

THE TOPICS OF SHCHEDRIVKA-SONGS IN WESTERN PODILLYA AND THEIR MAIN MOTIFS

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Abstract. The article studies shchedrivka-songs (Epiphany carols/*shchedrivkas*) of Western Podillya (Ukraine's ethno-geographic region) regarding their thematic groups and typical motifs. Shchedrivka-songs are defined as musical and poetic works that accompany the rite of the third Christmas holiday, Epiphany, and are an integral part of this holiday. Special attention is drawn to the fact that the plot of Epiphany carols is based on the initial magic, as a mandatory producer of magic during the next calendar year. Dominant motifs in the plot of Epiphany carols in Western Podillya are the motifs of glorification of the main celestial bodies – the sun, moon, stars and terrestrial representatives of the family, i.e. the master, mistress and their children. Motifs of chivalry, youth's work, choosing a match for marriage, honouring parents are often included in shchedrivka-songs. Epiphany carols in which the characters of the Lord's Son, His Mother and saints play an important role.

Keywords: shchedrivka-song (Epiphany carol/*shchedrivka*); Western Podillya; thematic groups; Epiphany holidays and rituals; motifs; transformation processes.

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1. Introduction

One of the most important problems in the social life of Ukrainians today is the revival of spirituality and national consciousness. A special role in these processes should be played by calendar rituals, in particular the songs that accompany them.

Songs related primarily to Epiphany rituals have not been studied enough by Ukrainian ethnologists and folklore scholars. These songs have to become the centre of scientific attention because ritual songs are an inexhaustible and healing source of spiritual and material culture of the Ukrainian people, its ethnic mentality.

Important material in the study of traditional folk carols of Western Podillya¹ is printed and manuscript collections, which date back to the second half of the 19th and the beginning of the 20th century. This makes it possible to trace the transformation of their development and adaptation to other socio-cultural and political conditions. Among them are the most important collections by P. Chubynskyi 1878; I. Bessaraba 1916; Ya. Holovatskyi 1878 who published traditional Christmas and Epiphany carols first, as well as the articles by M. Nomys 1864; Kh. Yashchurzhyynskiy 1898; B. Yatsymirskyi 1914, which describe Epiphany rituals of Ukrainians.

Publication on Epiphany rituals and songs intensified in the early 20th century. The first thorough research in this series of publications was «Галицько-руські народні мелодії» / “Galician-Russian Folk Melodies” by J. Rozdolskyi and S. Lyudkevych 1906. They published 18 melodies and lyrics of shchedrivka-songs from Galicia, including those from the territory of Western Podillya.

Volodymyr Hnatiuk’s (1914) collection «Колядки і щедрівки» / “Christmas and Epiphany Carols” became a milestone among the publications of a similar kind in Western Podillya. This publication is considered to be the first Christmas and Epiphany carol anthology in Western Podillya that included more than 3000 Christmas and Epiphany carols from the whole Galicia, including Western Podillya.

Mykhailo Hrushevskiy (1923) paid considerable attention to the study of winter rituals of Ukrainians (including Epiphany), focusing on the role and place of each rite in the winter cycle of holidays. He was the first to classify shchedrivka-songs based on parts of the whole Epiphany rituals. The scholar also drew attention to the leading motifs that construct a plot of shchedrivka-songs and tried to find out their symbolism and image system.

The famous Ukrainian ethnomusicologist and folklorist F. Kolessa (1938) studied the rituals of *Shchedryi Vechir* (Generous Evening²). In particular, he noted that the most important in Epiphany carols (and in the songs of the winter cycle in general) is the agricultural element. Kolessa pointed to the autochthonous origin of the term *shchedrivka*, which originated from *Shchedryi Vechir* (Generous Evening).

¹ Western Podillya occupies almost the entire part of the Ternopil region (except the northern districts) in Western Ukraine.

² In Western Podillya, the Generous Evening (*Shchedryi Vechir*) is celebrated on the evening of January 18 on the eve of the Epiphany. This evening, the girls go to the homes where the boys live and sing them songs called Epiphany carols (shchedrivka-songs or *shchedrivkas*). Hence the name of this evening Generous. On the territory of Ukraine, which is located beyond the river Zbruch and has long been under the rule of the Russian Empire, Generous Evening is celebrated on January 13. Otherwise it is called ‘Rich kutia’ (*Bagata kutia*). This evening people could eat both lean and meat food. That is why this evening was called generous, because there were many different dishes on the table. Due to the influence of Austrian and later Polish culture on the inhabitants of Western Ukraine, as well as the Catholic religion, the meaning and dates of these holidays have changed, but the names have remained the same.

Stepan Kylymnyk (1994), a Ukrainian ethnographer from the diaspora, compiled a five-volume publication «Український рік у народних звичаях в історичному освітленні» / “Ukrainian Year through Folk Customs: A Historical Overview”, which was published in the 1950–60s. It played a leading role in the study of Christmas rituals of Ukrainians in general and Epiphany rituals in particular. The first volume of this work is devoted to the history of the formation of Christmas (including Epiphany) rituals. Here the sources of the origin of Epiphany holidays are traced, a detailed description of the ritual of the Generous Evening is provided and a typology of the addressees, to whom the *shchedrivkas* were dedicated, is created.

In the 1950–1980s, during the communist regime in Ukraine, the songs of the winter calendar cycle were hardly ever published due to ideological reasons. Only since the mid-1980s the study and publication of Christmas and Epiphany carols by Ukrainians (including those from the Western Podillya region) have intensified. The collection «Пісні Тернопільщини. Календарно-обрядова та родинно-побутова лірика» / “*Songs of Ternopil region: Calendar-Ritual and Family-Household Lyrics*” (Stelmashchuk and Medvedyk 1989) was published which included Christmas and Epiphany carols with melodies and an introductory article. The article provides a general analysis at the level of plot and poetics of the carols. Most of the Christmas songs in this edition represent the Western Podillya area.

