types of narrative (the narrator is absent from the story, and the narrator is present as a character). Within **hierarchical relations of *narration* within *recit***, Genette (1998: 411) differentiates *extradiegetic*, *intradiegetic* and *metadiegetic* layers. The *narration* of the main (first-level) narrative happens at the *extradiegetic* level. If a character (lyric subject) of this first-level narrative tells some other narrative, the latter will be located at an *intradiegetic* level. *Histoire* of the intradiegetic level belongs to the *metadiegetic* level (ibid).

Apart from approaching narrative techniques and rhetorical modes, following Genette's lead, Hühn's framework implies outlining "extratextual contexts" familiar from personal experience or from literature/other art forms (Hühn 2004: 143). In addition, Hühn (2004, 2010) dedicates attention to the "materiality" of the lyrics (rhythm, prosody, syntax, typography, sounds), which will be less manifested in my analysis due to the weaknesses of the interlinear translation. Thus, preserving the component of studying the text as linguistic composition,

⁴³ This quote and other ones are further translated from Russian by the author of the thesis.

Hühn also enriches his framework with some pragmatics or/and stylistic evaluations, which is more associated with the poststructuralist line of thought (Herman 2002). Understanding structuralist and poststructuralist ideas not in mutual hostility but within interrelation reflected in Hühn's framework is also fully reciprocated by this thesis.

2.1.2. Hühn's framework

Now, having shed light on some of Genette's analytical terminology, we can proceed to Hühn's (2004, 2010) theoretical framework, which entails three primary narratological categories — sequentiality, mediacy, and articulation. The explanation of the framework's components is rephrased below, mainly following Hühn (2010).

i. Sequentiality

- a) sequential structure implying two cognitive schemata — frames and scripts (scenarios)⁴⁴;
- b) isotopies, i.e. semantic or thematic features (of "semes" or combination of "semes")⁴⁵;
- c) the extent of deviation from the expected sequence pattern in the text.

ii. Mediacy

- d) agents and mediation (the biographical author, the textual subject or "implied author", the narrator, the protagonist, the lyric subject);

⁴⁴ Cognitive schemata, according to Hühn (2004: 143), are "extratextual contexts", familiar from personal experience or literature/other art forms, and hence, meaningful to the *addressee*. Frames, as the first component of cognitive schemata are conceived to be "the thematic or situational contexts [...] /frames of reference within which poems are to be read, as, for instance, death, growing up, or sexual love". The second component — scripts (scenarios) — are to "denote sequence patterns, i.e. natural processes or developments, conventional series of actions, or stereotyped procedures, usually in close connection with the relevant frame, [...] dying as crossing the border between this world and another, unfamiliar one; personal growth as the development from childhood to adulthood seen in a positive or negative light [...]; or the formalized ritual of courtly love barring the gratification of the lover's desires (ibid).

⁴⁵ "Seme" and "isotopy" were expanded as terms by Greimas, Courtes (1982: 164) for covering a range of semiotic phenomena, including thematic (conceptual categories), axiological (correlation of semes with categories of pleasure/displeasure or positive/negative), and figurative (things that are perceivable by five senses) are apt to generate coherence through recurrence. We understand isotopies as "semes" or various combinations of "semes", which appear in the texts of poems.

e) types of perspective: voice ("who speaks?") and focalisation (perceptual, cognitive, psychological, and ideological focus on the incidents ("who perceives?")).⁴⁶

iii. Articulation

f) location of the act of *narration* with respect to the *recit*, whether the *narration* is prospective, simultaneous or retrospective (Hühn 2010: 27). In this section, following Hühn, I will also analyse lyrics *via* Genette's categories of relationships between *narration* and *histoire* (heterodiegetic and homodiegetic types of narrative) and hierarchical relations of *narration* within *recit* (extradiegetic, intradiegetic, metadiegetic levels).

g) characters, who are identified not *via* name and(or) description, as in prose fiction, but through their perspectives, their "mental stories" or "self-attribution of a chain of events" (Hühn 2004: 152);

h) unusual tenses and moods in poetry, *e.g.* second-person *narration*, using the imperative, negative *narration*, *i.e.* connecting sequences of events which did not happen;

i) lack of explicit circumstantial explanations and connections within settings and points of time;

j) materiality and formal structure of poetry, which reinforce, contract or modify the plot development, thereby constituting an additional layer of modelling. Some instances of the so-called materiality, given by Hühn, are rhythm, prosody, syntax, typography, sounds, *etc.*

2.1.3. Narratological analysis of *recit* of family-household songs as lyric poetry

For the analysis, I use interlinear translation of variations of songs as a kind of "ordinary interlinguistic translation", being aware of the weaknesses of the approach, *e.g.* "problems of the semiotic coherence of the text" (Torop 2008: 256). However, interlinear translation seems to be pertinent for the case, as it should display three aforementioned narratological categories as close to the source text as possible.

⁴⁶ Hühn (2004, 2010) supplements "who sees" (Genette 1998) with a broader "who perceives"

1. *Winds are blowing, wild winds are blowing*

Source texts	Target texts
1 Віють вітри, віють буйні, Аж дерева гнуться, 3 Ой як болить моє серце, А сльози не льються.	1 Winds are blowing, wild winds are blowing, Even trees are bending, 3 Oh, how my heart is aching, Yet, tears don't flow.
5 Трачу літа в лютім горі І кінця не бачу. 7 Тільки тоді і полегша, Як нишком поплачу.	5 I spend years in fierce sorrow And see no end. 7 Only then does it ease a bit, When I quietly shed tears.
9 Не поправлять сльози щастя, Серцю легше буде, 11 Хто щасливим був часочок, По смерті не забуде...	9 The tears won't mend happiness, But they do ease the heart, 11 Whoever had a moment of happiness, Won't forget it after death...
13 Єсть же люди, що і моїй Завидують долі, 15 Чи щаслива та билинка, Що росте на полі?	13 Indeed, some people are envious of My fate, 15 Is a blade of grass happy Growing in the field?
17 Що на полі, що на пісках, Без роси, на сонці? 19 Тяжко жити без милого І в своїй сторонці!	17 The blade that is in the field or on the sands, Without dew, under the sun? 19 It's hard to live without the beloved Even in one's own homeland!
21 Де ти, милий, чорнобривий? Де ти? Озовися! 23 Як я, бідна, тут горюю, Прийди подивися.	21 Where are you, my dark-browed beloved? ⁴⁷ Where are you? Respond! 23 As I, poor me, grieve here, Come and see.
25 Полетіла б я до тебе, Та крилець не маю, 27 Щоб побачив, як без тебе З горя висихаю.	25 I would fly to you, But I have no wings, 27 So you could see how without you I wither from sorrow.
29 До кого я пригорнуся, І хто приголубить, 31 Коли тепер того нема, Який мене любить?	29 Who will I cling to, And who will caress me, 31 Now that there's no one Who loves me?

Figure 4. Source and target texts of *Winds are blowing, wild winds are blowing*. The text is taken from “Fly, my

⁴⁷ “dark (black) brows” and “brown eyes” are fixed epithets in Ukrainian folksongs, which stand for beauty

song” (*Lety zh, moia pisne!*) Zbirnyk narodnykh pisen iz notamy (p. 19)

i. Sequentiality

a) The **frame of reference** is a separation of a couple. Correspondent **scripts** encompass prolonged grief caused by romantic separation, sharpened by nostalgia for bright yet short happiness experienced by the couple in the past.

b) The equivalence of textual elements, which is established by **isotopies**, is represented by four of them. First, those isotopies related to the seme of isolation of the lyric subject presented both metaphorically — referred to nature — and within literal depiction: *blade of grass* (line 15), *without the beloved* (line 19), *there’s no one* (line 31). Second, isotopies highlighting the thematic seme of grief (some of them, interestingly, are associated with the figurative seme of “withering”): *tears* (line 4), *fierce sorrow* (line 5), *without dew, under the sun* (line 18), *hard to live* [without the beloved] (line 19), *poor me, grieve here* (line 23), *wither from sorrow* (line 28). Third, semes of subjective temporality, again, contrasting by the short duration of happiness in the past and seemingly everlasting grief — *years* [of fierce sorrow] (line 5), *see no end* [of fierce sorrow] (line 6), *a moment of happiness* (line 11), [which is unforgettable even] *after death* (line 12). Four, isotopies on the distance and desired closeness: *Where are you?* (lines 21, 22), *Respond!* (lines 22), *fly to you* (line 25), *cling to* (line 29), *caress me* (line 30).

c) In Hühn’s perspective, **eventfulness** “can be defined with reference to the degree of **deviation from the expected continuation** of the sequence pattern activated by the text” (Hühn 2010: 23). Selected well-acknowledged family-household songs, by their pragmatics almost exclude the variations of sequences of *histoire*: in times of re-listening to the song, addressees mostly have the pre-composed “mental texts” in their mind. However, in line with narratological categories outlined by Hühn, here and with other lyrics, I consider “points” in texts, where sequences of *histoire* are transformed to eventfulness of *recit* — “the structured representation and communication of such a sequence by a mediator in a semiotic medium and from a particular position” (ibid: 19).⁴⁸

⁴⁸ As these points in texts, created by multiple shifts of events, sometimes imply considering *narration*, alongside *recit* and *histoire*, analysis of Sequentiality may be fused with Mediacy and Articulation, and *vice versa*.

The *recit* of *Winds are blowing, wild winds are blowing* contains multiple **shifts in focus and temporality**, which embody the *histoire* of two polar “mental or psychological incidents” (Hühn 2004: 142) — the brief experience of happiness and the bitterness of separation. The first stanza depicts the simultaneity of two processes formulated in the grammatical present tense and preserves two focuses. The first of them is the “outer world”, the world of nature: *Winds are blowing, wild winds are blowing, / Even trees are bending* (lines 1,2). The second is on the “inner world”: *Oh, how my heart is aching, / Yet, tears don't flow* (lines 3,4). Lines 9, 10 involve the temporal shift to the grammatical future tense of *The tears won't mend happiness*; lines 11, 12 and lines 15—20 represent a peculiar combination of focuses and times. From one perspective, the lyric subject refers to her past experience in an intimate, somewhat confessional manner; the recollection is projected to the prolonged future. At the same time, the sentence serves as a real-time appeal to the addressees. Formally encompassing grammatical present and future, the *narration* of the lyric subject resembles a speech of the theatre uttered by *dramatis personae*. This shift is preserved in lines 13, 14: *Indeed, some people are envious of / My fate*, and further — until line 21. At this point, another shift of focus occurs: lyric subject approaches her beloved — *Where are you, my dark-browed beloved? / So you could see how without you I wither from sorrow*.

Finally, the last stanza, which has the grammatical forms of the future and present — *Who will I cling to, / And who will caress me, / Now that there's no one / Who loves me?* — is rhetorically directed to everyone in textual and extra-textual space but rather remains an auto-communicative structure for the lyric subject. Hence, the eventfulness is shaped by an initial transition from simply reporting the emotions and feelings in the present (*heart aches*) towards the reflection on them by the recollection of the past (*moment of happiness*) and back to observations of the present — inner and outer — (*hard to live without the beloved, people who are envious of my fate*). Nostalgia accelerates the loneliness of the lyric subject. Afterwards, the intention of getting closer, stemming from reflection, is verbalised, resulting in another change of focus — *I would fly to you*. However, the grief of the lyric subject is invisible to the beloved. Hence, at the final shift, her utterance closes in itself and the present time, acquiring a degree of rhetoricity and resembling auto-communication. The eventfulness may be characterised as follows: the grief of the lyric subject, despite being revealed, does not seem to be surpassed; it simply was reflected on and verbalised, having returned to the initial

dimension of the present: *Oh, how my heart is aching, / Yet, tears don't flow* (lines 3, 4).

ii. Mediacy

d) The *recit* of ***Winds are blowing, wild winds are blowing*** is **mediated** by the lyric subject, who is the narrator. e) The *recit* has an **internal focalisation**, which coincides with **the voice**; as already mentioned; the lyric subject approaches her beloved within the in-textual world and addressees in the so-called extra-textual world. The *narration* of the lyric subject expresses the intention of a reunion with the beloved despite the fact that the prospect seems very distant, if not impossible.

iii. Articulation

f) As regards relationships between *narration* and *histoire*, the lyric subject/narrator is located within **homodiegetic type of narration**. Within the location of the act of *narration* with respect to the progression of the plot, the lyrics mainly contain **simultaneous narration**. The lyric subject approaches her beloved in real-time (lines 21—28) and finishes narration by autocommunicative utterance (lines 29—32). However, some lines remain somewhat independent from the time and space of the *recit*: *The tears won't mend happiness, / But they do ease the heart, / Whoever had a moment of happiness, / Won't forget it after death...* (9—12), *Is a blade of grass happy / Growing in the field? / The blade that is in the field or on the sands, / Without dew, under the sun?* (lines 15—18). Episodically, the lyric subject tells the story in retrospect (lines 5—8), where, according to Hühn (2005: 149), “a subtle distance between the narrating and the experiencing (perceiving or reflecting) self typically occurs”.

g) Lucidly, the confessional nature of her monologue suggests the **self-attribution** of emotions and feelings by the lyric subject: she speaks of her emotions, feelings, and intentions both directly and metaphorically.

h) Among **unusual narrative moods** outlined by Hühn, in ***Winds are blowing, wild winds are blowing***, imperative can be named, which is directed to the beloved: *Respond!* (line 22), *Come and see* (line 24). Interestingly, imperatives immediately flow into unreal conditional constructions: *I would fly to you, / But I have no wings, / So you could see how without you / I*

wither from sorrow (stanza 7).

i) **No information** has been given on the reason for the separation and its duration, yet the lyrics suggest that the separation was lengthy (lines 5, 6). Settings are depicted vaguely: natural landscape and surrounding people's envy are a few outlines of "an outer" world.

j) The "materiality" of lyrics is beyond the research question of the thesis; thus, prosody, syntax, typography, and sounds won't be considered in detail. However, interlinear translation still allows us to dedicate some time to the artistic and rhetorical devices of lyrics in this section. *Winds are blowing, wild winds are blowing* contains fixed folk epithet of "dark-browed", which stands for beauty. The song starts with a juxtaposition of actions from the "outer world", the world of nature: *Winds are blowing, wild winds are blowing, / Even trees are bending* (lines 1,2); and the "inner world" of the lyric subject, reporting an experience of grief: *Oh, how my heart is aching, / Yet, tears don't flow* (lines 3,4). This artistic device, grounded upon the juxtaposition of the phenomena of nature and human experience, is called parallelism in Ukrainian folkloristics.⁴⁹ Compositionally, its function may be viewed as a retardation of the development of the *recit*. The lyrics also contain diminutives, formed by suffixes, which, however, is unclear from the target text, i.e. *часочок* — *moment* (line 11); *билінка* — *a blade of grass* (line 15); *у своїй сторонці* — *in one's own homeland* (line 20); *крилець* — *wings* (line 26). *A blade of grass* (line 15) may also be considered as a metaphorical self-description of the lyric subject.

⁴⁹ Potebnia considered parallelism as various "modal forms of comparison" (Potebnia 1905).

2. *Oh, Moon, don't shine*

Source texts	Target texts
1 Ой не світи, місяченьку, Не світи нікому, 3 Тільки світи миленькому, Як іде додому.	1 Oh, Moon, don't shine, Don't shine for anyone, 3 Just shine for my sweetheart, As he walks home.
5 Світи йому ранесенько Та й розганяй хмари, 7 А як же він іншу має, То й зайди за хмари.	5 Shine for him early And disperse the clouds, 7 And if he has another lover, Then, hide behind the clouds.
9 Світив місяць, світив ясний, Та й зайшов за тини, 11 А я, бідна, гірко плачу: Зрадив мене милий!	9 The moon was shining brightly, Then it hid behind the fences, 11 And I, poor me, cry bitterly: My sweetheart has betrayed me!
13 "Або ж мене вірно люби, Або ж навек лиши, 15 Або ж мої чорні брови На папері спиши!"	13 "Either love me faithfully, Or leave me forever, 15 Or trace my black brows On paper!"
17 "Писав же я чотири дні І чотири ночі, 19 Та не можу ісписати Твої карі очі!"	17 "For four days, I've been tracing them And for four nights, 19 But I can't trace Your brown eyes!"
21 "Писав же ти на папері – Пиши на китайці, 23 Як не змалюєш ти звечора, То я умру вранці!"	21 "You traced on paper - Trace on a kytaika, ⁵⁰ 23 If you can't depict it by evening, Then I'll die by morning!"