In the collection «Нова радість стала» / “New Joy has Arrived” (Vyspynskyi, Pylypenko and Synenka 1993), published in Ternopil (Western Podillya region) in 1993, the authors of the introductory article drew attention to the elements of ‘dual faith’ that have survived in the main features of Christmas and Epiphany rituals, like walking with a ‘Goat’, ‘Malanka’ and in carolling walks. Melodies and lyrics of Western Podillya carols and Christmas and Epiphany carols are presented in a separate section. It is this kind of observation of the Christmas rites that makes it possible to see the transformation processes that took place under the influence of Christianization.

Ethnographic research «Село Жабиня на Зборівщині» / “Zhabynia Village in Zboriv District” (Western Podillya region) by P. Medvedyk (1996) provides detailed information on observing the celebration of *Shchedryi Vechir* (Generous Evening). The work describes in detail the tradition of Epiphany carolling in the village of Zhabynia, namely walking with a ‘Goat’ and ‘Malanka’. This work is valuable because it describes in detail the preservation of traditions of Western Podillya villages in the late 20th century and will be very revealing when considering the transformation processes in it.

Shchedrivka-songs of Western Podillya, in particular of its southern part, are collected in Z. Yaropud’s (2000) textbook «Прилетіла ластівочка» / “A Swallow has Come”. In addition to recordings of Epiphany carols with melodies and lyrics, there is also a theoretical analysis of their themes, the presence in their stories of mythological characters and figurative vocabulary.

A number of Western Podillya Epiphany carols with melodies and ethnological descriptions of Christmas holidays were published in M. Kryshchuk’s (1990) «Галицькі колядки та щедрівки» / “Galician Christmas and Epiphany Carols”

and P. Shymkiv's (1998) «Щедрий вечір» / “Generous Evening”, which partially supplemented previous materials and covered the state of Christmas traditions in the late 20th century.

The article aims to analyze shchedrivka-songs (Epiphany carols/*shchedrivkas*) of Western Podillya at the level of their thematic groups and motifs that fill their stories taking into account the transformation processes that took place during the 20th – early 21st centuries.

The methodology of our research relies on the works in ethnology and folklore by Ukrainian and foreign scholars (V. Hnatiuk 1914; F. Kolessa 1938, 1996; M. Hrushevskiy 1923; S. Hrytsa 2007; A. Ivanytskyi 1997, 2004; L. Vinogradova 1982; Z. Mozheiko 1985; R. Genon 2002), who consider ritual songs as part of calendar holidays. We refer to the works of scholars such as R. Genon and A. Ivanitskyi, who developed a methodology for understanding the sacred and profane principles of ritual songs under the influence of external socio-cultural factors and their effects on transformational processes in folklore. Their research is based on the function of the song in the ceremony, the circumstances of its performance and the addressee (to whom the song is intended during the performance).

The bulk of our research is based on the fieldwork materials collected by professor O. Smoliak in the region of Western Podillya during 1980–2015. We also used lyrics of shchedrivka-songs in the collections «Колядки і щедрівки»/ “Christmas and Epiphany Carols” by V. Hnatiuk (1914), «Пісні Тернопільщини. Вип. 1.» / “Songs of Ternopil region. Edition 1” by S. Stelmashchuk and P. Medvedyk 1989, «Народні пісні з села Соломії Крушельницької» / “Folk Songs from Solomiya Krushelnyska's Village” by P. Medvedyk and O. Smoliak 1993, covering intermediate time periods, starting from the beginning of the 20th and ending with the early 21st century. Materials from these sources make it possible to trace the transformation processes in the texts of Epiphany carols, as well as the priority of their sacred or profane foundations.

The following research methods have been used to complete certain tasks in the article. The methods include studies of written source, retrospective analysis, historical-typological analysis, culturally-oriented approach, structural-analytical, and comparative analysis. Such a systematic approach in the application of analytical methods will provide a thorough understanding of the theme of Epiphany carols, their division into groups and prove the presence of motifs that determine the essence of the Epiphany holidays in general and the rite of Generous Eve in particular. This will give an opportunity to understand the sacredness of Epiphany stories and ways of their transition to a profane purpose.

2. The history of establishing epiphany holidays and grouping shchedrivka-songs

The third cycle of winter holidays includes songs that the locals of Western Podillya call *shchedrivkas* (Epiphany carols). This name dates back to ancient pre-Christian times and comes from the name of Generous Eve, which precedes the feast of the baptism of Water (January 19). The Christian name of this holiday is Epiphany (baptism of Jesus³).

At this point, it is worth explaining the 13-day difference between the Julian and Gregorian calendars. To do this, it is best to refer to the greatest holiday for all Christians, Christmas, as an example.

The Orthodox, including Ukrainians, celebrate this holiday on January 7, and the Catholics on December 25. In Galicia in Western Ukraine, which includes the ethnographic region of Western Podillya, there is also the Greek Catholic Church which was formed in 1596 due to certain socio-political circumstances. The Greek Catholics, as well as the Orthodox Ukrainians, celebrate Christmas on January 7.

On December 25 the Roman Empire traditionally celebrated one of the most important holidays 'Birth of the Sun' when the nights became shorter and the daylight longer (Doble: 5). After the introduction of Christianity people began celebrating the birth of Jesus Christ on this day to reduce the influence of the pagan holiday.

On January 1, 45 BC Julius Caesar introduced a calendar, almost the same as today. It is known as the Julian calendar. Everything seemed fine, but the calendar was not quite accurate. Thus Pope Gregory XIII in 1582 introduced a reform of the Julian calendar.

But not all countries have switched to the new calendar. In particular, Ukraine captured by the Russian Empire kept the old Julian calendar. The motives merely political – the Orthodox should not conform to Catholics.

The Georgian, Serbian, Russian, and Jerusalem Orthodox Churches, as well as the Orthodox Church of Ukraine and the Ukrainian Greek Catholic Church, continue to adhere to the Julian calendar.

The Ukrainian Greek Catholics, being part of Austria-Hungary and then Poland in the early 20th century, did not switch to the Gregorian calendar for political reasons. Ukrainians did not want to lose their identity. The Greek Catholics also sought to maintain ties with Ukrainians who were part of the USSR. Celebrating the holidays on the same day was to symbolically unite Ukrainians from different sides of the border.

³ For the Orthodox, Epiphany and Baptism have become synonymous with the same holiday. Instead, the Catholic tradition has a slightly different meaning with the Epiphany: sages from the East came to worship the Infant, led by a star, and this is a symbol that people are sufficiently able to find God using reason and knowledge. The difference in the meaning of the celebrations was also reflected in the fact that the Eastern tradition has developed a celebration of the 'Jordan' – the consecration of water, bathing in ice-holes, and so on. According to Western tradition, water, incense and chalk are consecrated, with the letters CMB written on the door (abbreviation of the phrase *Christus Mansionem Benedicat* – "may Christ bless this house").

Thus, we can say that the religion or spiritual culture of any nation is much stronger and more coherent than any material or financial things.

The rite of consecration of water before the Generous Evening is the main cult of this holiday, without which its ceremonial action is impossible. In Ukrainian calendar-ritual practice there is an understanding that the names of songs that are attached to a particular ritual act come from the name of the deity to whom they are addressed. Thus, the songs addressed to the goddess of the sky Carol are called carols; songs to the goddess of Spring are known as *vesnyankas* (*vesna* is a Ukrainian word for spring); songs to worship the god of Kupala are called Kupala's songs. Following the same logic, shchedrivka-songs got their name from the Generous Evening which is dedicated to the worship of water. That is why our ancestors considered water to be 'generous'. To prove this, there is a statement from one of the informants Horoshko Tetiana Ivanivna, born in 1923, who had primary education in a local village of Peredmirka, Lanivtsi district, Ternopil region. When asked how the songs sung during the second Holy Evening (*Shchedryi Vechir*/Generous Eve) are called, she said they were known as *shchedras*. This indicates that shchedrivka-songs (in that village known as *shchedra*) are addressed to the goddess of water Dana⁴. This goddess played a special role in agriculture and not only, then she was used in consecrated form in all magical rituals. Therefore, the eve of the holiday, which aimed to appease the spirits of heaven and earth to have constant water in its various properties (rain, dew, spring water, etc.), was called Generous Evening. There is no scientifically reliable evidence of the existence of these goddesses. We find information about them in popular scholarly sources⁵, which are only the hypotheses of the authors. But this suggests that these goddesses (deities) played a special role in Ukrainian agriculture.

Although over the past two centuries, Epiphany carols have become part of the New Year holidays, introduced by the decree of Peter I in the early 18th century, people have not really accepted them in Western Podillya even today. All the above gives reason to state that the Old New Year rituals in the studied ethnographic region are much weaker than those of Epiphany. In some Western Podillya villages, the rite of singing during the Old New Year does not even exist. This is primarily due to the fact that since Basil of Caesarea (also called Saint Basil the Great, born 330 CE), had replaced the cult of the Moon by the Christian Christmas holidays, the former only survived as part of the heavenly trinity in Christmas and Epiphany carols. The second reason for the decline in worship of the Moon, in our opinion, was the layering on this holiday of the old agrarian New Year, which was celebrated until the Middle Ages in early March. Thus, in the texts of many shchedrivka-songs there are images of spring birds, such as swallows, cuckoos, cranes, storks, nightingales, which bring a new agricultural year on their wings. Therefore, the New Year holidays combined the rites of sowing, walking with a 'Goat' and 'Malanka' as their ideas are mainly related to the fertility magic and rite of purification.

⁴ The feast of the Kupala reveals the essence of the marriage (combination) of water and sun. And the goddess Dana is worshiped during the feast of the birth of water.

⁵ Information about Dana, the goddess of water, can be found in the works of Plachynda 1993. Kononenko and Kononenko 1993, and Kostomarov 1993.

During the 19th century, Ukrainian folklorists (P. Chubynskyi, B. Hrinchenko, Ya. Holovatskyi, I. Vahylevych, Zh. Pauli, etc.) only collected materials on shchedrivka-songs as part of winter rituals and paid no attention to their grouping by subject or composition. Scholars considered these songs mainly agricultural in nature. They did not research their motifs and did not take into account addressees, i.e., those to whom these Epiphany carols appeal – a host, a hostess, a boy, a girl, etc. Only at the beginning of the 20th century when the collection «Колядки та щедрівки» / “Christmas and Epiphany Carols” by V. Hnatiuk was published in 1914, the view on the grouping of these carols began to change. Thus, in the introduction to the collection V. Hnatiuk, analysing the plots of Christmas and Epiphany carols, went beyond their functional purpose and for the first time drew attention to a wider range of their themes and motifs. However, the dominant principle in their grouping was still the addressee approach. Having analysed Christmas and Epiphany carols. Hnatiuk as a scholar observed, “according to their topics Christmas and Epiphany carols do not differ, they have the same plots and motifs. What makes them different is their functioning: Christmas carols are connected with Christmas, while Epiphany carols are related to Generous Eve” (Hnatiuk 1914: 5).