Figure 5. Source and target texts of *Oh, Moon, don't shine*. The text is taken from “Fly, my song” (*Lety zh, moia pisne!*) *Zbirnyk narodnykh pisen iz notamy* (p. 22)

Oh, Moon, don't shine is distinctive by two relatively isolated segments of *recit* (stanzas 1—3 and stanzas 3—6). Even though two of them can be taken separately, they nonetheless form a coherent *recit* (for the lyric poetry), exceeding the space of merely “inner” incidents of the lyric subject.

⁵⁰ Dense, mostly blue or red silk fabric imported from China.

i. Sequentiality

a) The **frame of reference** for two segments of *histoire* is a romantic betrayal. When it comes to scripts, the first segment originates from anxiety and suspicion of infidelity; seemingly irrational and deeply ingrained, it remains an assumption with a need for confirmation or refutation. When confirmed, it raises despair. The second segment requires an understanding of confirmed infidelity, shattering the possibility of continuing romantic relationships and prompting their transformation into a memory.

b) The first wide group of **isotopies**, encompassing the layer of the appeal, which resembles incantation⁵¹ (lines 1—8) and literal and metaphorical events of “inner” and “outer” worlds, relates to the thematic seme of infidelity: another lover (line 7), behind the clouds (line 8). Another thematic seme is of devotion, which is represented by the following isotopies: *Don't shine for anyone, / Just shine for my sweetheart* (seems to have semantic completeness as a whole) (lines 2,3), *love me faithfully* (line 8). Two isotopies of fixed epithets are linked to the thematic seme of beauty: *black brows* (line 15), *brown eyes* (line 20).

c) The **eventfulness** of the song is formed from the first point of the initial suspicion of betrayal, a non-verbalised event of the “inner world”, and then the lyric subject’s appeal to the moon to either confirm or deny the suspicion, receiving the so-called confirmation and expression of despair by grief. At the same time, an appeal may be interpreted as a fictional “receptacle” for auto-communication of the lyric subject (her) grounded upon the unhighlighted reason for her suspicion, which is formalised as an appeal to the Moon. The logic of *histoire* allegedly evolves in a linear manner (suspicion of betrayal—confirmation—despair), which is evidenced by real-time appeal to the moon in lines 1—8 and the grammatic form of simultaneous *narration* in line 11: *And I, poor me, cry bitterly*.

The second part of *histoire*, curiously, is fully built as a dialogue between the lyric subjects, and thus, it encompasses no shifts in focus. Since none of the lyric subjects approaches the addressees of songs in extra-textual space, it might create an impression of the immediacy of overheard conversation. However, the dialogue is not immediate; it is compound in an

⁵¹ Based on the similitude of combinations of functions of language: “the magic, incantatory function is chiefly some kind of conversion of absent or inanimate “third person” into an addressee of a conative message” (Jakobson 1987: 68)

allegedly one-moment lasting form compressed from *histoire* of smaller dialogues occurring at different times.

After the verbalisation of the aforementioned choice proposed by the lyric subject (her) in the form of imperative (lines 13—16), the answer of the lyric subject (him) in the source text comes in the grammatical past tense. Referring to the target text, lines 17—20 expose the compression of time: *For four days, I've been tracing* [literal translation would be “traced”] *them / And for four nights, / But I can't trace / Your brown eyes!*. Thus, a so-called temporal translation from *histoire* to *recit* became noticeable: the temporal duration between two replicates — four days and four nights — is pointed out in *recit* explicitly, being nonetheless embedded into the “immediate” response of the lyric subject (him). Further, in the final stanza, the replica of the lyric subject (her) contains no temporal delay. Yet, the final point of eventfulness is grounded upon other duality: the lyric subject sets a particular timeframe to “freeze” it: *If you can't depict it by evening (on silk), / Then I'll die by morning!* (lines 23—24).

ii. Mediacy

d) The lyrics are **mediated** by two lyric subjects, who are narrators. e) Here, *narration* is quite complicated and multilayered, so I highlight its primary features, touching upon specificities of articulation— f) *location of the act of narration with respect to the progression of the plot*.

First, the final point of the first part of *histoire* (cries of the lyric subject in lines 11,12) is the starting point for the lyric subject (her) to narrate; thus, appeals to the sun, grammatically belonging to the present time, are the recollections from the past. The *recit*, hence, has a twofold nature. It, on the one side, imitates simultaneous *narration*, alongside being grounded upon analepsis,⁵² which is uncovered by the past tense of lines 9,10. And on the other side, it reverts *histoire* of the song. Hence, the lyrics are distinctive because of the transgression from story level to discourse events: the events of *histoire* are fully re-organised in time and space by *recit*. Second, formally, we can still speak of a variable **internal focalisation**, which coincides with **the voice** of the lyric subject (she) (lines 1—16; 21—24) but does not coincide with the voice of the lyric subject (him) (lines 17—20). The latter lyric subject tells the story in **retrospect**,

⁵² *Analepsis* (the narrator recounts after the fact an event that happened earlier) (Genette 1998).

again indicating “a subtle distance between the narrating and the experiencing [...] self” Hühn (2005: 149).

The *narration* of the lyric subject (her) does not reflect her anxieties and concerns in detail; if the previous song contained auto-communicative structures and an imaginary dialogue with the beloved, this song entails so-called “cuttings” of the “inner” world of the lyric subject. Instead, it provides an addressee with the outcomes of emotions and feelings, *i.e.* crying and appeals.

iii. Articulation

f) Within the location of the act of *narration* with respect to the progression of the plot, the *narration* of the lyric subject (her), as mentioned, imitates **simultaneous narration**, whereas the lyric subject (he) applies **retrospective narration**. Within relationships between *narration* and *histoire*, the lyrics, as mentioned, have the **homodiegetic type of narration**. Stanzas 1—3 and stanzas 4—6 can be considered as two different levels of *narration* in relation to *recit*. Within hierarchical relations of *narration* within *recit*, stanzas 1—3 represent an extradiegetic level; the second *narration* of the lyric subject (her) located within stanzas 4 and 6 is, then, intradiegetic. It is unclear, though, how to classify the response of the lyric subject (him) in stanza 5; possibly, this level of *narration*, as a response, would also be located at the intradiegetic level.

g) By asking the lyric subject (him) to portray her features, the lyric subject (she) strives to remain a bright memory for her lover, but her material embodiment will also inevitably serve as a silent reproach to him. Creating a mnemonic image also implies recalling her appearance: having experienced the bitterness of betrayal, she consciously (and twice) immerses the beloved in recollections of her appearance. The **attribution of events** by the lyric subject (him) arises from his choice to depict the image (in other words, confirm the betrayal).

h) The form of the imperative is dominant within the lyrics; the so-called “cuttings” of experiencing emotions and feelings mentioned above can also be considered constitutive elements of **narrative mood**. These cuttings might be viewed as withholding the information by narrator — paralipsis (Genette 1998).

i) The **settings** are minimised to the mention of the moon, which is hidden behind the fences,

and materials on which the image is supposed to be drawn (paper, *kytaika*). For the first attempt at the on-paper depiction, the lucid indication of four days and four nights is given.

j) The **materiality** of lyrics contains diminutives formed by suffixes, unreachable for the analysis from the target text, i.e. *місяченько* — *the moon* (line 1); *миленький* — *sweetheart* (line 3); *ранесенько* — *early* (line 5). Curiously, the metonymic epithet of *black brows* and *black eyes* acquires a new layer of meaning: beauty in its highest form of inexplicability. The above-mentioned materiality of the lyrics does not seem to modify the plot significantly. However, more broadly put, a dialogical form of *narration* of the second part of the lyrics (stanzas 3—6) reinforces the dynamics of *recit.*

3. *Hey, in the forest, in the forest*⁵³

Source texts	Target texts
1 Гей, у лісі, в лісі Стоять два дубочки,	1 Hey, in the forest, in the forest, Stand two little oaks,
3 Гей, схилилися Верхи докупочки.	3 Hey, they leaned Their tops together.
5 Схилилися, схилилися Верхи докупочки,	5 They leaned, they leaned Their tops together,
7 Гей, там сиділо Аж два голубочки.	7 Hey, there sat A pair of doves.
9 Сиділи, сиділи, Знялись — полетіли,	9 They sat, they sat, Then took off – and flew away,
11 Гей, в чистім полі На роздоллі сіли.	11 Hey, in the open field They settled down.
13 Сіли ж вони, сіли Та й завуркотіли:	13 They settled down, they settled down, And started cooing:
15 "Гей, горе ж тому Та й нежонатому!	15 "Hey, woe to him Who's still single!
17 А ще гірше тому, А хто кого любить!	17 And even worse is he who loves!
19 Гей, любить козак Молоду дівчину.	19 Hey, a Cossack loves A young girl.
21 Любить її, любить — Не може узяти,	21 He loves her, he loves her – But can't marry her,
23 Гей, любить, любить — Не може узяти!"	23 Hey, he loves her, loves her – But can't marry her!"

Figure 6. Source and target texts of Hey, in the forest, in the forest.

⁵³ Texts are taken from “Fly, my song” (*Lety zh, moia pisne!*) Zbirnyk narodnykh pisen iz notamy (pp. 19, 22, 24).

i. Sequentiality

a) The **frame of reference** is a misfortune of romantic love; the **scenario** is that romantic love may bring even more sorrow than loneliness, regardless of whether the love is unrequited or there are other reasons for the couple not to be together.

b) What comes to **isotopies**, the first dynamic segment of the lyrics (lines 1—12), depicted *via* the camera eye, is characterised by four of them linked to polar semes: of move — *leaned* [their tops together] (lines 3, 5); *took off and flew away* (line 10); and of stillness — *stand* (line 2); *sat* (lines 7, 9); *settled down* (lines 12, 13). The isotopies of semes of sorrow are presented fragmentarily: *woe* (line 15), *even worse* (line 17). Overall, the modest number of isotopies can be explained by the distinctive principle of text organisation, manifested in a large number of repetitions, which will be discussed further.

c) As for shifts in *recit* that form **eventfulness**, the depiction of objects and their actions flow into one another, forming dynamic depictions of the landscape (line 1 to line 12). One change of grammatical time occurs between line 2 and lines 3 and 4: *Stand two little oaks, / Hey, they leaned / Their tops together*. However, the transition from past to present is not a distinctive temporal shift within the narrative; this point of eventfulness belongs to the series of actions depicted in the grammatical past: *sat* (line 7), *took off and flew away* (line 10); *settled down* (line 12). A significant shift in eventfulness is noticeable between lines 14 and 15: *And started cooing: / "Hey, woe to him* — from the narrator's external focalisation, the transition to direct speech is made. Even though lines 15—18: *Hey, woe to him / Who's still single! / And even worse is he / who loves!* may be viewed as exposition to lines 19—24, they also possess relative independence from the time and space of the *recit* as a generalised utterance.

ii. Mediacy

d) As previously pointed out, the narrative of *Hey, in the forest, in the forest* is characterised by two narrators, outside and inside the fictional space. e) First of the narrators, located seemingly in a distance from fictional space, is directed towards external and visible aspects of events — an **external focalisation** (lines 1—14). The second narrator is fictional, embedded in the image

of two doves (lines 15—24). The fictional narrator seems to know more than they tell, approaching the image of “omniscient” (**zero focalisation**). The **voice and focalisation** do not coincide: the figure of the fictional narrator speaks of the experience of the lyric subject.

iii. Articulation

f) Within relationships between *narration* and *histoire*, *narration* is **heterodiegetic** (line 1—14) and **homodiegetic** (lines 15—24). With respect to the progression of the plot, the *narration* in lines 1—14 is **simultaneous**. Lines 15—18 are located behind time and space; so the *narration* is neither simultaneous nor prospective or retrospective. Lines 18—24 formally belong to simultaneous *narration* (present tenses). However, the timeframes of the *narration* are unclear: depending on the addressees’ perspective, the *narration* regards “inner events” in “real-time” or retrospect. Within hierarchical relations of *narration* within *recit*, **heterodiegetic narration** is happening on **extradiegetic** level (line 1—14); while the *narration* of fictional narrators is located on *intradiegetic* level (lines 15—24), and the *histoire* within — on **metadiegetic** level.

g) Due to the severe lack of details regarding the lyric subject’s (cossack’s) emotions and feelings, it is barely possible to reflect on the **self-attribution** of the event chain on his part.

h) The compositional device, rather associated with the folk epic — the depiction of background through the camera eye — can be mentioned as an **unusual narrative mood** (lines 1—15).

i) The **time** of the lyrics is visible through the actions of fictional narrators. In addition, time is measured by cycles of multiple actions that precede the main segment of eventfulness in *recit*: from a wider to a more narrow focus on the narrator and their actions. From the attention on the **place** of *narration* and details of the landscape, the focus is directed to the fictional narrator: *the forest* (line 1) — *two little oaks* (line 2) — *their tops* (line 4) — *the pair of doves*.

j) In **materiality** of *Hey, in the forest, in the forest*, the lines with partial repetitions, partial variations become part of the compositional arrangement of text and retarding the plot development, as they consistently appear in the lyrics: *Hey, they leaned / Their tops together* (line 3) — *They leaned, they leaned / Their tops together* (lines 5, 6); *Hey, there sat* (line 7) — *They sat, they sat* (line 9); *They settled down.* (line 12) — *They settled down, they settled down,* (line 13). This kind of repetition belongs to parallelism as a constitutive device (not to confuse

with the previously mentioned *parallelism* as used in Ukrainian folkloristics, which is grounded upon comparisons). Parallelism, manifested in repetitions and variations of lines, comprises “a group of parallel lines [...] where the content, and, accordingly, the form of a line is partly repeated, partly varied in successive, parallel lines. In this way the integrated whole idea, a poetical image develops” (Metslang 1978: 12).

The song also contains almost identical repetitions: repetitions within a single line *Hey, in the forest, in the forest* (line 1); *He loves her, he loves her / But can't marry her, / Hey, he loves her, loves her / But can't marry her!*” (lines 21—24). The inner rhyme of *hey* and *they* (lines 5—7; 9—11; 13—15), despite its consistency, cannot be considered an artistic device, as it is only an occasional yet peculiar product of the target text. As with previous cases, lyrics contain the forms of diminutives: *дубочки* — little *oaks* (line 2); *докупочку* = [leaned] *together* (lines 4, 6); *голубочки* — *doves* (line 8).

Conclusions

For a brief encapsulation of this chapter, I first outline the instances of how information is delivered in variations of lyrics, and then I will touch upon some examples of “voids” evident from this chapter — so far, with no indication of emptiness/openness, which will be further analysed in the following chapter.

Winds are blowing, wild winds are blowing, and *Oh, Moon, don't shine* are distinctive by mostly simultaneous *narration* and first-person pronouns; the *narration* is given, mostly, in the present tense. As Hühn remarks, it may hinder “the deliberate organisation of a particular story and create the illusion of immediacy, spontaneity and thus authenticity” (Hühn 2005: 149). Consonantly, Lotman points out: “the very fact of constructing a narrative in the form of direct speech is already perceived as proof of authenticity” (Lotman 1977: 268). *Winds are blowing, wild winds are blowing* also contains auto-communicative utterances and a metaphorical self-description of the lyric subject, which develops an impression of the addressee, pointed out by Hühn. *Oh, Moon, don't shine* is characterised by dialogical structure, an imitation of simultaneous *narration* of lyric subject, and no appeals to the addressee, likewise creating an effect of immediacy and overheard conversation. *Hey, in the forest, in the forest*, conversely, contains heterodiegetic *narration*; the song is also built upon constant repetitions.

In the table below, the most lucid instances of voids are provided.

Heuristic distinctions of voids	Voids as an absence of information	Voids as an absence of new information	Voids as an ambiguity of meanings
Clarification	Missed part(s) of a composition	Poetic repetitions	The ambiguity of motivations, reasons for actions of lyric subjects
Instances	Missed exposition, that is, the reason for separation (<i>Winds are blowing, wild winds are blowing</i>)	<i>(Hey, in the forest, in the forest)</i>	Lyric subject (she) asks the beloved to portray her features for a bright memory and/or a silent reproach (<i>Oh, Moon, don't shine</i>)
	Missed exposition, that is, the reason for suspicion of betrayal (<i>Oh, Moon, don't shine</i>)	<i>(Winds are blowing, wild winds are blowing)</i> — only sporadic	
	Missed information on metadiegetic level of <i>histoire</i> . i.e. why cossack cannot marry the girl (<i>Hey, in the forest, in the forest</i>)		

Figure 7. Instances of voids in the selected family-household lyrics.

Remarkably, *Winds are blowing, wild winds are blowing* and *Hey, in the forest, in the forest* feature certain brief utterances independent from the time and space of the *recit*. At this point, Hühn's framework helped us notice them, which is very practical for proceeding to the analysis of these utterances *via* functions of languages in the next chapter.

2.2. COURSE 2. VOIDS IN TEXTS AND TEXTS IN VOIDS

This chapter offers an analysis of concrete variations of *Winds are blowing, wild winds are blowing; Oh, Moon, don't shine; Hey, in the forest, in the forest* alongside variations of lyrics of wedding songs (*Oh, a rooster flew; Oh, where are you going, grey geese; Off the road, kind*

people) and social-household songs (*On the street, the trumpet plays; A widow walked along the valley; Cobbler, sweetheart*) to define if “closeness” of the first group encourages taking up the position of the lyric subject. The analysis is built upon the criteria of accessibility of texts (Stockwell 2005). Additionally, the chapter analyses the variations of family-household lyrics as sets of texts *via* functions of language (Jakobson: 1987). However, beforehand, the theoretical framework for analysis is briefly introduced in the next subchapter.

2.2.1. To empty does not mean to open

Yuri Lotman (1990) speaks of three functions of text, indicating transmission of information, development of new meanings (creative function), and memory function. For Lotman, creative and memory functions are the most underlying capacities of artistic text. The informative function is contained within its *fabula/histoire* to be manifested in a communicative situation. Informative function presupposes a full translation of the message from addressee to addresser (coinciding with the Roman Jakobson’s model), whereas creative function is grounded on the impossibility of the full reversed translation from target to source text:

Instead of a precise correspondence there is one of the possible interpretations, instead of a symmetrical transformation there is an asymmetrical one, instead of identity between the elements [...] there is a conventional equivalence between them. (ibid: 14)

From that may follow that texts which are oftentimes performed should hold high creative potential, and “richness” of memory function. As this thesis approaches the question of experiencing the situations depicted by the family-household songs by contemporary Ukrainian addresses in the “real” world, it seems pertinent to enrich the analysis by applying criteria of textual analysis outlined by Peter Stockwell in his *Cognitive Poetics* (2005). Cognitive poetics is a contemporary school of the literary criticism, which is

Concerned with literary reading, and with both a psychological and a linguistic dimension, cognitive poetics offers a means of discussing interpretation whether it is an authorly version of the world or a readerly account, and how those interpretations are made manifest in textuality. (Stockwell 2005: 5)

Remarkably and consonantly with Yuri Lotman’s and Paul Ricoeur’s ideas, cognitive poetics is

characterised by “principled recognition of the fact that literary works – whether fictional or not – have an emotional and tangible effect on readers and on the real world in which we live” (Stockwell 2005: 152).

The creative function of the text, thus, will be primarily discussed as a “form of emotional attachment with texts” (Stockwell 2005: 152), one manifestation of which is experiencing the situation described in the lyrics through the skin of the lyric subject by the addressees.

As repeatedly mentioned in the work, in the canonical texts, which belong to aesthetics of identity, “information is, on the one hand, situated outside the text and, on the other hand, requires the presence of a certain text as an obligatory condition for its emergence” (Lotman 2013: 374). The question of re-listening to family-household songs and entering correspondent fictional situations by addressees, likewise, seems to be constituted by 1) the presence of certain text; 2) text referring to the extra-textual from/by way of its own textual space. These two enable the addressee to take up the position of the lyric subject when the addressee is “immersed in the world of a text that seems almost as real as real life” (Stockwell 2005: 152).

The presence of a certain text, considered as utterance, following Mikhail Bakhtin’s perspective, implies relative referential and semantic exhaustiveness when “only of a certain minimum of finalisation making it possible to occupy a responsive position” (Bakhtin 1986: 77). Utterance, as Bakhtin conceptualises it, cannot be formulated by abstract addresser appealing to no less abstract addressee, and thus, exists only in a specific social context.

Even if the text is fixed in *recit*, the text is by no means “delivered” fixed to the addressee. First, as addressers tend to modify the message along the way, and second (which is more of the focus), as text may contain certain missed segments (“voids”), which the addressee — always responsive — would fill out with outside-the-text information. These “voids”, evidently, are closely tight to in-textual information — *recit* — accessible for our examination based on how language is utilised in artistic text:

the peculiarities of diverse poetic genres imply a differently ranked participation of the other verbal functions along with the dominant poetic function. Epic poetry, focused on the third person, strongly involves the referential function of language; the lyric, oriented towards the first person, is intimately linked with the emotive function; poetry of the second person is imbued with the conative function and is either supplicatory or exhortative, depending on whether the first person is subordinated to the second one or the second to the first. (Jakobson 1987: 70)

As Jakobson (ibid: 66, 67) claims, the dominance of **referential function** in the message presupposes orientation towards the referent, context, whereas **emotive function** prevalence “aims a direct expression of the speaker’s attitude towards what he is speaking about [...], produce(s) an impression of the certain emotion, whether true or feigned”; conative function is an appeal to the addressee. Judging simplistically, text with a dominant⁵⁴ emotive function may lack contextual details; the prevalence of referential function results in a lack of information on how the speaking subject treats fictional reality/interlocutor of the message; high visibility of conative function would, again, suppress referential function, *etc.* The way the addressee would take up the position of a lyric subject and complement *histoire* with stories from the actual world⁵⁵ — by filling out textual “voids” — would be influenced accordingly.

How, then, are the emotive and conative functions of language expressed in artistic texts? The purest manifestation of emotive function is interjections; vocative and imperative are grammatical expressions of the conative function. The stratum of emotive functions is not confined to the lexical level and also concerns phonic and grammatical layers (ibid: 67). From this set of functions, “secondary” ones can be constructed: incantatory function would imply chiefly conversion of inanimate/absent object or subject into the addressee (ibid: 68). Another three functions, added by Jakobson are phatic⁵⁶, directed towards establishing, prolonging or discontinuing communication, attracting/preserving the attention of interlocutor; metalingual⁵⁷, aimed to clarify if addresser-addressee utilise the same code; poetic⁵⁸, stemming from the intention of disrupting the link between words and their usual referents. Poetic function implies directedness “toward the message as such, focus on the message for its own sake” (ibid: 69).

The verbal message, as Jakobson remarks, containing only one language function, can barely be found, yet by analysing functions of language in different lyrics, the chapter hopes to outline possible forms of emotional attachment with texts. In other words, answers to how intertextual information facilitates emotional attachment to text by the addressees and taking up the

⁵⁴ “The dominant may be defined as the focusing component [...] it rules, determines, and transforms the remaining components” (Jakobson 1981: 751).

⁵⁵ The opposition of the fictional world-actual world is utilised following Stockwell (2005).

⁵⁶ “Lend me your ears!” — “Um-hum!” (ibid).

⁵⁷ I don’t follow you — what do you mean? (ibid).

⁵⁸ A girl used to talk about “the horrible Harry”. “Why horrible? [...], and not dreadful, terrible, frightful, disgusting?” “I don’t know why, but horrible fits him better” (ibid).

position of the lyric subject can possibly be found while tracing the intentions of the first part of this polylogue — the voice of the lyric subject.

Remarkably, in selected folk songs, lyric subjects are oftentimes placed in the dialogue — either appealing to others or responding to them. Thus, some texts encompass utterances in their narrow meaning. Despite Bakhtin's disfavour concerning the structural-semiotic approach, the next chapter finds a review of the functions of language helpful for reflecting upon texts with both monological and dialogical structures. The compound of detected functions of language manifested in *recit*, is not to be conceived as marks of textual rigidity; conversely, it emphasises the reconfiguring capacity of the text, which can reorganise itself depending on the degree of understanding the narrative material by the addressee.

Let us now direct a little attention to the contemporary addressee of the folk lyrics. Are texts “resembling real life” more likely to be willingly accessed and vibrantly filled out with the information by addressees? The more accessible text is for addressees, the more “additions” it would presuppose — here follows the most simplistic hypothesis.⁵⁹

One criterion proposed by Stockwell in his *Cognitive Poetics* (2005: 95) claims that “the ‘closeness’ of alternate discourse worlds to the actual discourse world is a matter of accessibility to its conditions”. The degree of closeness of the fictional world to the actual world can be measured by the following criteria, which are rephrased below (ibid):

- accessibility of objects (the same inventory of objects and the same properties of objects);
- accessibility of time (coinciding present of both worlds, coinciding history);
- accessibility of nature (recreating natural physical laws of the actual world, its logical and mathematical properties within a fictional world);
- accessibility of language (utilising the same language, same principles of language, and related cognitive patterns, matching the inventory of words).

The criteria outlined by Stockwell may serve as dots, forming the distance between actual and

⁵⁹ However, if something in *recit* accentuates the “artificialness” of text, something has to, conversely, indicate the elution from “artificialness” so that more points for in-textual and extra-textual overlaps are accessible. These contrasting directions of meaning-making can be considered in the juxtaposition of “heterogeneous elements [...] manifested on all levels from the lowest levels connected with the plane of expression in the structure of natural language, to the highest levels [...] in the general linguistic system” (Lotman 1977: 281).

fictional worlds. Hence, the fewer dots are noticed, the more degree of closeness the text possesses.

As mentioned previously, repeatedly performed family-household songs free from the ritual ground are quite “close” to the actual world, providing addressees with more or less accessible objects and experiences. Social-household songs are somewhat more distant: even though they do not presume references to specific historical eras, they may still contain relics from the past. Wedding songs, in this regard, are distinctive because of the low accessibility of objects coming from the ritual ground and, hence, the low accessibility of nature and language, creating the distance between actual and fictional worlds. Despite that, wedding songs are re-performed and re-listened insofar as corresponding situations in the actual world occur:

A wedding song sung thousands of times is all of a sudden identified with a particular couple to be married, two particular families and certain groups of agemates, neighbours, colleagues and friends. (Honko 1985: 39)

The distance between fictional and actual worlds manifested in lyrics, in this case, would be preserved; however, re-reading texts and experiencing emotional attachment is still possible as “particular knowledge that is tied only to the real world, is inaccessible while we are ‘in’ the literature”, by which Stockwell (2005: 153) means that knowing conventions of the plot does not hinder addressees from having “emotional attachment” to texts. “As in traditional theatre, the audience is behind an invisible fourth wall, overhearing the literary world rather than actually participating in it. However, the sense of potential participation is strong” – he claims (ibid).

Lauri Honko’s wider observation about folk texts inevitably turns us back to components of 1) the presence of certain text, 2) text referring to the extra-textual from/by way of its own textual space:

folklore text [...] is recreated on the basis of plot scheme and key lines, is in its latent, inactive state in the human mind void of meaning, open or empty. [...] A text is loaded with meaning only in context; it becomes filled from the attitudes, values, intentions, and reactions of speaker-listeners (1985: 39).

In this regard, “open or empty”, which are used interchangeably, sparks curiosity. Within the comparison of lyrics from different groups of songs, the distinction between “emptiness” (voids

in texts) and “openness” (texts in voids) is proposed. Thus, emptiness would correspond to relative referential and semantic exhaustiveness of text as utterance (Bakhtin 1986: 77). As indicated before, emptiness is understood as referring to a wide assortment of lacking details within *histoire* of lyrics, manifested in *recit* (unclear background of events, mental states of lyric subjects, disruption of causality, lack of details on beginning, ending, *etc.*). In-textual openness would imply emptiness of the specific kind co-existing with the supplementary information, which fosters addressees to picture themselves in the situations depicted by the family-household songs (create “texts in voids”). While the empty lyrics will simply contain “voids in texts”.

As already established, “distant” texts do not hinder experiencing “emotional attachment” to texts (Stockwell 2005: 152) and “the sense of potential participation” (ibid: 153). Whereas for the experiencing situations of the songs through the skin of lyric subjects, “closeness” seems more necessary.

Thus, resuming the link, the *recit* of selected lyrics will be considered in terms of

- i. its emptiness, openness (o); closeness (c) /distance (d)⁶⁰ — three last categories will be given in superscript alongside lyrics;
- ii. the functions of language (only family-household lyrics as a set of texts).

Additionally, as the chapter examines “forms of emotional attachment with texts (ibid: 152) and the possibility of experiencing the situations of the songs through the skin of the lyric subjects, some attention will be devoted to how emotions and feelings of lyric subjects are depicted (with some degree of redundancy with the previous chapter). In songs with a pronounced depiction of emotions and feelings, correspondent semantic fields⁶¹ will be outlined.

⁶⁰ Further in the texts, any of four inaccessibilities will be marked as “d” in superscript (following the Stockwell’s accessibility of object, time, nature, language).

⁶¹ Semantic field is understood as ‘A distinct part of the lexicon defined by some general term or concept’ (Matthews 2014), describing the levels of formality, distance, and attitudes (Halliday 1977: 24).

2.2.2. Comparative analysis of *recit* (songs of wedding drama, social-household songs, family-household songs)

The analysis of this chapter is built upon the criteria of accessibility of texts (Stockwell 2005) and the heuristic division of emptiness/openness explained in the previous theoretical chapter. Additionally, the present chapter analyses the variations of family-household lyrics as sets of texts *via* functions of language (Jakobson: 1987).

2.2.2.1. Emptiness vs. Openness; Closeness vs. Distance

The present chapter suggests a comparative analysis of the variations of lyrics of family-household wedding songs, social-household lyrics and songs of wedding drama.

1. *Songs of wedding drama* (*Oh, a rooster flew; Oh, where are you going, grey geese; Off the road, kind people, off the road*)

First, I would like to give the reader some background information on the pragmatics of Ukrainian wedding songs. It involves close ties to the wedding ceremonial entity, i.e. wedding drama — *весільна драма* (Shubravska 1988). A more archaic group of wedding songs, however, as Shubravska points out (ibid: 45), are not to describe the ceremonials in detail but to give rules for the course of ceremonials and navigate participants accordingly: they ask, advise, command, and encourage, remind participants of how to act within wedding drama⁶². Conversational interrogative structures are also widespread within the *recit* of this group of lyrics; imperative constructions in wedding lyrics indicate a connection with incantations (ibid: 19, 22). Thus, ceremonials and songs are used to form an entity, so, initially, the division between the actual and fictional world has not been pertinent with regard to wedding songs.

⁶² Alongside that, although not represented in the thesis, wedding dramas can also contain the group of lyrical (or family-household songs) and **lyro-epic folk song** that reflect the concerns of the bride regarding her future life in her husband's family (Shubravska 1988: 16).

Situations of performance.	Source texts	Target texts
While weaving <i>hiltse</i> for the groom, performed by his parents, younger sister or niece.	1 Ой летів півень через сад, 3 Розпустив він пір'ячко На весь сад. 5 Собирайте, дружечки, Пір'ячко ж 7 Та звийте Василькові Гілочко.	1 Oh, a rooster flew across the garden, 3 He spread his feathers all over the garden. 5 Gather them up, my friends, Those very feathers, 7 And weave for Vasylko ⁶³ Hilechko ⁶⁴ . ^d
After the bride's mother sends her and bridesmaids to invite guests to the wedding.	1 Ой куди ви, сірі гуси, полетите, Куди моє дівування понесете? 3 Ой полинемо в чисте поле, Кинемо дівування в синє море. 5 Ой полинемо за ріки, Кинемо дівування на віки.	1 Oh, where are you going, grey geese, where will you fly, Where will you take my maidenhood? ^d 3 Oh, we'll fly to the open field, We'll throw maidenhood into the blue sea. ^d 5 Oh, we'll fly across the rivers, We'll throw maidenhood into eternity. ^d
Before going to get married, performed by the bride and groom and all the guests.	1 З дороги, добрі люди, з дороги, Не переходьте нам дороги. 3 Нехай перейде родина, Щоб була щаслива дитина.	1 Off the road, kind people, off the road, Do not cross our path. 3 Let the family pass our way, So the child will be happy. ^d

Figure 8. Songs of Wedding Drama. Texts alongside the situations of performances are taken from Shubravska's "Wedding songs" (*Весільні пісні*) (pp. 52, 72, 173).