Folklorist L. Vinogradova (1982) contributed a lot to the idea of classifying and typology of the plots of carols (Epiphany carols). She did it on the basis of a wide range of East Slavic materials, analysing in detail their individual ethnographic areas.

In 2000–2010, during fieldwork in the villages of Western Podillya, we recorded about 300 Epiphany carols in different versions. These songs, according to informants, were popular in the region until 1960, and then mostly remained in the passive repertoire of indigenous people. In fact, this Epiphany material became the basis for grouping shchedrivka-songs in this area. We analysed their motifs and composition, as well as tried to trace transformational processes that have taken place in their plots for almost 100 years.

As the analysis showed, Epiphany carols, based on their motivation and image system, are related to Christmas carols. They differ only in function and time of performing. Christmas carols are attached only to the rites of the first Holy Evening and Christmas, whereas the Epiphany carols are performed on *Shchedryi vechir* (Generous Eve), also known as the second Holy Evening before and during Epiphany⁶. At the semantic level, Epiphany carols differ from Christmas carols only in the content of the refrain (in Christmas carols the dominant refrain goes as “Holy evening, good evening”, in Epiphany carols there goes “Generous evening, good evening”). The structural components of Christmas carols and Epiphany carols are the same.

For the first time among Ukrainian scholars, F. Kolessa drew attention to the grouping of songs of the winter calendar by subject in the work «Українська усна словесність» / “Ukrainian Oral Literature”. Classifying Christmas carols and Epiphany carols, he identified five main thematic groups: 1) agricultural motifs;

⁶ In some villages of Western Podillya, particularly in the northern districts, there is a tradition to sing shchedrivka-songs on the Old New Year (January 13) though in the majority of the villages they are performed on the second Holy Eve (January 18) and on the Epiphany Day (January 19).

2) military motifs; 3) fantasy or fairy-tale content; 4) love; 5) biblical and apocryphal content. In our opinion, this classification is too generalized with reference to some groups (agricultural and love motifs) and too narrow in accordance with other groups (military and fantasy motifs). This leads to imbalance of the very idea of grouping making Christmas and Epiphany carols difficult to classify. The reason for this classification is that the scientist did not take into account the specific addressee of these songs (master, mistress, girl, boy).

Classifying Christmas and Epiphany carols, Stepan Kylymnyk distinguishes ten thematic groups. They are: 1) philosophical (about the origin of the world); 2) world view and mythological (reflecting the belief in supernatural powers); 3) chivalry (period of tribal society); 4) historical (princely early period, reflecting the theme of wars and virtues of princes); 5) the late princely era; 6) the beginning of Christianity; 7) the period of heresy; 8) apocryphal; 9) biblical; 10) national and patriotic. The disadvantage of this classification is that the scholar does not distinguish between the concepts of ‘Christmas carol’ and ‘Epiphany carol’, considering them a single genre. In addition, he identifies groups on different principles, so the works of the third group (chivalry), the fifth (the late princely era) and the tenth (national and patriotic) can also be attributed to the historical. The sixth and seventh groups – the beginnings of Christianity and the period of heresy – overlap, intersecting in theme (this applies to the eighth and ninth groups as well, apocryphal and biblical carols).

Anatolii Ivanytskyi distinguishes only two groups of topics in carols and *shchedrivka*-songs. These topics are connected to agriculture and family. S. Hrytsa has a similar opinion on the division of the topics of Christmas and Epiphany carols into agrarian and family ones in the work «Українська фольклористика XIX – початку XX століття і музичний фольклор» / “Ukrainian Folklore Studies of the XIX – early XX century and Music Folklore”.

3. Main subjects and motifs of *shchedrivka*-songs in Western Podillya

Based on the generalization of approaches to grouping Epiphany carols of the above mentioned scholars, we suggest the following thematic groups of *shchedrivka*-songs, which are common in the ethnographic region of Western Podillya. These thematic groups include *shchedrivkas* about **mythology**, **household**, **glorifying**; there are songs on **love**, **chivalry** and **apocryphal** motifs.

3.1. Mythology

The oldest group in Western Podillya is represented by Epiphany carols on mythological topics. Among the materials we recorded, the most widely used are Epiphany carols «Ой, соколе, соколоньку» / “Oh, falcon, falcon”, «Через море доріженька» / “Across the sea there is a path”, «Ой сивая тая зозуленька» / “Oh, the grey cuckoo”, «Стоїть світлонька горіхова» / “There is a room of nut” and others. They are still popular there. Mythological carols preserve ancient ideas of the locals about the world, its origin from light and water. This group includes

shchedrivka-songs which celebrate the celestial phenomena of nature (“clear sun, clear moon, clear stars, light rain”). In Epiphany carols, they come to the host and communicate with him in a human language, bringing him best wishes, “clear sun to praise you, light rain to glorify God”⁷. In these songs, the sun, the moon, and the stars are often compared to family members, i.e. the master, the mistress, and their children. These plots preserve images of celestial bodies, such as the sun, moon, stars, as well as birds, world tree, water, earth. This indicates that our ancestors most revered light (fire) and water in the winter rites, as these are seen as something that gives birth to all living beings. Birds are also very much appreciated as early manifestation of deities. One of the oldest in the mythological thematic group is the Epiphany carol «Ой, соколе, соколоньку» / “Oh, falcon, falcon”. Here appears the motif of the ancestral tree on which the falcon sits and “builds” the world.