Within the disjunction of ceremonials, contemporary addressees may rather view wedding songs within fictional spaces due to a lack of knowledge of their pragmatics. From a profane position, *Oh, where are you going, grey geese* may be viewed as a somewhat fictional utterance implying the melancholy (or interest) of the bride, who is going to leave the house of her parents soon, not knowing that the song belongs to the ceremonial unit when mother sends her daughter (bride) to invite guests to the wedding with bridesmaids. However, the "fictionality" of wedding songs can be grasped due to the structure of *recit*, somewhat

⁶³ Diminutive from *Vasyl* — the male name.

⁶⁴ *Hilechko* — diminutive from *hiltse* — the name of wedding tree, which, according to Yovenko and Tereshko (2021: 663), is closely tight to pagan "cult of the Sun, [being connected with] nature, flora, soil fertility; cult of the family". In winter, wedding trees were made from pine or spruce, and in summer — from apple, pear, cherry or bird cherry. Branches were stuck into the bread and each shoot is decorated with small bouquets of viburnum, oats, periwinkle, marigolds, dahlias and other flowers; they are tied with colored threads, silk or even ribbons. Small wax candles are also glued to the branches. A handful of rye is placed between the branches of *hiltse* (ibid).

reminiscent of incantation, and insufficiently known names of ceremonial objects. The collocation *weaving hiltse* (*hilechko*, diminutive) in ***Oh, a rooster flew*** may become merely an indicator of the **inaccessibility** for contemporary addressees unfamiliar with wedding traditions — the wider Stockwell’s category of inaccessibility of nature, and narrower — the inaccessibility of object and language. ***Oh, where are you going, grey geese*** and ***Off the road, kind people, off the road***, likewise, contain an inaccessibility of nature: a logic of events is perhaps unusual for the addressees who do not have similar beliefs.

The addressees will be more likely to reflect upon how the wedding drama has unfolded, not how participants experienced it. Lyrics leave little to no information on the emotions and feelings⁶⁵ of the lyric subjects.

Encapsulating, even though the aforementioned wedding songs are somewhat empty, they nonetheless do not seem to be open, i.e. fostering “text in voids”, which relates to emotions and feelings of lyric subjects. If we picture wedding songs as particles of performance outside the wedding ceremony, addressers will “design” the emotions of lyric subjects by departing from the situation of singing. And those feelings they would transmit *via* transformal textual means⁶⁶, accordingly.

2. Social-household songs (*On the street, the trumpet plays; Cobbler, sweetheart; A widow walked along the valley*)

Social-household songs, akin to family-household ones, are not fixed within ceremonials or other particular performance situations. As Khmylevska (1967: 4) points out, this group of lyrics is neither confined to specific historical events and facts nor associated with a specific historical figure or date. They depict generalised images of lyric subjects by their occupation — cossack, soldier, emigrant, factory worker, artisan, *chumak*, *etc.* (ibid). As some occupations are unavailable currently, it right away suggests a range of inaccessibilities — of time, objects, and,

⁶⁵ A little consensus is set on the matter of whether “emotion is a universal, historical, physical, cognitive, psychological, neurological, independent, referential, intentional, constructive or passive phenomenon” (Knaller 2017: 20). The chapter follows the differentiation of Knaller (ibid: 19): “while emotion refers to a neurologically, biologically, psychologically, cognitively, culturally and medium-specifically (pre-)determined complex, feelings are defined as reactions, *i.e.* as reflected states and as events of emotions. Emotions are linked to psychophysical conditions, such as knowledge, assessments and judgment, and to practical actions and determinants in the lifeworld”.

⁶⁶ See Annex 1 for clarification

ultimately, language. These specificities can also be noticed in the selected social-household lyrics.

Thematic segments	Source texts	Target texts
Cossack songs	<p>1 На вулиці сурма грає, Гей, то Січ в похід виступає.</p> <p>3 Пусти мене моя мати, На Січові погуляти.</p> <p>5 Буду тобі день орати, День орати, день косити,</p> <p>7 День орати, день косити, Гей, три дні ціпом молотити.</p> <p>9 Літа орел небесами, Гей, та над нами, козаками.</p> <p>11 Гей, ти орле, ти соколе, Гей, поведи нас в чисте поле.</p> <p>13 Та за нашу Україну, Гей, будем битись до загину.</p>	<p>1 On the street, the trumpet plays, Hey, it's the Cossack Host^d marching.</p> <p>3 Let me go, mother, To wander around in the Sich.^d</p> <p>5 I'll plow^d for you one day, One day plow, one day mow,^d</p> <p>7 One day plow, one day mow, Hey, thresh the grain with flails^d for three days.</p> <p>9 The eagle flies in the skies, Hey, and above us, the Cossacks.^d</p> <p>11 Hey, you eagle, you falcon, Hey, lead us to the open field.</p> <p>13 And for our Ukraine, Hey, we'll fight until we perish.</p>
Artisan songs	<p>1 "Шевче, серце, Добрий ремісничку, 3 Заший, серце, розпорочку, В мому черевичку!"</p> <p>5 "Зашию, зашию, І ще й замалюю, 7 Прийди, серце, увечері, Сім раз поцілую!" (591)</p>	<p>1 "Cobbler, sweetheart, A skilled craftsman, 3 Sew up, sweetheart, the tear, In my shoe!"</p> <p>5 "I'll stitch, stitch, And even sketch it, 7 Come, sweetheart, in the evening, I'll kiss you seven times!"</p>
Serfdom songs	<p>1 Ішла вдова вдоль долиною Із малою дитиною, 3 Сіла вдова спочивати, Мале дитя годувати.</p> <p>5 Летить орел сизокрилий, Пита вдова: "Де ж мій милий?"</p> <p>7 "А твій милий у неволі, В панськiм сахарнiм заводі.</p> <p>9 Як задзвонять — він не чує, Бере тупор та й майструє, 11 Тупор тупий не рубає, До рук його прикипає, 13 А пан його усе лає, Паня за ним повторяє."</p>	<p>1 A widow walked along the valley With her little child, 3 The widow sat down to rest, To feed her little child.</p> <p>5 A grey-winged eagle flies by, The widow asks, "Where is my beloved?"</p> <p>7 "Your beloved is in captivity,^d In the master's^d sugar factory.^d</p> <p>9 When the bells ring – he doesn't hear, He takes an axe^d and crafts,^d</p> <p>11 The blunt axe^d doesn't chop well, It sticks to his hands, 13 And the master^d scolds him, The mistress^d repeats after him."</p>

Figure 9. Social-household lyrics. Texts are taken from Khmelivska 1967, pp. 79, 591, 225.

On the street, the trumpet plays reflects the decision of the lyric subject to join military service and appeal to his mother to let him go. The lyrics indicate inaccessibility of time and the inaccessibility of objects and language (primarily, *flails* — line 8). The lyrics also contain demarcation of space (Cossack Host), which, from one side, indicates the border between fictional and actual worlds — the inaccessibility of objects; yet, it may also express the continuity of struggle of Cossack Host and Ukrainian Armed Forces. Thus, the temporal distance between the fictional and actual world, if not abolished in this regard, then serves as a bridge for historical-actual spaces. The main information given relates to the decision of the lyric subject, which does not need to be described in detail and is graspable in one sentence: *And for our Ukraine / Hey, we'll fight until we perish* (lines 13,14). In the formal text, the addressee may not find supplementary information, which would encourage reasoning on how the decision was made. However, the lack of openness does not seem to be important, as the song is succinct in itself. The addressee may still experience an “emotional attachment to text” (Stockwell 2005: 152) and take up the position of the lyric subject regardless of a range of textual inaccessibility due to similar features of historical contexts.⁶⁷

Cobbler, sweetheart is a quite transparent dialogue, depicting no less lucid intentions of the lyric subjects. However, having no visible indicators of fictional-actual borders, the lyrics still exclude a rich meaning-generation process by the addressee. As rather symptoms of feelings, not feelings themselves, are described briefly and humorously, an addressee has no ground for emotional attachment to the text and no supplementary information to do so. The lyrics are empty and close but not open. The responsive position of the addressees, likewise, is restricted to distant observers.

A widow walked along the valley, although containing a motive of separation, is centred around the depiction of the hard work of the lyric subject’s husband. Interestingly, although in the fictional space, there is no mention of the death of the husband, the word “widow” refers towards the lyric subject. The lyrics do not describe the emotions and feelings of the lyric subjects in detail, and similarly to *On the street, the trumpet plays*, it does not seem to be

⁶⁷ The most well-observed example of how addressees of social-household songs can take up the position of the lyric subjects, relates to the song *Oh, the Red Viburnum in the Meadow*⁶⁷, first performed in 1914 and acquired the features of mainstream songs thanks to the heavy distribution of the recent performance by Andriy Khlynyuk, a vocalist of the BoomBox band (Kovtun 2023).

pertinent: the “empty” utterance *Your beloved is in captivity* (line 7) is very succinct to grasp the situation depicted by the song. The lyrics contain the names for the work tools, some of which have become relicts of the past, and subjects — *master; mistress* — mostly inaccessible in time for addressees, which leads to a range of other inaccessibilities — of objects, subjects, and language. The addressees, thus, feel the “artificialness” of the texts, taking up the position of distant observers.

3. *Family-household songs (Winds are blowing, wild winds are blowing; Oh, Moon, don't shine; Hey, in the forest, in the forest)*

For a brief reminder for the overwhelmed reader, this non-ceremonial group of songs is especially grounded upon “dramatic, emotional tension caused by some episode, incident in life” (Lanovyk, Lanovyk 2003: 326). For that reason, some of the selected family-household lyrics include the semantic field of emotions and feelings, which were not deployed in other selected groups of lyrics considered previously.

Source texts	Target texts
<p>1 Віють вітри, віють буйні, Аж дерева гнуться, 3 Ой як болить моє серце, А сльзи не ллються.</p>	<p>1 Winds are blowing, wild winds are blowing, Even trees are bending, 3 Oh, how my heart is aching, ° Yet, tears don't flow. °</p>
<p>5 Трачу літа в лютім горі І кінця не бачу.</p>	<p>5 I spend years in fierce sorrow And see no end. °</p>
<p>7 Тільки тоді і полегша, Як нишком поплачу.</p>	<p>7 Only then does it ease a bit, When I quietly shed tears. °</p>
<p>9 Не поправлять сльози щастя, Серцю легше буде,</p>	<p>9 The tears won't mend happiness, ° But they do ease the heart, °</p>
<p>11 Хто щасливим був часочок, По смерті не забуде...</p>	<p>11 Whoever had a moment of happiness, Won't forget it after death... °</p>
<p>13 Єсть же люди, що і моїй Завидують долі,</p>	<p>13 Indeed, some people are envious of My fate,</p>
<p>15 Чи щаслива та билинка, Що росте на полі?</p>	<p>15 Is a blade of grass happy Growing in the field? °</p>
<p>17 Що на полі, що на пісках, Без роси, на сонці?</p>	<p>17 The blade that is in the field or on the sands, Without dew, under the sun? °</p>
<p>19 Тяжко жити без милого І в своїй сторонці!</p>	<p>19 It's hard to live without the beloved Even in one's own homeland!</p>
<p>21 Де ти, милий, чорнобривий? Де ти? Озовися!</p>	<p>21 Where are you, my dark-browed beloved? Where are you? Respond!</p>
<p>23 Як я, бідна, тут горюю, Прийди подивися.</p>	<p>23 As I, poor me, grieve here, Come and see.</p>
<p>25 Полетіла б я до тебе, Та крилець не маю,</p>	<p>25 I would fly to you, But I have no wings,</p>
<p>27 Щоб побачив, як без тебе З горя висихаю.</p>	<p>27 So you could see how without you I wither from sorrow.</p>
<p>29 До кого я пригорнуся, І хто приголубить,</p>	<p>29 Who will I cling to, And who will caress me,</p>
<p>31 Коли тепер того нема, Який мене любить?</p>	<p>31 Now that there's no one Who loves me?</p>

<p>1 Ой, не світи, місяченьку, Не світи нікому, 3 Тільки світи миленькому, Як іде додому.</p> <p>5 Світи йому ранесенько Та й розганяй хмари, 7 А як же він іншу має, То й зайди за хмари.</p> <p>9 Світив місяць, світив ясний, Та й зайшов за тини, 11 А я, бідна, гірко плачу: Зрадив мене милий!</p> <p>13 "Або ж мене вірно люби, Або ж навек лиши, 15 Або ж мої чорні брови На папері спиши!"</p> <p>17 "Писав же я чотири дні І чотири ночі, 19 Та не можу ісписати Твої карі очі!"</p> <p>21 "Писав же ти на папері – Пиши на китайці, 23 Як не змалюєш ти звечора, То я умру вранці!"</p>	<p>1 Oh, Moon, don't shine, Don't shine for anyone, 3 Just shine for my sweetheart, As he walks home. ^d</p> <p>5 Shine for him early And disperse the clouds, 7 And if he has another lover, Then, hide behind the clouds. ^d</p> <p>9 The moon was shining brightly, Then it hid behind the fences, 11 And I, poor me, cry bitterly: My sweetheart has betrayed me!</p> <p>13 "Either love me faithfully, Or leave me forever, 15 Or trace my black brows On paper!" ^{o68}</p> <p>17 "For four days, I've been tracing them And for four nights, 19 But I can't trace Your brown eyes!"</p> <p>21 "You traced on paper - Trace on a kytaika, ^d 23 If you can't depict it by evening, Then I'll die by morning! " ^o</p>
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⁶⁸ The stanza seems to be a folklore formula: similar is found to be a separate song in (Shykhevych 1902: 153):
Either love me, beloved, / Or leave me, / Or trace my black eyes / On paper (*Або мене, любко, люби / Або мене
лиши, / Або мої чорні очі / На папері спиши*).

1 Гей, у лісі, в лісі Стоять два дубочки,	1 Hey, in the forest, in the forest, Stand two little oaks,
3 Гей, схилилися Верхи докупочки.	3 Hey, they leaned Their tops together. ^d
5 Схилились, схилились Верхи докупочки,	5 They leaned, they leaned Their tops together,
7 Гей, там сиділо Аж два голубочки.	7 Hey, there sat A pair of doves. ^d
9 Сиділи, сиділи, Знялись - полетіли,	9 They sat, they sat, Then took off - and flew away,
11 Гей, в чистім полі На роздоллі сіли.	11 Hey, in the open field They settled down. ^d
13 Сіли ж вони, сіли Та й завуркотіли:	13 They settled down, they settled down, And started cooing:
15 "Гей, горе ж тому Та й нежонатому!	15 "Hey, woe to him Who's still single! ^d
17 А ще гірше тому, А хто кого любить!	17 And even worse is he who loves! ^o
19 Гей, любить козак Молоду дівчину.	19 Hey, a Cossack loves A young girl.
21 Любить її, любить - Не може узяти,	21 He loves her, he loves her But can't marry her, ^o
23 Гей, любить, любить - Не може узяти!"	23 Hey, he loves her, loves her - But can't marry her!" ^o

Figure 10. Family-household lyrics. Texts are taken from “Fly, my song” (*Lety zh, moia pisne!*), *Zbirnyk narodnykh pisen iz notamy* (pp. 19, 22, 24).

Winds are blowing, wild winds are blowing is grounded upon the motif of separation. Yet, it is represented indirectly through a dramatic change in the lyric subject’s feelings: from transient happiness beside her beloved in the past (lines 11, 12) to sheer grief, despair and loneliness, which seems insurmountable (lines 29–32). As mentioned during the course of the narratological analysis, up to line 19, the generalised grief is depicted with no reference to separation itself. Hence, all the lines (except for “off-the topic” lines 13, 14: *Indeed, some people are envious of / My fate*) are marked as open: addressees can devise the reason for the lyric subject’s grief by themselves.

However, the addressee also does not possess enough information on the reasons for

separation: the only hint given is that the couple currently experiences long-distance relationships. Relative exhaustiveness or emptiness, in this case, can be assimilated to textual openness: lack of details from the past (causes of separation) universalises an experience of the present (sorrow in separation), seemingly extending to the future in lyric subject's reception.

The semantic field of SEPARATION, given as a generalised reservoir of experience, fosters taking up a position of the lyric subject: *hard to live without the beloved* (line 19), *where are you, my dark-browed beloved* (line 23), *I would fly to you* (line 25), *there's no one / Who loves me* (lines 31,32). Between the lines, a causality of separation may be added, holding different aftermaths. Due to its openness, the lyrics thus resemble the “text in voids”. Another (emotive-causally) semantic field of PAIN is expressed even in a more generalised manner, likewise, holding openness within: *how my heart aches / But tears don't flow* (lines 3, 4); *I spend years in bitter sorrow / And see no end* (lines 5,6); *poor me, grieve here* (line 23), *I wither from sorrow* (line 28). The “enticing” emptiness of texts (assimilated to the openness) is also characterised by no indication of time and place. The latter, in turn, contributes to the closeness of the text. Overall, no indicators of the distance of the text, that is, an inaccessibility of conditions outlined by Stockwell, are given.

Oh, Moon, don't shine transmits, likewise, the quite accessible experience of suspicion of betrayal, enunciated by the lyric subject (her). Two first stanzas are marked as “distant” as they contain a somewhat incantatory in form, poetic appeal to the Moon, which disrupts the logical rules of the actual world, as Stockwell puts it, marking the inaccessibility of nature. However, as highlighted in *Narratological analysis of recit of family-household songs as lyric poetry*, it can simultaneously be viewed as an auto-communicative utterance. The word *kytaika* (rarely used nowadays) is an indication of the inaccessibility of objects, time, and language of fictional space.

Similarly to the previous song, a reservoir of generalised in-text experience can acquire specifics by the “additions” of texts by addressees, reaching “text in voids”. In contrast to *Winds are blowing, wild winds are blowing* depicting a loop of feelings, *Oh, Moon, don't shine*, contains “cuttings” of emotions and feelings experienced by lyric subjects, as mentioned in the chapter of *Narratological analysis of recit of family-household songs as lyric poetry*.

If we could map out the places for such textual additions from the addressee's part, it would imply emotions and feelings of “confirmed” betrayal — between lines 12 and 13,

resulting in the triad of choice proposed to the lyric subject (him).

The process of filling out “the voids” by the addressee is catalysed within brief but bright semantic fields. The first, which is of DEVOTION, expresses the feeling implicitly *via* appeals to the “outer” world and the events of the “outer” world: *Don't shine for anyone, / Just shine for my sweetheart* (lines 2,3), *The moon was shining brightly* (line 9), *love me faithfully* (line 13). The second one, — of BETRAYAL — contains *hide behind the clouds* (line 8), *Then it hid behind the fences* (line 10), *And I, poor me, cry bitterly: / My sweetheart has betrayed me* (line 11, 12), *leave me forever* (line 14).

Lastly, experiencing two contrasting emotions and feelings (devotion and anxiety of suspicion) is embodied in a threefold choice: *Either love me faithfully, / Or leave me forever, / Or trace my black brows / On paper!*

Hey, in the forest, in the forest is mainly focused on unfortunate love, which for some reason cannot be fully actualised. A reason for the impossibility of marriage is not indicated explicitly, which may encourage the addressee’s “texts in voids” (therefore, marked as openness). The broader generalisation *Hey, woe to him / Who's still single! / And even worse is he / who loves!* seems to add openness to the text, giving the addressee a chance to recall a wide range of situations, which might be described by this short phrase. An indicator of the inaccessibility of nature is the fictional narrator manifested in the image of two speaking doves.

The grammatic noun *cossock* in family-household songs can either imply a young and courageous man or carry the specific, primary definition of the nomads who do military service. Hence, the primary definition may not bring the flavour of the historical epoch anymore, serving as a border between fictional and actual worlds. In this family-household song, no deployed semantic fields related to the feelings or emotions of the lyric subject are given.

Intermediate conclusions. Emptiness vs Openness; Closeness vs Distance

In *Winds are blowing, and wild winds are blowing* from the family-household group of songs, the cause of separation is unclear. *A widow walked along the valley*, belonging to the social-household group, has the same compositional feature. Nonetheless, the former lyrics possess openness, encouraging the creation of “texts in voids” by the addressees, while the latter case is already succinct in itself despite the emptiness — “voids in texts”.

What kind of information is given in the variations of family-household songs, which

may encourage the addressee to experience the situations depicted by the song?

Primarily, the information related to feelings and emotions of the lyric subject *via* semantic fields — oftentimes heightened by the contrast provided — (*Winds are blowing, wild winds are blowing*). Secondly, “cuttings” of descriptions of emotions and feelings/their results, which are given in the form of intimate dialogue (*Oh, Moon, don't shine*).

In the table below, the textual features of *Winds are blowing, wild winds are blowing, Oh, Moon, don't shine* are summarised.

Meaningful entities	Voids as an absence of information (previously mapped out on the basis of narratological analysis)	Supplementary information on emotions and feelings	Narrative strategies (previously mapped out on the basis of narratological analysis)
	What is not given?	What is given?	How is it given?
Clarification	Missed part(s) of information at different layers of texts	Deployed semantic field of emotions and feelings; short yet bright semantic fields describing emotions and feelings by “outer” world events	Eliminating the “artificialness” of the text
Instances	Missed exposition, that is, the reason for separation; not enough information on the “external” world events (<i>Winds are blowing, wild winds are blowing</i>)	Generalised expression of emotions and feelings <i>via</i> semantic fields of SEPARATION and PAIN	Simultaneous <i>narration</i> , first-person pronouns, present tense, autocommunicative utterances and a metaphorical self-description of the lyric subject, an appeal to the lyric subject
	Missed exposition, that is, the reason for suspicion of betrayal; missed ending (realisation of the depiction?); not enough description of the emotions and feelings, rather, reporting results of “accessible” experiences (<i>Oh, Moon, don't shine</i>)	Expressions of results of emotions and feelings <i>via</i> semantic fields of DEVOTION and BETRAYAL	Mostly simultaneous <i>narration</i> , first-person pronouns, mostly present tense, dialogical structure, autocommunicative utterances in the form of the appeal to the Moon, appeals of lyric subjects to each other

Figure 11. The textual features of *Winds are blowing, wild winds are blowing*, and *Oh, Moon, don't shine*

Meanwhile, the reflections do not seem to be universal, as *Hey, in the forest, in the forest*, for instance, as mentioned, contains no deployed semantic fields; hence, in-textual meaning-making will vary. An assumption on the combination that encourages the addressee to take up the position of the lyric subject is outlined below.

Meaningful entities	Voids as an absence of information (previously mapped out on the basis of narratological analysis) What is not given?	Voids as an absence of new information (previously mapped out on the basis of narratological analysis) What is given and how?	Meanings as a generalisation of the cossack's personal situation What is given?	Meanings as a broader generalisation directed to addressee What is given?
Clarification	Missed part(s) of a composition	Poetic repetitions	Meanings that supplements "voids"	Meanings that supplements "voids"
Instances	Missed information on metadiegetic level, i.e. why cossack cannot marry the girl (<i>Hey, in the forest, in the forest</i>)	<i>Hey, in the forest, in the forest / They leaned, they leaned / They sat, they sat, / They settled down, / they settled down, / Hey, he loves her, loves her — / But can't marry her!</i>	<i>Hey, a Cossack loves / A young girl. / He loves her, / he loves her — / But can't marry her...</i>	<i>Hey, woe to him / Who's still single! / And even worse is he / who loves!</i>

Figure 12. The textual features of *Hey, in the forest, in the forest*

By focusing on the fifth row of the last table, we help ourselves notice that family-household songs contain somewhat aphoristic expressions, “a complete and independent unit(s) in itself” (Băiaş 2015: 2268).

As regards closeness/distance characteristics of the selected lyrics, wedding songs, having been closely linked to wedding drama ceremonies and the course of events within, contain no indication of the emotions or feelings experienced by lyric subjects. If simplified to fictional texts, performed to an audience not deeply familiar with wedding drama, wedding songs indicate an inaccessibility of language (*Oh, a rooster flew*), inaccessibility of objects (*Oh, a rooster flew*), and inaccessibility of nature (*Oh, a rooster flew, Oh, where are you going, grey geese*).

Social-household songs either leave the emotions and feelings of the lyric subjects in the background (*Cobbler, sweetheart*), (*A widow walked along the valley*), or they contain emotions and feelings rather implicitly behind the decisions of lyric subjects (*On the street, the trumpet plays*). Despite the visible borders between the fictional and the actual worlds (mainly within inaccessibility of time, inaccessibility of objects and language), addressees may still empathise with the lyric subjects and experience an ethical agreement with them (*On the street, the trumpet plays*). This can contribute to the reason why some songs from the social-household group intensively resonate with the audience in the similitude of historical contexts.

Family-household lyrics may also involve the inaccessibility of time and objects (*Oh, Moon, don't shine*) and inaccessibility of nature (*Hey, in the forest, in the forest*) — different logical properties of the fictional and actual worlds. Backing to the assumption given in the theoretical chapter — if something in *recit* accentuates the “artificialness” of text, something has to, conversely, indicate the elution from “artificialness” — I may illustrate the claim by the example of *Hey, in the forest, in the forest*. The song begins with the artistic device of depicting actions through the camera eye (lines 1—15) from larger to smaller plan, which certainly contributed to “artificialness”. However, the somewhat fabulous figure of the fictional narrator voices the thought: *Hey, woe to him / Who's still single! / And even worse is he / who loves!*, which directs the addressee to experiences of the actual world. Interestingly, in *On the street, the trumpet plays*, the inaccessibility of time, inaccessibility of objects, and inaccessibility of language co-exist with the timeless “*And for our Ukraine, / Hey, we'll fight until we perish*”.

Eventually, the analysis confirmed an assumption in the last theoretical chapter: inaccessibility of texts is not an obstacle to experiencing forms of emotional attachment with texts (Stockwell 2005). Whereas for taking up the position of the lyric subject specifically, the “closeness” of the text seems to be important.

2.2.2.2. Functions of language

Even though the poetic function is claimed to be prevalent in poetry (Jakobson 1987), some key manifestations of it, *e.g.* rhythm and rhyme, again, cannot be traced within the interlinear translation. So, the emphasis in the following chapter is not on a detailed analysis of the poetics of the whole lyrics but rather on their segments — sets of texts which encompass functions of

language and for which interlinear translation is more illustrative.

Segmenting the text by subsets can be an everlasting process. My approach for that is based on what was mentioned in the *Narratological analysis of recit of family-household songs as lyric poetry* (particularly, in Sequentiality c), which considers “points” in texts, where sequences of *histoire* are transmitted to eventfulness of *recit*. Based on that, we already acknowledged that family-household lyrics may contain smaller sets of texts, *e.g.* monologues, dialogues of the lyric subjects, and even smaller subsets — appeals of the lyric subjects to each other and to addressees of the texts, *etc.* All these textual components will be more closely analysed in this chapter. However, prior to the analysis, some new concepts have to be discussed with the reader.



Illustrative diagram. Referential, conative, emotive, phatic, poetic, metalingual⁶⁹ functions of language and correspondent colours used in the analysis of lyrics below.

Functions are usually combined within an utterance: when some of them are easy to define, see layered highlights.

When the combination of functions is relatively easy to define, I consider it a **compound of functions**.

When I find it harder to define which function is dominant, I name it a **conflation of functions**. In this case, certain phrases are left with no highlights, which will be commented on further.

Figure 13. Functions of language and correspondent colours. Clarifications on the usage of *conflations* and *compounds of functions*

⁶⁹ The metalingual function will be discussed after considering the previous five functions with the help of in-text highlights.

<p>Oh, Moon, don't shine, Don't shine for anyone, Just shine for my sweetheart, As he walks home.</p> <p>Shine for him early And disperse the clouds, And if he has another lover, Then hide behind the clouds.</p> <p>The moon was shining brightly, Then it hid behind the fences, And I, poor me, cry bitterly: My sweetheart has betrayed me!</p> <p>Either love me faithfully, Or leave me forever, Or trace my black brows On paper!</p> <p>"For four days I've been tracing And four nights, But I can't trace Your brown eyes!</p> <p>You traced on paper - Trace on a kytaika, If you can't depict it by evening, Then I'll die by morning!</p>	<p>Winds are blowing, wild winds are blowing, Even trees are bending, Oh, how my heart is aching, Yet, tears don't flow.</p> <p>I spend years in fierce sorrow And see no end. Only then does it ease a bit, When I quietly shed tears.</p> <p>The tears won't mend happiness, But they do ease the heart, Whoever had a moment of happiness Won't forget it after death...</p> <p>Indeed, some people are envious of My fate, Is a blade of grass happy Growing in the field?</p> <p>The blade that is in the field or on the sands, Without dew, under the sun? It's hard to live without the beloved Even in one's own homeland!</p> <p>Where are you, my dark- browed beloved? Where are you? Respond! As I, poor me, grieve here, Come and see.</p> <p>I would fly to you, But I have no wings, So you could see how without you I wither from sorrow.</p> <p>Who will I cling to, And who will caress me, Now that there's no one Who loves me?</p>	<p>Hey, in the forest, in the forest, Stand two little oaks, Hey, they leaned Their tops together.</p> <p>They leaned, they leaned Their tops together, Hey, there sat A pair of doves.</p> <p>They sat, they sat, Then took off and flew away, Hey, in the open field They settled down.</p> <p>They settled down, they settled down, And started cooing: Hey, woe to him Who's still single!</p> <p>And even worse is he who loves! Hey, a Cossack loves A young girl.</p> <p>He loves her, he loves her But can't marry her, Hey, he loves her, loves her - But he can't marry her!</p>
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Figure 14. Functions of language in the selected family-household lyrics.

1. Functions of language in *Oh, Moon, don't shine*

As a set of texts, *Oh, Moon, don't shine*, is composed of

- 1) Incantatory utterance;
- 2) The *narration* of the lyric subject (her);
- 3) The dialogue of the lyric subjects (her and him).

The dominant functions of language are conative, emotive and referential (besides the poetic one for the text as a whole).

1) Incantatory utterance — stanzas 1 and 2 — includes the subtext:⁷⁰ *moon, don't shine, / Don't shine for anyone, / Just shine for my sweetheart*. This formally conative, emotive, and referential utterance also seems to imply a high degree of emotive and poetic functions. Thus, the phrase can substitute the whole semantic field of DEVOTION. Under the umbrella of poetic functions directed towards the text itself, the succinctness of referential function and brightness of emotional function are crossed, approaching **conflation**. Just to compare: no less emotive phrases *And I, poor me, cry bitterly; If you can't depict it by evening, / Then I'll die by morning* are less succinct and poetic; they can be deconstructed more easily into functions-components: referential, emotive, conative, and poetic. Thus, they remain compounds.

2) The *narration* of the lyric subject (her) — stanza 3 — contains an utterance-compound (subtext), which combines emotive and referential functions within: *My sweetheart has betrayed me!* It expresses the ambiguity of the emotions and feelings of the lyric subject (her) — the utterance reflects an interesting combination of intimacy, fondness and grief, which is converse to possible referential modification, one-sided and still upsetting: He has betrayed me.

3) The dialogue of the lyric subjects (her and him) — stanzas 4, 6 — is built upon predominantly conative compounds, which preserve referential, emotive, and poetic functions yet lack the succinctness of the conflation mentioned above.

⁷⁰ Subtexts are understood as smaller meaningful particles of textual parts highlighted within the list

2. Functions of language in *Winds are blowing, wild winds are blowing*

As a set of texts *Winds are blowing, wild winds are blowing* contains

- 1) The auto-communicative monologue of the lyric subject (her);
- 2) The appeal to the lyric subject (him) [by the lyric subject —her];
- 3) The rhetorical question, which is directed to the lyric subject (and everyone) by the lyric subject (her).

The dominant functions of language are emotive and referential (besides the poetic one).