...Ой, соколе, соколоньку, увий гніздо на яворі. Явір буде розростати, твоє гніздо прикривати ⁸ <i>Oh, falcon, falcon,</i> <i>make a nest on a sycamore tree.</i> <i>Sycamore will grow</i> <i>to cover your nest.</i>
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In Epiphany carols, Ukrainians referred to the powers of nature as gods, believing in the magic of words, movement, pantomime, and dance. Therefore, there are dialogues as a form of human communication with nature as if it is a living being. The motivation and imagery of the ancient Epiphany carols resonate with similar songs of other nations, namely with the Belarusian, Russian (Vinogradova 1982; Mozheyko 1985) as well as with Greek (Seaford 2006; Håland 2019) and early Italian (Doble 2015).

Shchedrivka of Western Podillya «Ой сивая тая зазуленька» / “Oh, the grey cuckoo” is a representative sample of mythological thematic group. It is performed in many villages of the area. This *shchedrivka* highlights the juxtaposition of celestial bodies with terrestrial family members.

... Ясен місяць – пан господар, красне сонце – жона його, дрібні зірки – його діти ⁹ <i>The clear moon is the master,</i> <i>the beautiful sun is his wife,</i> <i>small stars are his children.</i>
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In this regard, A. Ivanytskyi notes, “There are a lot sublime images and metaphors in Epiphany carols (master/host is compared to the moon, etc.). This started at a time when there was a belief in the supernatural power of the word: they believed in everything that was said and it had to come true” (Ivanytskyi 2004: 52).

⁷ Epiphany carol recorded by O. Smoliak in the village of Ozerna, Zboriv district, Ternopil region, from Danylyshyn O. M., born in 1936, local. The recording was made 19.11.1994.

⁸ *Shchedrivka* was recorded by O. Smoliak in the village of Synkiv, Zalizhchyky district, Ternopil region, from Panchyshyn M. I., born in 1926, local. The recording was made 20.05.1995.

⁹ *Shchedrivka* was recorded by O. Smoliak in the village of Ivankivtsi, Zboriv district, Ternopil region, from Yegorova O. B., born in 1948, local. The recording was made 19.01.1998.

In a *shchedrivka*, recorded in the village of Muzhyliv, Pidhaytsi district, Ternopil region, there is ‘light rain’ presented as a celestial guest instead of celestial light of stars. According to Stepan Kylymnyk, “philosophically-cosmic motif in Epiphany carols develops and reaches our times. But the further development of this type of Epiphany carols is already partially losing its connection with the space-world tree and instead is approaching the farm yard with the power of magic...” (Kylymnyk 1994: 70). Kylymnyk points to the transformational processes that take place in Epiphany carols under the influence of Christianization of songs of this genre and new socio-cultural conditions that deplete the original essence of images-symbols in *shchedrivka*-songs.

Celestial phenomena of nature are the companions of the host who treats them to the best dishes from his table (sacrificial food). For a good stay, they promise the host their help. Until recently, such mythological plots have preserved the depth of figurative thinking of ancient Ukrainians, despite the deep Christianization of winter rites. They are actually a factor of their sacredness.

In mythological Epiphany carols, there is often a dialogical form of communication with celestial characters, even with elements of incantations, to please them so that they do not harm the household. Common in this thematic group is the motif of a world tree growing in the owner’s yard, which symbolizing the unity of heaven, earth and dungeon. Therefore, all attention is focused on the family home and its inhabitants. The “Unity of Earth with Heaven” can be seen in the motif of the ancient tree. After all, the mythology of the unity of heaven (light) with the earth (especially with water) creates all living things, which had a sacred meaning for our ancestors and has preserved this sacredness to this day (Kylymnyk 1994: 71).

In the studied region, there are still *shchedrivka*-songs in which a mythological guest (God himself) speaks with a master on equal terms. He invites the master «на порадоньку до себе» / “to help him with a piece of advice”, and for a good piece of advice, he promises «сто кіп пшениці (жита, ячменю) вродити та в щасті й здоров’ї прожити» / “one hundred bales of wheat (rye, barley) to bear and live in happiness and health”¹⁰. The plot of this Epiphany carol makes it possible to assert that there was no distancing between the celestial powers of nature and humans, but direct anthropomorphic connections. After all, the term ‘master’/‘host’ is interpreted as ‘the God’s gift’, as an earthly incarnation of the celestial element.

3.2. Household

This topic is characteristic of the largest number of Epiphany carols (some of them have remained in the active repertoire of locals to this day)¹¹. Recently, the most popular in the studied area are the following *shchedrivkas* «Пішов Івасьо рано косити» / “Ivasio went to mow early”, «Красна Галюсенька виноград садила» /

¹⁰ This is part of Epiphany carol recorded in Sukhostav village, Husiatyn district, Ternopil region from M. F. Chorny, born in 1944.

¹¹ Scholars who studied this ritual genre drew attention to the dominance of economic themes in Christmas and Epiphany carols. Among them there are V. Hnatiuk, F. Kolessa, L. Vinogradova, Z. Mozheiko, S. Hrytsa, A. Ivanytskyi.