1) The autocommunicative monologue of the lyric subject (her) — stanzas 1-5 — also includes two subtexts (utterances). The first of these utterances can be viewed as an instance of the **conflation** of referential, poetic and emotive functions: *Whoever had a moment of happiness, / Won't forget it after death*. The utterance preserves a rhetorical “completeness”. The second of these utterances is a metaphorical self-description of the lyric subject (her) expressed by the emotive-poetic **conflation**: *Is a blade of grass happy / Growing in the field?* It is less succinct or “complete” than the first example.

2) The appeal to the lyric subject (him) — stanzas 6—7 contain the subtexts (utterances) expressed by the emotive-poetic **conflations**: *I would fly to you / But I have no wings; without you / I wither from sorrow*. Here, also, emotive and poetic functions are expressed more explicitly (alongside the usual referential function): in the actual world, this phrase and the previous one — *Is a blade of grass happy / Growing in the field?* — might be uttered both in the state of intense emotions (emotive function) and for rhetoric finesse (poetic function). They preserve more “fictionality” than the very first, more “complete” and aphoristic example of conflation: *Whoever had a moment of happiness, / Won't forget it after death*. Their “fictionality” is marked by metaphors of wings and flight, withering, and a blade of grass. Words of each of the utterances mentioned are “chained” within the phrases, again allowing one to grasp emotions and feelings with no extended semantic fields. To compare: the phrase *Oh, how my heart is aching, / Yet, tears don't flow; I spend years in fierce sorrow / And see no end* seems to do the same, yet it lacks the so-called rhetoric finesse and can be more easily defined word by word in terms of the functions of language.

3) The rhetorical question, which is directed to the lyric subject (and everyone) by the lyric subject — stanza 8 is expressed by compound (less “chained” semantic whole): *Who will I cling*

to, / *And who will caress me, / Now that there's no one / Who loves me?*

3. Functions of language in *Hey, in the forest, in the forest*

Hey, in the forest, in the forest entails

1) The *narration* of the first narrator “outside” the fictional space;

2) The *narration* of the second fictional narrator.

The lyrics have, perhaps, the highest degree of referential function compared to the two previous family-household songs — *Hey, in the forest, in the forest* could almost be viewed as an exposition of the small folk epic. However, the poetic function of the lyrics is no less vividly noticeable.

1) The *narration* of the first narrator “outside” the fictional space — lines 1-14 — is represented by compounds encompassing referential, poetic, and a little degree of emotive function. Due to the latter, I will not dwell on this part of the *narration* in more detail.

2) The *narration* of the fictional narrator — lines 15-24 — contains two subtexts. The first utterance — lines 15-18 — is expressed by the aphoristic **conflation**, which encompasses poetic, emotive and referential functions: *woe to him/ Who's still single! / And even worse is he/ who loves!* A no less popular Ukrainian folk song, *Thornbush blossoms*, contains a synonymical utterance: *Who has not yet been in love / Does not know what woe is*. In lines 19 — 24, we encounter a second subtext of the *narration* of the fictional narrator: a less succinct compound of referential, emotive and poetic functions: *Hey, a Cossack loves / A young girl. / He loves her, / he loves her — / But can't marry her...*

In *Hey, in the forest, in the forest*, *histoire* is grounded on scarcely two words indicating emotional or mental states: *woe-love*. Perhaps experiencing events through the skin of a lyric subject would be simpler for those addressees who encountered misfortunate events of the actual world in the more distant timeframe. Whereas *Winds are blowing, wild winds are blowing*, and *Oh, Moon, don't shine* express “immediate”, evolving feelings.

What is not necessarily true for aphorisms, each of the confluences also omits direct descriptiveness towards the semantic core (happiness, subject of feelings, romantic misfortune): “what we cannot speak about we must pass over in silence” (Wittgenstein 2001, p. 159).

However, a lack of descriptiveness alike gives a flavour of both the inexplicability and familiarity of themes.

Conflations mentioned above — especially aphoristic — can hardly be fully comprehended without an empirical understanding. If the latter is possessed by the addressee, they barely approach the conflation as a message (all uttered is already known) rather — as a code. Conflations are built upon several functions of language, closely intertwined with each other, but as a sum of functions, they — especially aphoristic ones — may probably be viewed as code within language, relatively independent from the given text and possessing metalingual function. This instant, insufficiently coined thought finds consonance in Lotman's and Piatigorsky's *Text and Function*, as regards oral texts: "In a preliterate culture, the distinguishing feature of a text was a supplementary, supralinguistic organization on the level of necessarily with a supraorganisation in the form of proverbs, aphorisms with definite structural features" (Lotman and Piatigorsky 1978: 234, 235). Curiously, though, the peculiar case of conflations of functions described above does not seem to be manifested in any of the wedding or social-household songs mentioned previously.

Intermediate conclusions. On conflations and compounds in family-household lyrics

Each utterance has a compound of functions, as Jakobson emphasises; however, in family-household songs, certain figures rather resemble conflations of functions — when it is somewhat hard to determine the prevailing function. Conflation is succinct as a whole; within it, functions of language jointly refer to the utterance as a whole⁷¹; each of the functions is manifested quite vividly. The line of thought can be expanded further.

Conflations of this kind, as this work suggests, disrupt the borderline of fictional and actual worlds, being a distinctive feature of all the mentioned songs from the family-household group. Some differences in stylistics, though, can be noted referring to the abovementioned utterances, which are approximate to conflations: for instance — perhaps, subjectively — *Whoever had a moment of happiness / Won't forget it after death* has a flavour of somewhat rhetorical or aphoristic phrase, which can be found in aphoristic poetry; it is built upon the

⁷¹ Most of the time, **compounds** of functions can be segmented function by function: **But I can't** trace / Your **brown eyes**; **Where are you? Respond!**; **They settled down, they settled down,** And started cooing, *etc.*

temporal contrast “the moment” — “even after death”. If to take emotive-poetic *Without you I wither from sorrow*, it is clearly an instant expression of feelings, also poetic, but distinct by its explicit and immediate emotiveness expressed by metaphor. Slightly aphoristic or poetic phrases alike associated with a fictional world can nonetheless be uttered after encountering similar emotional experiences in the actual world: “life never does more than imitate the book, and the book itself is only a tissue of signs” (Barthes 1968: 142).

On the mundane level, the duality can be graspable when someone shares a story of encountering an emotionally intense experience. In the moment of talk, the neutral listener may still find the formulations emotively and stylistically too heightened; however, as the situation itself implies intense emotions and feelings, overly emotive or aphoristic expressions may alongside be clearly received as the most genuine ways of articulating the experience of the individual in the example.

In daily life, people sometimes tend to label their experience as “from the book/from the film”. Interestingly, it is as if we all read and watched the same old groups of artworks. No wonder, then, that experience akin is conceptualised by verbal means using “phrases from fiction” (e.g., emotive-poetic and aphoristic confluences of functions of language). Not only does it linearly increase or lessen the distance from fictional to actual words, but it also disrupts the binarity of distant and close texts. It indicates a loop between the actual and fictional worlds, serving as a visible mark that the unusually intense mental and emotional states happening in the actual worlds, which speaking subjects tend to associate with fiction, allegedly “borrowing” vocabulary from there, are initial products of the actual world.

Another point of speculation in defence of this duality is that, in reverse, after listening to songs, especially ones grounded on lyrics, people would sometimes reflect on situations depicted by briefly exclaiming: “Real life!”. Truly, “play is ‘pretending work’; art is ‘pretending life’” (Lotman 1977: 69).

Encountering the actual world experience by the performer results in reporting experience by its artistic embodiment in lyrics (the correspondent actual experience of the performer was a condition for traditional singing) — which, in turn, leads to recognition of experience by the audience. The Uroboros sustains, as *histoire* is usually expressed in *recit* as “accessible”, recognisable by a wide audience of those who encountered similar sequences of events in the actual world. The quote from Kristeva (1993: 429), related to intertextuality, is

nonetheless illustrative for polyfunctional conflations of the actual-fictional world:

being nothing more than discourse, the recipient is also included in the discursive universe of the book. It, therefore, merges with that other text (another book), in relation to which the writer writes his own text, so that the horizontal axis (subject — recipient) and the vertical axis (text — context) ultimately coincide, revealing the main thing: every word (text) is an intersection of two words (texts) where at least one more word can be read.⁷²

Conflations of dominants of poetic and emotive functions in language articulated in “accessible” ways (with a condition of empirical pre-understanding of narrative material by the addressee) are certainly not confined to family-household songs and can be grasped, first of all, in aphoristic poetry, songs from contemporary popular culture, *etc.* Even instances of formulations given above can easily travel in time to any of the texts mentioned. And again, they did travel, and certainly will, between dimensions — to the conversations in the actual world and back to fiction.

Conclusions on the meaning-making of “texts in voids”

In the table below, I give a brief encapsulation of the features of the selected family-household lyrics as texts as a whole, parts of texts, and an entire set of texts. The observations summarised stem from the analysis outlined in the chapter *Course 1. Hühn’s narratological framework*, and the chapter *Course 2. Voids in texts and texts in voids*.

Layer of analysis	<i>Winds are blowing, wild winds are blowing</i>	<i>Oh, Moon, don't shine</i>	<i>Hey, in the forest, in the forest</i>
Texts as parts of the folk texts	Parallelism as a form of comparison in the beginning; fixed folk epithet; diminutives.	Incantatory utterance at the beginning; fixed folk epithets; diminutives.	Parallelism as partial repetitions and partial variations of lines; “the camera eye” depiction of events in the beginning; diminutives.
Texts as a	What is given? (<i>histoire</i>)	What is given? (<i>histoire</i>)	What is given? (<i>histoire</i>)

⁷² This quote is translated from Russian by the author of the thesis.

whole	a separation of the couple	a suspicion of the betrayal, a transformation of the relationship into a memory	a misfortune of not fully realised romantic love
	How is it given? (<i>recit, narration</i>)	How is it given? (<i>recit, narration</i>)	How is it given? (<i>recit, narration</i>)
	Mainly simultaneous <i>narration</i> , first-person pronouns, present tense, autocommunicative monologue and a metaphorical self-description of the lyric subject (her), an appeal to the lyric subject (him).	Mostly simultaneous <i>narration</i> , first-person pronouns, mostly present tense, dialogical structure, autocommunicative utterances, masked in the form of the appeal to the Moon, appeals of lyric subjects to each other.	The first narrator provides background on the outer events of the lyrics. The inner events of the lyric subject are narrated <i>via</i> simultaneous <i>narration</i> by the observer — the second narrator, who is fictional.
	Openness of lyrics — Voids and supplementing meanings (<i>recit, narration</i>)	Openness of lyrics — Voids and supplementing meanings (<i>recit, narration</i>)	Openness of lyrics — Voids and supplementing meanings (<i>recit, narration</i>)
	<u>Voids as a lack of information.</u> Missed exposition, that is, the reason for separation; not enough information on the “external” world events. <u>Supplementing meanings.</u> Generalised expression of emotions and feelings <i>via</i> semantic fields of SEPARATION and PAIN.	<u>Voids as a lack of information.</u> Missed exposition, that is, the reason for suspicion of betrayal; missed ending (realisation of the depiction?); “cuttings” of the “inner” world events but depicting their results. <u>Voids as an ambiguity of meanings.</u> The lyric subject(she) asks the beloved to portray her features for a bright memory and/or a silent reproach.	<u>Voids as a lack of information.</u> Missed information on metadiegetic level, <i>i.e.</i> why the cossack cannot marry the girl. <u>Supplementing meanings.</u> Generalisation of the lyric subjects’ experience <i>via</i> the aphoristic conflation: <i>Hey, woe to him / Who's still single! / And even worse is he / who loves!</i>

		<u>Supplementing meanings.</u> Polar expressions of emotions and feelings <i>via</i> semantic fields of DEVOTION and BETRAYAL.	
Texts as an entire set of texts	The autocommunicative monologue of the lyric subject (her) — stanzas 1 — 5, which also includes two subtexts (utterances). The aphoristic conflation: <i>Whoever had a moment of happiness, / Won't forget it after death</i> and metaphorical self-description of the lyric subject (her) expressed by the emotive-poetic conflation: <i>Is a blade of grass happy / Growing in the field</i>	Incantatory utterance — stanzas 1, 2, which includes the subtext expressed by the emotive-poetic conflation: <i>moon, don't shine, / Don't shine for anyone, / Just shine for my sweetheart</i>	The <i>narration</i> of the first narrator “outside” the fictional space — lines 1 — 14
	The appeal to the lyric subject (him) — stanzas 6 — 7, which contains the subtexts (utterances) expressed by the emotive-poetic conflations: <i>I would fly to you / But I have no wings; without you / I wither from sorrow</i>	The <i>narration</i> of the lyric subject (her) — stanza 3: <i>The moon was shining brightly, / Then it hid behind the fences, / And I, poor me, cry bitterly: / My sweetheart has betrayed me!</i> The last sentence can also be considered the subtext, reflecting the ambiguity of the emotions and feelings of the lyric subject (her) — <u>voids as an ambiguity of meanings.</u>	The first part of <i>narration</i> of the fictional narrator — lines 15 — 18, which contains the subtext (utterance) expressed by the aphoristic conflation: <i>woe to him / Who's still single! / And even worse is he who loves!</i>
	The rhetorical question, directed to the lyric subject (and everyone) by the lyric subject — stanza 8: <i>Who will I cling to, / And who will caress me, / Now that there's no one / Who loves me?</i>	The dialogue of the lyric subjects (her and him) — stanzas 4 — 6	The second part of <i>narration</i> of the fictional narrator — lines 19 — 24: <i>Hey, a Cossack loves / A young girl. / He loves her, / he loves her —/ But can't marry her ...</i>
Texts in	No indicators of the distance	The incantatory appeal	An indicator of the


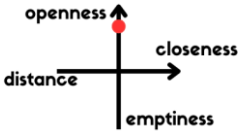

<p>relation to Emptiness vs Openness; Closeness vs Distance opposition</p>	<p>of the text, that is, an inaccessibility of conditions outlined by Stockwell, are given. Thus, the text has a high degree of closeness, and, as discussed previously, openness. Multiple conflations indicate a loop between “fictional” and “actual” worlds.</p>	<p>to the Moon can be marked as “distant” by Stockwell’s criteria of inaccessibility of nature. However, it can simultaneously be viewed as an autocommunication utterance of the lyric subject. The conflation, included within, somehow disrupts the borders of “fictional” and “actual” words or even indicates a loop between them, thereby making the text close. The word <i>kytaika</i> remains the only indication of the inaccessibility of objects, time, and language, that is distance of the text. Hence, distance coexists with closeness alongside a high degree of the openness of the text.</p>	<p>inaccessibility of nature is the fictional narrator manifested in the image of two speaking doves. The conflation, however, somehow disrupts the borders of “fictional” and “actual” words, contributing to the closeness of the text. This very conflation indicates the openness of the text, providing the addressee with a loop between “fictional” and “actual” worlds. Alongside that, the main part of the text is rather empty (missed information on a metadiegetic level, <i>i.e.</i> why the cossack cannot marry the girl + the lack of the deployed semantic fields related to his emotions and feelings). Thus, the text encompasses features of all four indicators.</p>
<p>Simplistic illustrations</p>			

Figure 15. The features of the selected family-household lyrics as texts as a whole, parts of texts, and an entire set of texts.

2.3. SELFHOOD AND SAMENESS OF I-I

*Ah, Menander and life, which of you imitated which?*⁷³

⁷³ An exclamation of Aristophanes of Byzantium as regards Menander’s plays, which mirrors real life: ὦ Μένανδρε καὶ βίε πότερος ἄρ’ ὑμῶν πότερον ἀπεμιμήσατο (Kiritsi 2020: 7)

This chapter, finally, pursues bridging theoretical findings on the textual specificities of the variations of family-household lyrics and contemporary instances of reception outlined in the questionnaire. For this purpose, I refer to Yuri Lotman's (1990) and Paul Ricoeur's (1992) works. The latter scholar is of interest for this chapter, as Ricoeur, similarly to Lotman, accentuates the importance of shaping identities⁷⁴ of person and community by means of culture: "the identity of a person or a community is made up of these identifications with values, norms, ideals, models, and heroes in which the person or the community recognizes itself. Recognizing oneself contributes to recognizing oneself by" (Ricoeur 1992: 121).