“Beautiful Galyusenka planted grapes”, «Пасла Маруся сивії вівці» / “Marusia went to graze grey sheep”, «Чи є, чи нема господар вдома?» / “Is there a master at home?”. They have motifs related to mowing wheat or hay, ploughing fields, grazing sheep (oxen, horses), growing grapes, washing clothes, etc. To be more specific, there are two main motifs: agricultural work and obedience to the beloved girl or beloved boy. Let us analyse the most common in the studied area Epiphany story «Пішов Івасьо рано косити» / “Ivasio went to mow early”:

Пішов Івасьо рано косити.	<i>Ivasio went to mow early.</i>
Приспів: Бриніла, бриніла коса	<i>Refrain: The braid swelled, swelled</i>
Коло покоса, бриніла ¹² .	<i>Near the mowing swelled.</i>
Прийшла до нього матінка його.	<i>His mother came to him.</i>
– Ой час, Івасю, ой час додому.	<i>– Oh, it's time, Ivasiu, oh, it's time to go home.</i>
– Покоса дійду, додому прийду	<i>– I will reach the mowing and will come home</i>
Покоса дійшов додому не йшов	<i>He reached the mowing but did not come home</i>
Прийшов до нього батенько його.	<i>His father came to him.</i>
– Ой час, Івасю, ой час додому.	<i>– Oh, it's time, Ivasiu, oh, it's time to go home.</i>
– Покоса дійду, додому прийду.	<i>– I will reach the mowing and will come home.</i>
Покоса дійшов, додому не йшов.	<i>He reached the mowing but did not come home.</i>
Прийшла до нього сестричка його.	<i>His sister came to him.</i>
– Ой час, Івасю, ой час додому.	<i>– Oh, it's time, Ivasiu, oh, it's time to go home.</i>
– Покоса дійду, додому прийду.	<i>– I will reach the mowing and will come home.</i>
Покоса дійшов, додому не йшов.	<i>He reached the mowing but did not come home.</i>
Прийшла до нього миленька його.	<i>His sweetheart came to him.</i>
– Ой час, Івасю, ой час додому.	<i>– Oh, it's time, Ivasiu, oh, it's time to go home.</i>
– Покоса дійду, додому прийду.	<i>– I will reach the mowing and will come home.</i>
Покоса дійшов, додому прийшов ¹³ .	<i>He reached the mowing and came home.</i>

According to the storyline, this *shchedrivka* represents an ancient folklore layer in the history of Ukrainian folk songs. First of all, this is indicated by the parataxic (coherent)¹⁴ comparison of the song stanza and the refrain, which are logically independent of each other: «Пішов Івасьо рано косити / “Ivasio went to mow early – stanza. // Бриніла, бриніла коса коло покоса, бриніла / Swelled, swelled scythe around the mow, swelled – refrain». In addition, in the plot of this Epiphany carol we observe that the dominant role in family relations is played by a female

¹² This refrain is repeated after each subsequent stanza-column.

¹³ Epiphany carol recorded by O. Smoliak in Nastasiv village, Ternopil district, Ternopil region from Smoliak M. M., born in 1924, local. Recording was made 19.01.1993.

¹⁴ On the coherent comparison of song sentences in folklore, see the book Ivanytskyi (1997).

(girl) from a different family: After all, when the mother calls Ivasio home, and then his father, his sister, his brother call him, he does not respond to their request. Only at the request of his beloved girl, he responds and comes home. There is a noticeable respect for women in family relationship and the reverence for the beloved. This is evident from the beginning of the 13th century, when the status of women in the family became important, especially in the families of the princely family and its branches (*Halytsko-Volynskyyi litopys* 2002: 295). A Norwegian historian Evy Johanne Håland points to the presence of matrilineal kinship and matrilineal lines in the Greek society (Håland 2017). This makes it possible to compare and find analogies in the spiritual culture of Greek civilization and representatives of the Ukrainian nation. Also, the antiquity of this plot is indicated by the ternary (or in some plots the quaternary) presence of family members: mother, father, brother, sister, who are a kind of antipodes of a representative from a different family – a beloved girl or in other stories, a beloved boy. Such a plot pattern is typical of many other old Ukrainian Christmas and Epiphany carols. It should be noted that this *shchedrivka* was recorded by us in many Western Podillya villages and there are 16 versions to be presented for analysis. Most importantly, their plot matrices are stable, both in synchronous (territorial) and diachronic (temporal) dimensions. The temporal stability of the plot framework of this *shchedrivka* is indicated by similar versions from V. Hnatiuk's collection "Christmas and Epiphany carols"¹⁵. In Christmas (Epiphany) carols on household topics the central images of family members are father, mother, brother, sister. They are often depicted as celestial bodies, or compared to them. And this indicates the closeness of household and mythological themes in *shchedrivkas* at the level of plot matrices and their sacred function in winter rituals.

Widespread in the plots of household *shchedrivkas* of Western Podillya is the motif of girls' work related to agricultural or domestic labour: harvesting flax, wheat, grapes, grazing oxen, cows, doing laundry. This motif is indicative of many local Epiphany carols for girls preparing to marry. It is important to note that *shchedrivkas* for girls in many villages of Western Podillya until the 1960s were performed by young men on the second day of Christmas, the feast of the Blessed Virgin Mary. That is, very often until the middle of the twentieth century boys sang *shchedrivkas* to girls on the second day after Christmas, when they sing only church carols. Because girls sing *shchedrivkas* to boys on Epiphany Eve (January 18), when Christmas carols are no longer sung. Let us analyze the most common in Western Podillya plot of the Epiphany carol «Прала Ганнуса шовкові хустки» / "Hannusya washed the silk scarves" (Epiphany carols with similar plots are most common in the central part of the studied region):

Прала Ганнуса шовкові хустки.

Hannusya washed the silk scarves.

Приспів: На леду, на леду, на леду,

Refrain: *On the ice, on the ice, on the ice,*

На студениці криниці¹⁶.

In the cold well.