Artistic texts, according to Lotman (1990), encompass both I-s/he and I-I models of communication. Within the first model, 'I' is the subject of the communication, the possessor of the information, while the 's/he' is the object, the addressee" (Lotman 1990: 21). The model presumes that previously to the act of communication, a given message was known to 'me', but unknown to 'them' (ibid). Variations of code tend to turn texts into metatexts and, hence, foster the addresser's sense of "self-existence, self-discovery and auto-psychotherapy" (ibid: 29).

As Lotman points out, poetic text "oscillates between the meanings transmitted along the I-s/he' channel and those formed in the process of autocommunication" (ibid: 29), and the work shares this understanding when applied to folk lyrics. Based on previous pursuits of analysis, the work suggests the structural gravity of the selected family household songs towards the I-I model. Among the "laws" of auto-communication embodied in texts are "rhythmical series, repetitions, supplementary text organizations, all of which are quite superfluous from the point of view of I-s/he communication" (ibid: 30). Evidently, on the example of parallelism in *Hey, in the forest, in the forest*, we can obtain confirmation on "unnecessary" textual addition; likewise, as discussed in two previous chapters, disruption of cause and effect (*Winds are blowing, wild winds are blowing, Oh, Moon, don't shine*) should also suggest high potentiality of I-I communication model.

Yet another pertinent remark, also made by Lotman, would concern the distinction between: i) properties of text that allow it to be viewed as code; ii) focus of its reception (text-as-a-code and text-as-a-message) (ibid: 30). Under the condition of text-as-a-code reception, selected family-household songs may "transform the self-understanding of the person who has

⁷⁴ More information on how Ricoeur conceptualises identity can be found in *Annex 1*

engendered the text, [transforming] already existing messages into a new system of meanings” (ibid).

The claim should be illustrated by the questionnaire answers below — certainly, different acts of re-listening encompass the prevalence of different models of communication of a single addresser with(in) a single text. Likewise, voids in texts are properties that significantly impact but do not define the focus of receptions, not to mention the impact of transformal text. Peculiarly, though, a higher frequency of affirmative answers (even in the relatively small sample) confirms that family-household songs would be more accessible as texts-as-codes (cases 2, 3), not texts-as-messages (case 1).

Questionnaire answers	The dominant focus of the reception	Commentary as regards the dominant focus of reception	Heuristic description
Even as a child, I pictured a possible encounter of events described in family-household songs. 19 affirmative responses	Text as a message	evident during first listening; in times of relistening, if the addressee lacks prefiguration ⁷⁵ , it would likely eliminate significant growth of information associated with text as a code	Voids in texts
After having experienced similar events in my private life, I started to understand the intentions and actions of lyric subjects better. 42 affirmative responses	Text as a code	the addressee knows the lyrics beforehand; yet to understand the lyrics, prefiguration is needed; once attained, it uncovers new features of configuration — the appearance of “message 2” (text as a code) does not destroy “message 1” (text as a message); then comes refiguration	Texts in voids
In times of re-listening to family-household songs, I pay attention to the emotions, feelings, intentions and actions of the lyric subjects; I compare their situations with my own. 32 affirmative responses	Text as a code	(The prefiguration-configuration-refiguration loop allows addressees to compare emotions, feelings, intentions, and actions in fictional and actual worlds).	Texts in voids

Figure 16. The questionnaire answers and focuses of the reception of the family-household lyrics.

⁷⁵ In the circular hermeneutic model of threefold mimesis, **prefiguration** implies empirical pre-understanding of narrative material, whereas **configuration** is the process of forming an artistic text: from a simple sequence of events, it acquires ground for the viewer's interpretation; **refiguration** is thus appropriating the artistic narrative by the addressee, so the work is introduced into the wider extra-textual reality (Ricoeur 1984).

Canonical texts, undoubtedly, share text-as-a-code potential: “on the level of natural language [canonical texts] obviously have semantic value, [yet] on the level of culture, they tend towards pure syntagmatics, *i.e.* from being texts they become 'codes 2'” (Lotman 1990: 34). Alongside that, as mentioned repeatedly across this work, the mechanisms of (auto)communication in different canonical texts, supposedly, would drastically vary — due to the situation of communication and (perhaps, primarily) as regards their textual structure.

For a lucid illustration, fairytales seemingly contain less need for the addressee’s prefiguration compared to family-household songs. Simply saying, taking the position of the protagonist/antagonist would be simpler for the addressee (and certainly is when it comes to children's reception of folk tales) due to the accessibility of *histoire*. However, it is an accessibility of another kind, different from Stockwell’s (2005) categories: fairy tales are definitely even more “distant” to the actual world than family-household songs. I assume this accessibility results from the prevalence of the referential function of language in fairy tails and a considerably lesser degree of, say, emotive and poetic function. An observation of Ricoeur concerning relations between plot and character — specifically, who (or which) serves whom — offers a wider perspective on the same inquiry: somewhat underdeveloped referential function in family-household songs stems from placing the plot in the service of the lyric subject. This controversial idea will be explained further by comparing the relations between plot and character highlighted by Ricoeur (even though the idea is centred on epics).

In folk tales, the protagonist “has a definite character, identifiable and redefinitifiable as the same” (Ricoeur 1992: 148). Thus, a character, as it were, submits to the plot. Taking up the position of the character (mostly on the basis of *idem*) by the addressee would imply undergoing adventures — mostly, the chain of “outer” events. The opposite pole would be especially indicative regarding the stream-of-consciousness novel: “it is here that the identity of the character, escaping the control of the plot and of its ordering principle, is truly put to the test. We thus reach an extreme pole of variation where the character in the story ceases to have a definite character” (*ibid*). It seems, however, that the character may be vividly and fragmentarily depicted in both cases. The protagonist of folk epic may be briefly described as courageous, and events of the fictional world may encourage them to evolve the trait; likewise, the protagonist may be, for instance, fearful at the beginning but, after encountering adventures, acquire bravery.

The only trait of the lyric subject of *Winds are blowing, wild winds are blowing* is her devotion to the beloved. However, if I follow Ricoeur's reflection with a slightly different focus, it seems that *idem* of the protagonist of folk tales is regulated on the level of *histoire* and *recit*; they predictably move across all adventures and initiations to reach the final point of the narrative. Hence, less *ipseity* is accessible. Whereas (by no means comparing the stream-of-consciousness novels and family-household lyrics) it is hard to deny the focus on "inner world" events in both cases. The expressions of it eloquently vary. In *Winds are blowing, wild winds are blowing*, the lyric subject coherently describes her emotions and feelings, yet, as mentioned, the reason for her grief is outlined only in line 19 (with 32 lines overall). In this sense, *recit* of lyrics somewhat imitates placing the *histoire* in the service of the lyric subject. However, "imitates" would not be a pertinent verb, as the song itself, presumably, might simply preserve an autocommunicative feature (I-I) inescapable in times of composing.

A disruption or insufficiency of epic composition in family-household songs is usually expressed by a lack of referential function. The referential function is, however, quite visible at the beginning of the song (*Hey, in the forest, in the forest*), where events are transmitted *via* the camera eye. Yet, in further stanzas, the lyrics concern inner word events evaluated through the position of the observers. In the song, the fictional narrator also overrules the *histoire* by, so to say, withholding the information on the feelings and emotions of the lyric subject. It also suggests that the story is told rather by and for the addresser itself (I-I). *Oh, Moon, don't shine* is distinctive by conative function, and even though the second part of the song is composed of smaller dialogues falling into I-s/he model, the accessibility of "cuttings" of feeling and emotions experienced by lyric subjects fosters the addressees' auto-communication.

As regards lyric subjects'/narrators' *ipse* and *idem* in selected family-household songs, the question holds multiple, different, but non-contradictory points. First, due to the pragmatics of the songs, which frequently are re-performed and re-listened to, the *recit* is already known to addressees, so in this sense, the lyric subject/narrator is "fixed" within *recit* as *idem*: the text as a statement is unlikely to provide us with a sense of astonishment. However, within this predictability, the particular features of *recit* and *narration*, taken as compounds and confluences of functions of language, leave gaps for re-constructing "withheld" parts of *histoire* — voids — differently in times of repetitive listening. Thus, it fosters deriving the lyric subjects/narrators *ipse* within the frame of *idem*, depending on the degree of empirical pre-

understanding of the narrative.

In one more illustrative table below, I show how some textual units as compounds of language functions foster the re-constructing of *ipseity* of the lyric subject.

Song	Compounds (expressions of sameness of lyric subjects)	Compounds featuring the space of re-constructing selfhood of lyric subjects
<i>Winds are blowing, wild winds are blowing</i>	<p>Oh, how my heart is aching, Yet, tears don't flow. Sameness as a trait of reservedness, which multiplies the grief of the lyric subject</p>	<p>not represented</p>
<i>Oh, Moon, don't shine</i>	<p>And I, poor me, cry bitterly Sameness as sensibility of the lyric subject</p>	<p>My sweetheart has betrayed me! (possibilities for variations of emotions and feelings highlighting the fluidity of selfhood — despair, anger, powerless, tenderness; all mentioned) Presumably, (as in the two examples below) <i>ipse</i> is evaluated in line with the intersection of feelings experienced by the addresser and addressee in the actual world.</p>
	<p>If you can't depict it by evening, Then I'll die by morning! Sameness as profound impulsivity of the lyric subject</p>	<p>"Either love me faithfully, Or leave me forever, Or trace my black brows On paper!" (along with taking the whole utterance as an indication of sameness — be it uncompromisingness as a trait or loyalty as a stable value, the possibility for variations of motivations (selfhood) is preserved in the third option). Across different listenings, it may refer to despair, anger, powerlessness, tenderness, or all mentioned/other options.</p>
<i>Hey, in the forest, in the forest</i>	<p>Not represented</p>	<p>He loves her, he loves her But can't marry her, (re-constructing fluidity of selfhood through possible contexts, which may change each other across different addressees; different listenings/readings of the single addressee). The impossibility of marriage, however, may be explained by the reason for distance; military service, lack of finances, <i>etc.</i>)</p>

Figure 17. Examples of compounds of functions of language which constitute the depiction of “I” of the lyric subjects as *idem* (sameness) and *ipse* (selfhood).

Thus, I would not associate sameness or selfhood exclusively with taking up the position of the

lyric subject by the addressee: recognition of the similarity of experience in the actual and fictional world can be done *via* both sides of the “I” temporality by means of the I-I model.

Lastly, conflations represent another vivid feature of texts as codes:

literature which is oriented towards autocommunication will not only not avoid standard texts, but will manifest a tendency to turn texts into standard ones and to identify what is 'elevated', 'good' and 'true' with what is 'stable', 'eternal', *i.e.* with the set standard. (Lotman 1990: 32)

For a brief reminder of the conventional division, one group of conflations was named emotive-poetic:

- *I would fly to you, / But I have no wings, (**Winds are blowing, wild winds are blowing**);*
- *without you / I wither from sorrow. (**Winds are blowing, wild winds are blowing**).*
- *Is a blade of grass happy / Growing in the field? (**Winds are blowing, wild winds are blowing**);*
- *Oh, Moon, don't shine / Don't shine for anyone, / Just shine for my sweetheart (**Oh, Moon, don't shine**).*

Emotive-poetic conflations can also be viewed as utterances, leaving the possibility for addressees to “evaluate” them differently in times of re-listening and re-reading. That provides weaker variations than those stemming from compounds, yet each of the three given conflations may be considered either overly dramatised or sincerely impulsive, which adds extra nuance to the selfhood of the lyric subjects.

The other group of conflations, which were previously labelled as aphoristic, seems to be closer to eloquent generalisation, not only instant feelings of the individual:

- *Whoever had a moment of happiness / Won't forget it after death (**Winds are blowing, wild winds are blowing**);*
- *Hey, woe to him / Who's still single! / And even worse is he / who loves! (**Hey, in the forest, in the forest**).*

Here is where I-I models are built upon the particular “bond” between the lyric subjects and addressees, notwithstanding intersections or the absence of intersections between their *idem*

and *ipse*. This peculiar “bond” is created by the directedness of utterance to itself — as an instance of poetic and metalingual function. Even though the text is not ciphered, it is nonetheless cryptic without an empirical pre-understanding of the narrative on the addressee’s part. The text itself conducts a selection of particular addressees, in other words, illustrating a formula of reception of “Let those who understand, understand” (Lotman 1990: 27).

CONCLUSIONS

Compensating for the unapologetic wordiness of the thesis, this chapter aims to be succinct. The questionnaire conducted in 2023 has brightly confirmed that contemporary Ukrainian listeners do picture themselves in the situations depicted by family-household songs. Hence, the thesis pursued to map out textual presuppositions, which encourage contemporary listeners to experience the events of the family-household songs through the skin of their lyric subjects.

Most frequent answers to the questionnaire have also indicated a high potential for the reception of family-household songs within the “texts-as-codes” approach. The selected variations of lyrics *Winds are blowing, wild winds are blowing*; *Oh, Moon, don't shine*; *Hey, in the forest, in the forest* are likely to be taken as texts-as-codes, as they were performed repeatedly (although with the different degree of audience reach).

I will begin by encapsulating the textual presuppositions of the selected lyrics on the layer of the **text as a whole**. Primarily, all three variations of lyrics reflect a quite transparent *histoire* — a separation of the couple in *Winds are blowing, wild winds are blowing*; a suspicion of the betrayal, a transformation of the relationship into a memory in *Oh, Moon, don't shine*; a misfortune of not fully realised romantic love in *Hey, in the forest, in the forest*.

The *recit* of *Winds are blowing, wild winds are blowing* is built upon the mainly simultaneous *narration* of the lyric subject expressed *via* first-person pronouns and primarily present tense. The information in the lyrics is mostly related to the generalised expression of emotions and feelings of the lyric subject *via* deployed semantic fields; the reasons for separation and information about the external world are not provided. These two aspects (developed semantic fields of emotions and feelings + voids as a lack of information) constitute *openness* of the lyrics, which fosters addressees to picture themselves in the situations depicted by family-household songs.

Oh, Moon, don't shine, likewise, contains mostly simultaneous *narration* of two lyric subjects expressed *via* first-person pronouns, mostly present tense. Most developed semantic fields of the lyrics are related to polar expressions of emotions and feelings of the lyric subject (her), even though the emotions and feelings of the lyric subject are described mainly through the “outer” world events. The lyrics are characterised by numerous voids as a lack of

information: the missed reason for suspicion of betrayal; confirmation of betrayal; missed ending. Likewise, semantic fields of emotions and feelings brightly depicted through “outer” world events + voids as a lack of information (“cuttings” of detailed descriptions of the emotions and feelings) constitutes textual *openness*, which encourages listeners to experience the event of the song through the skin of their lyric subjects. “Immediacy” of the dialogical structure contributes to that. Additionally, the *narration* contains voids as an ambiguity of meanings: the lyric subject (she) asks the beloved to portray her features for a bright memory and/or a silent reproach.

Hey, in the forest, in the forest has differences in *recit* and *narration* when compared to the previous two lyrics. The first narrator provides background on the outer events of the lyrics. The inner events of the lyric subject are narrated *via* simultaneous *narration* by the observer — the second narrator, who is fictional. The lyrics, overall, contain more information on the outer world, omitting details on the inner world of the lyric subject (emptiness), which in the previous two songs was more developed through semantic fields of emotions and feelings. However, another example of voids as a lack of information, i.e. *why* a cossack cannot marry the girl, serves as an indicator of *openness*. It enables the addressees to devise different explanations for that in times of listening and re-listening to the song, thereby fostering listeners to experience the events of the family-household song through the skin of the lyric subject.

When viewed as a corpus of texts belonging to the larger entity of the folk texts (**text as a part of the text**), all selected lyrics comprise traditional folk compositional, artistic and rhetorical devices. *Winds are blowing, wild winds are blowing* contains parallelism as a form of comparison in the beginning; fixed folk epithet; diminutives. *Oh, Moon, don't shine* has an incantatory structure at the beginning; fixed folk epithets; diminutives. *Hey, in the forest, in the forest* is distinctive by parallelism as partial repetitions and partial variations of lines — voids as a lack of new information, which encourages a wide range of autocommunication by the addressees; “the camera eye” depiction of events in the beginning; diminutives.