¹⁵ Compare the above text with the text of the ethnographic collection (Hnatiuk 1914).

¹⁶ The refrain is repeated after each stanza.

Ой прала, прала, хустку згубила.	<i>Oh, washed, washed and lost a scarf.</i>
Батенько прийшов, хустку не знайшов.	<i>Her father came, but he did not find the scarf.</i>
Прала Ганнуса шовкові хустки.	<i>Hannusya washed the silk scarves.</i>
Ой прала, прала, хустку згубила.	<i>Oh, washed, washed and lost a scarf.</i>
Матінка прийшла, хустку не знайшла.	<i>Her mother came, but she did not find the scarf.</i>
Прала Ганнуса шовкові хустки.	<i>Hannusya washed the silk scarves.</i>
Ой прала, прала, хустку згубила.	<i>Oh, washed, washed and lost a scarf.</i>
Миленький прийшов, хусточку знайшов ¹⁷ .	<i>Her sweetheart came and found the scarf.</i>

Again, in this story there are two motifs: a girl washing a silk scarf and devotion to a loved one. The scarf in many Ukrainian folk songs is a symbol of engagement to a beloved boy, it is also a symbol of fidelity in love¹⁸. The plot of this Epiphany carol, like the previous one, is based on a typical Christmas-Epiphany-carol, where mother, father, sister or brother (a kind of compositional triangle or quadrilateral) is an antagonist to the beloved, i.e. they appear to be inferior to him in obedience. In this way, in ritual songs, the motif of love works out as a cult, an element of the sacredness of the genre, more important than love for parents, sisters or brothers. Also in Christmas carols, the binary presence of motifs is typical, like work and love, which is also one of the elements of the sacralisation of these songs.

The plots of the Western Podillya Epiphany carols, in particular the Malanka ones, which are performed on the eve of the Old New Year (January 13), are mainly characterized by the motif of ploughing the field and sowing cereals. This motif is present in the plots that reflect the actions (sowing, ploughing) of the main character Vasył¹⁹ in this performance. What is more, while performing Malanka songs in the studied area, the original syncretism is still preserved, i.e. simultaneous use of movement elements, pantomime, agricultural tools (ploughshares, spades, hoes), which should initiate the future generous harvest. This is the very syncretism of Epiphany carols that indicates their antiquity, and, at the same time, their stability in space-time.

¹⁷ Shchedrivka-song recorded by O. Smoliak in Novosilka village, Pidhaisi district, Ternopil region from H. I. Yavorska, born in 1922, local. Recording is made 07.07.2006.

¹⁸ The scarf, as a symbol of fidelity in love, originates from Ukrainian wedding songs and is closely connected with wedding ceremonies. During the engagement, the girl gives a scarf to her beloved boyfriend, as well as when sending him to the army or to war. The mother of the bridegroom covers the head of the bride with a scarf at the end of the wedding ceremony, thus conveying maternal love, which should turn into conjugal love. The scarf is also a symbol of a married woman, which raised the status of women in society.

¹⁹ In some areas of Western Podillya, the rite of walking with Malanka is still preserved. The main characters in it are Vasył, as a symbol of the birth of the moon, and his wife Malanka. Vasył's main action was to imitate ploughing and sowing wheat in the field, and Malanka's was to clean the house. This evening, the participants went to every house where the girl was and sang her ritual songs, the plots of which were related to the future marriage.

3.3. Glorifying

Topics on glorifying are also present in the plots of Epiphany carols in Western Podillya. The master and the mistress (in fewer carols a young man or a girl) are treated with special respect and glory. The master in this group of Epiphany carols is usually represented in three images: 1) as the main guardian of the family; 2) as a guardian and multiplier of agricultural land; 3) as the patriarch of the family.

Among the modern records of Epiphany carols in the studied area, there are often *shchedrivkas* in which the owner is depicted in expensive clothes and with great wealth. This subgroup is best represented by the following Epiphany carols «А я знаю, що пан вдома» / “And I know that the master is at home”, «Чи є дома пан господар?» / “Is the master at home”, «Ластівонька ряба-біла» / “Swallow spotted white” and others. In the plots of these Epiphany carols, the owner is depicted in an expensive fur coat, with a wide belt and a wallet attached to it, he eats delicious food and has a large family (many sons and daughters):

А я знаю, що пан вдома.	<i>And I know that the master is at home.</i>
Приспів: Щедрий вечір, добрий вечір, Добрим людям на здоров'я ²⁰ .	Refrain: <i>Generous evening, good evening, Good health to good people.</i>
А їсть кутю пшеничную,	<i>And he is eating wheat kutia,</i>
А п'є воду йорданськую.	<i>And he is drinking Jordanian water.</i>
Сидить собі кінець столу,	<i>Sitting at the end of the table,</i>
А на ньому шуба нова.	<i>And in a new fur coat.</i>
А в тій шубі калиточка,	<i>And there is a wallet in that coat,</i>
В тій калитці сто червінців.	<i>There is a hundred of golden coins in that wallet.</i>
І всім людям по червінцю.	<i>And give one coin everybody.</i>
За тим словом бувай здоров	<i>So, be healthy</i>
Гречний пане господарю.	<i>Respectful master.</i>
Ой не сам же із собою,	<i>Oh, not just you,</i>
А з всією челядкою ²¹ .	<i>But all your family, too.</i>

Such traits of the owner in Epiphany carols, according to Ukrainian beliefs, should initiate wealth for all family.

The second subgroup of majestic *shchedrivka*-songs consists of stories with a motif to wish the head of the family wealth and prosperity in the household and happiness and health to the family. Most often, generous people wish the owner «сто кіп пшениці вродити..., в щасті, здоров'ї прожити»²² / “a hundred bales of wheat to have..., and to live happily ever after”.