If we approach the selected lyrics as **an entire set of texts**, we may once again notice that *Winds are blowing, wild winds are blowing* and *Oh, Moon, don't shine* include monological and dialogical speech of the lyric subjects expressed mostly in the present tense, which creates the glimpse of immediacy and spontaneity of *histoire*. In this instance, we may highlight the heterogeneous organisation of text on multiple layers: traditional folk devices, including

compositional ones, adjoin to “immediate” utterances, which may be easily pictured in usage in the “actual” world. Some sets of texts, such as an appeal to Moon in *Oh, Moon, don't shine*, encompass both the “artificialness” of texts (viewed as an incantatory unit) and “immediacy” of utterance (viewed as an auto-communicative unit of the lyric subject). Conflations of functions of language, that is, aphoristic and emotive-poetic utterances, are detected in all three songs. In the selected family-household lyrics, conflations are visibly complete, succinct and concise. They may easily re-tell the whole *histoire* or substitute deployed semantic fields of the lyric subjects’ emotions and feelings without the loss of meaning. In this case, they serve as a message. However, in the context of the repetitive listening to folk songs, they evidently function as a code. In the case of empirical pre-understanding of the narrative material by the addressee, the addressees and the lyric subjects simply share the “vocabulary” of conflations — a common code. This code is another textual presupposition for addressees to picture themselves in the situations depicted by the songs.

In this sense, these sets of utterances make the lyrics incredibly close to the addressees across time and space, whereas folk roots apparently mark a range of textual inaccessibility (mostly of nature, objects, and language) (Stockwell 2005). It once again points out poignant and somehow polar tendencies of syntagmatics, illustrating the heterogeneous organisation of family-household lyrics as canonical texts.

Lastly, in the selected family-household lyrics, due to the abovementioned textual features, the “I” temporality of the lyric subjects is expressed both as sameness (*idem*) or selfhood (*ipse*), which preserves the additional potential for addressees to take up the position of the lyric subjects by means of the I-I communication.

All groups of encouraging textual presuppositions are briefly summarised in the table below. Certainly, they are layered at each other, reaching the addressees by “shimmering” during the situation of the performance.

<i>Group 1. Texts as a whole</i>	<i>Group 2. Texts as parts of the folk texts</i>	<i>Group 3. Texts as sets of texts</i>
“Transparent” <i>histoire</i>	Parallelism - partial repetitions and partial variations of lines	Aphoristic and emotive-poetic utterances as common codes for the addressees and the lyric subjects
<i>Closeness</i> of texts resulting in imitation of “actual” world speech by <i>recit</i> : “real-time” monological, dialogical modes	Traditional folk narrative modes, <i>e.g.</i> incantations, which are constructed as auto-communicative utterances	The ambiguity of the motivations (<i>ipse</i>) – selfhood – of the lyric subjects manifested in the concrete utterances
<i>Openness</i> of texts (“enticing emptiness”): “productive” voids and supplementary information ⁷⁶		The expressions of <i>idem</i> – sameness – of the lyric subjects manifested in the concrete utterances

Figure 18. Groups of the textual presuppositions of the family-household songs encourage taking up the position of the lyrical subjects by contemporary addressees.

Logically, for the afterword, the conversation should follow about tendencies of “pendulum-like” swings of cultures within I-s/he(they) and I-I communicative models⁷⁷ with one predominant inclination of the given culture (Lotman). This overriding tendency can be grasped in the self-image, “self-portrait” (ibid) of the culture. Despite a very pertinent place and time for the perspectives of future research on the topic, I will do a slight retrospection instead. When I started to work on the thesis, I felt that I would merely bring another confirmation for an entrenched description of Ukrainian culture, which emanated from the Russian Empire and Soviet times — the culture of “accessible” folk songs and a lack of prose with the sense of finesse. I firstly wanted to counter, thinking of another topic — unacknowledged modernist novels of the 1920s-30s, some of which begin to be published only nowadays, with a distance of 100 years. Interestingly, the absolutised instance of text-as-a-message immediately came to

⁷⁶ The table on pages 71-74 gives a better grasp

⁷⁷ The most viable cultures are those systems where the struggle between these structures has not resulted in an all-out victory for one of them (ibid: 35).

my mind.

Ukrainian culture has the potential for pendulum-like swings, being certainly not confined to autocommunication. What is peculiar, however, is that my choice of topic has unwillingly oriented towards autocommunication, not “towards the acquisition of truth from without in” (ibid: 34). It seems the most valuable for cultures in the postcolonial settings — speak to themselves and for themselves by means of the various artistic texts of the native culture, written within the models of I-I and I-s/he(they), perceived accordingly or *vice versa*. Speak to themselves within the native culture, neither retrieving the post-colonial description composed by the coloniser nor striving for the anti-colonial self-image built primarily on the opposition with the portrait of the coloniser. More “values, norms, ideals, models, and heroes” (Ricoeur 1992: 121) and texts, thus, more self-portraits or metatexts.

And pendulum swings.

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KOKKUVÕTE

Tähenduste kohtumine ahvatleva "tühjusega" ukraina rahvalauludes

Töös uuriti pere ja koduga seotud rahvalaulude sõnade variatsioone. Tekstide variatsioone käsitleti teksti kui terviku, teksti kui teiste tekstide osade ja teksti kui tekstide kogumina. Lõputöö eesmärk on uudne, sest ukraina rahvalaule on uuritud ukraina folkloristikas peamiselt nende tekke- ja levikupiirkonna, aluseks oleva süžee, värsivormeli ja esitusstiili kriteeriumide alusel.

Uurimisküsimusteks olid: Millist teavet ja mil viisil edastatakse laulusõnades; Kuidas soodustavad tähendused ja nn *tühjus* adressaatide paigutumist lauludes kujutatud olukordadesse? Pakutakse välja kontseptuaalne eristus *tühjuse* ja *avatuse* vahel. *Tühjuse* all mõistetakse tekstides esinevate puuduvate detailide laia valikut. Seevastu *avatus*, mille moodustajateks on konkreetse teabe puudumine ja spetsiifiline lisainformatsioon, on produktiivset laadi *tühjus*, mis soodustab adressaate kujutama end lauludega kujutatud olukordades.

Kõigepealt analüüsiti kolme rahvalaulu teksti kui terviku tasandil Hühni (2004, 2010) poolt lüürika jaoks kohandatud narratoloogiliste kategooriate abil. Teiseks uuriti uurimisobjekti kui osa folklooritekstidest, rakendades Stockwelli kriteeriume, mis mõõdavad kunstiliste tekstide "fiktiivsete maailmade" lähedust/kaugust "tegelikele maailmadele". Lõpuks analüüsiti uurimisobjekti kui tekstide kogumit keele funktsioonide (Jakobson) abil.

Samuti vaadeldi, kuidas kujutatakse lüüriliste subjektide narratiivset identiteeti, kasutades Ricoeur'i poolt kontseptualiseeritud kahte "mina" temporaalsust (*idem* ja *ipse*). Lüüriliste subjektide "mina" temporaalsus väljendub nii samasuse (*idem*) kui ka isiksuse (*ipse*), lüürilise subjekti emotsioonide ja tunnete varieerumise kaudu, mis tuleneb tekstis antud tähenduste mitmetähenduslikkusest. Viimane on veel üks tekstilise avatuse näitaja. Mõlemad kätkevad endas lisapotentsiaali aadresside jaoks, käivitades mina-mina kommunikatsiooni.

Seega võib rahvalaulude variatsioonide avatuse näiteid leida peamiselt teksti kui terviku tasandil. Isegi kui lauludes esitatud teave on tänu kunstilise teksti maailma ja "tegeliku" maailma loogika erinevusele lahknev, aitab viis, kuidas seda esitatakse, kaasa tekstide lähenemisele.

ANNEX 1. Glossary on the usage of terms and concepts

FORMAL/TRANSFORMAL TEXTS

Formal and transformal texts are understood within Honko's (1985: 40) differentiation: "formal meaning would then include both 'sentence meaning' and 'utterance meaning', that is, all meanings transmitted linguistically. By transformal meaning, I denote those extra-textual meanings that influence the communication but do not attain linguistic form [...], mental modes, memory pictures, and ideas and concepts as used but not verbalized by the speaker-listener during a communication process, as well as his conclusions about transmitted meanings that he does not state but which direct his thought and action".

IPSE/IDEM (Ricoeur)

In *Oneself as Another*, Ricoeur (1992) reflects on both narrative and personal identity — "I" as temporality. Accentuating the duality of "I" in time, he turns to two Latin terms: *idem* (identity in the meaning of sameness) and *ipse* (self), the first of which expresses constancy over time, and the second — variability. In Ricoeur's words: "equivocalness of identity concerns our title through the partial synonymy, in French at least, between "same" (meme) and "identical." In its diverse uses, "same" (meme) is used in the context of comparison; its contraries are "other," "contrary," "distinct," "diverse," "unequal," "inverse." The weight of this comparative use of the term "same" seems so great to me that I shall henceforth take sameness as synonymous with idem-identity and shall oppose to it selfhood (ipseity), understood as ipse-identity" (ibid: 2,3).

Character (in the meaning of "trait"), according to Ricoeur, implies "overlapping of *ipse* by *idem*": "precisely as second nature, my character is me, myself, *ipse*; but this ipse announces itself as *idem*. Each habit formed in this way, acquired and become a lasting disposition, constitutes a trait— a character trait, a distinctive sign by which a person is recognized, reidentified as the same — character being nothing other than the set of these distinctive signs" (ibid: 121). And further the accentuation of inseparability of two concepts: "one cannot think the idem of the person through without considering the ipse, even when one entirely covers over the other" (ibid).

Ricoeur also touches upon **acquired identifications**: "the identity of a person or a community is made up of these identifications with values, norms, ideals, models, and heroes, which the person or the community recognizes itself (ibid)".

LYRIC SUBJECT

Despite the poststructuralists critics of the term, the work preserves it, accounting that *the lyric subject is the rhetorical construct of a voice and depends on an auditor; the "I" is a socially and*

historically specific formation. If a set of sounds, an acoustic event, must be heard as an intention to mean for there to be an “I”—for sounds to make sense and for sense to be sensible or audible to another—the “I” is utterly dependent on an audience, an other or others with the ear to hear this “turn,” which is the event of language itself. (Blasing 2007: 31)

MENTAL TEXT (Honko)

Honko mentions the *mental text* notion in “Text and context in the textualization of Tulu Oral Epics”, meaning that the performer of the Tulu epic has the image of text in the mind prior to conveying the epic's meaning to listeners. The thesis utilises the notion for highlighting the mental texts of the Ukrainian performer/listener composed prior to the act of re-performing or re-listening.

NARRATIVITY (Greimas)

Deep immanent structures of narration, as mentioned by Greimas, do not confine to the meaning expressed by natural language and can be found, as he points out, in figurative painting, cinematographic and oneiric languages, among other examples (Greimas, Porter [1969] 1977: 23). A narration with manifestations of the narrative subject to the specific requirements of the expressive linguistic system will serve as a primary focus of the thesis, the study of universal immanent structures — narrativity — is, hence, behind our attention.

PREFIGURATION—CONFIGURATION—REFIGURATION (Ricoeur)

In the circular hermeneutic model of threefold mimesis, prefiguration implies empirical pre-understanding of narrative material, whereas configuration is the process of forming an artistic text: from a simple sequence of events, it acquires ground for the viewer's interpretation; refiguration is thus appropriating the artistic narrative by the addressee, so the work is introduced into the wider extra-textual reality (Ricoeur 1984).

RECIT/HISTOIRE/NARRATION (Genette)

Due to the intermixing of narrative and discourse terms and lack of clarity on their usage (Bertrand 2019), this thesis borrows concepts of *recit* (or text), *histoire* (or story) and *narration* from Genette's *Figures* (1998).

The *recit* (in broad meaning), according to Genette, encompasses *histoire* — the actual order of events in abstraction from linguistic or any other means of expression, *recit* in its narrow meaning — a text as a statement, and *narration* — the act of telling of the story in relation to both the real (the author) or fictitious situation (the narrator). Hence, the product of *narration* is a *recit* (Genette 1998). *Recit* appears as a signifier, *histoire* — as a signified, and *narration* — as an act of signification.

Hereinafter, following Genette, I use “text” or “lyrics” interchangeably for family-household songs' *recit*, which is the object of our research. Within the *recit*, the thesis aims to analyse structural features of canonical texts in examples as the first prerequisite for information growth in the consciousness of the addressee.

ANNEX 2. The Questionnaire

To shed light on whether lyrics of the family household still gain the attention of contemporary Ukrainian listeners, a small questionnaire was conducted. The sample size encompassed 57 respondents from 18 to 60 years old. The method of convenience sampling was utilised: the sample was drawn from that part of the population that is close to hand (using the Telegram groups of Ukrainian students around the world, unfamiliar to the conductor of the questionnaire). Some students shared the questionnaire with their friends and relatives, which resulted in the age diversity of the sample.

In the Annex 2, I only highlight the questions and response options related to the lyrics of the songs (with the exception of the last response option of *Question 8* placed below).

Question 6 (yes/no question), worthwhile for the research objective of the thesis, was formulated as follows:

As a listener, I picture myself in the circumstances suggested by the song (confession of feelings, longing for a loved one, experience of betrayal, etc.).

6. Як слухач, уявляю себе у запропонованих піснею обставинах (зізнання в почуттях, туга за коханим/коханою, переживання зради, інше)

57 responses

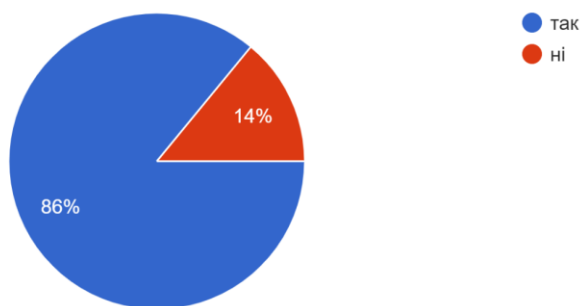


Figure 19. The illustrative diagram of the Question 6

The question received 49 affirmative responses and 8 negative ones.

Question 8 (multiple choice question with possible multiple answers) was formulated as follows:

Select all the options which reflect your reception of traditional performances of family-household songs

8. Оберіть усі варіанти, що відображають ваш досвід сприйняття **традиційного** виконання родинних пісень

56 responses

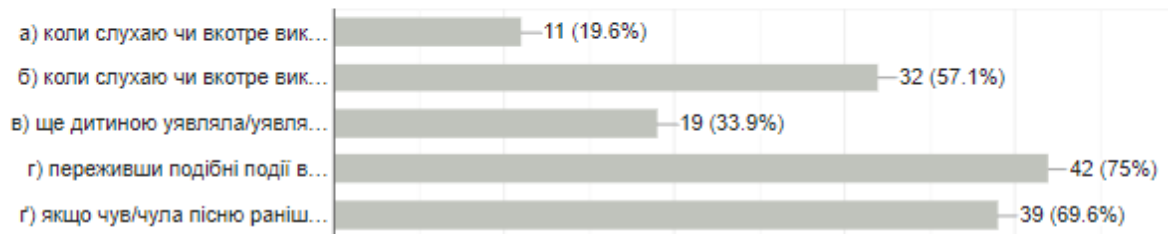


Figure 20. The illustrative diagram of the Question 8

The list of response options entailed:

a) [a] *while listening or performing/re-listening or re-performing family-household songs, I don't particularly think of their plot known from childhood.* — 11 affirmative respondents

b) [б] *while listening or performing/re-listening or re-performing family-household songs, I pay attention to the emotions, feelings, intentions and actions of the lyric subjects; I compare their situations with my own.* — 32 affirmative respondents

c) [в] *Even as a child, I pictured a possible encounter of events described in family-household songs.* — 19 affirmative respondents

d) [г] *After having experienced similar events in my private life, I started to understand the intentions and actions of lyric subjects better.* — 42 affirmative respondents

e) [ґ] *If I previously heard the family-household song, it can remind me of life events or impressions encountered while listening to this very song previously (conversations with loved ones, details of rooms, smells and tastes, etc.).* — 39 affirmative respondents

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