²⁰ The refrain is repeated after each stanza.

²¹ Recorded by O. Smoliak in Dobrovody, Zbarazh district, Ternopil region from N. A. Konyk, born in 1963, local. Recording is made 17.02.1982.

²² Quote from Epiphany carol «Ой добрий вечір, господароньку» / “Oh, good evening, master”, recorded by O. Smoliak in the village. Ivankivtsi, Zboriv district, Ternopil region, from O. E. Egorova, born in 1948, local. Recording is made 19.01.1998.

In Western Podillya there is still a popular Epiphany carol «Ой вийди, вийди, господароньку» / “Oh come out, come out, master”, which features motifs of wealth in the household and well-being in the family. It should be noted that even today in the scenes of Epiphany carols on a majestic theme there are images of spring migratory birds – swallows, cuckoos, cranes, nightingales, which bring the owner and his family members news of a new agricultural year²³ (these totemic images, no doubt, preserve the ancient mythological way of thinking of the original creators of ritual songs, although they are ‘the work of a later period’. Their origins from the pagan period are evidenced by the communication of totem birds with the owner and his family members, as well as the anthropomorphization of celestial phenomena of nature – the sun, moon, stars, light rain. But in these *shchedrivkas* they are not just glorified, but called to bring wealth and prosperity to the household (Hrushevskyyi 1993: 134). That is why they are dominated by motifs related to the desire for happiness and well-being of all relatives. A prime example of a glorifying theme is the plot of the Epiphany carol «Щедрик, щедрик, щедрівочка» / “Shchedrik, Shchedrik, Shchedrivochka”, which is performed in almost all villages of the studied region by the representatives of all age groups:

Щедрик, щедрик, щедрівочка,	<i>Shchedrik, Shchedrik, Shchedrivochka</i>
прилетіла ластівочка,	<i>the swallow flew in,</i>
стала собі щебетати,	<i>began to twitter,</i>
господаря викликати:	<i>to call the lord:</i>
– Вийди, вийди, господарю,	<i>‘Come out, come out, my lord,</i>
подивися на кошару.	<i>look at the barn.</i>
Там овечки покотились	<i>The sheep</i>
і ягнички народились.	<i>and the lambs were born there.</i>
В тебе товар весь хороший,	<i>All your goods are fine,</i>
будеш мати мірку грошей.	<i>you will have much money.</i>
Хоч не гроші, то полова.	<i>Don’t want money, it’s rubbish.</i>
В тебе жінка чорноброва. ²⁴	<i>You have a wife with black eyebrows.’</i>

Glorifying carols glorify work, wish well-being to all family members. Yakiv Holovatskyi points out the images of animals that represent wealth and prosperity in *shchedrivka*-songs, “In the Ukrainian Christmas and Epiphany carolling repertoire, the plot of the songs of this group develops usually in such a way: a bird (or carollers themselves) wakes up the owner and informs him that all the cows in his farm have calved, the horses have been foaled and so on” (Holovatskyi 1878: 11). The folklorist

²³ We should note that Epiphany carols with images of spring migratory birds are not indigenous, but brought from other ethnographic areas in Western Podillya ritual tradition later (during the previous 20th century. After all, similar stories are almost absent in the collection of V. Hnatiuk (1914).

²⁴ *Shchedrivka* was recorded by O. Smoliak in the village of Ozerna, Zboriv district, Ternopil region, from N. S. Berestetska, born in 1950, local. Recording is made 07.05.1995.

L. Vynogradova has a similar opinion on the presence of animals in the plot of Epiphany carols, “The main compositional feature of such carols is the enumeration of all species of animals that are on the farm. Such traditional formulas about the ‘offspring of cattle’ are included in the song construction or in the sentence ‘orations’ (wishing texts) and have a wide range of popularity in the Ukrainian calendar-ritual folklore” (Vynogradova 1982: 90-91). That is why the plots of the above-mentioned Epiphany carols are relevant in public life to this day, despite the fact that their bearers belong to certain religious denominations. The motif of cattle is the most common in the plots of Christmas and Epiphany carols. This motif, as noted by L. Vynogradova, “can be considered one of the most universal for most songs and recitative benevolent formulas, which accompanied the rites of visiting people’s houses of Europe. Most often, this motif is combined with a story about a bird that brings ‘good news’ (Ibid: 89).

Often in *shchedrivkas* of Western Podillya the owner is depicted as a builder. In particular, in the story of the Epiphany carol «Ой чи є, чи нема пан господар дома»²⁵ / “Oh, is there a master of the house?” the master is travelling to Lviv (the largest city in Western Ukraine) to buy wood to build a large room with three thrones and expensive cloths on them. In some versions of this Epiphany carol, the owner goes to the forest or to the quarry to cut down trees or cut stone and build a large church with three rich thrones:

... Каміння лупає, церковцю будує.	... <i>Pounds the stones, builds the church.</i>
Щедрий вечір, добрий вечір,	<i>Generous evening, good evening,</i>
Церковцю будує.	<i>Builds the church.</i>
Церковцю будує, престоли малює ²⁶ .	<i>Builds the church, paints the altars.</i>

In the plot of this Epiphany carol there is a noticeable transformation of the motif of building a solid room into building a majestic church. This change of the plot is connected with the Christianization of songs of this genre and their inclusion, in this way, in the Christian rites, already tied to the feast of Epiphany, imposed on the ancient (pre-Christian) holiday of water baptism.

In the version of *shchedrivka* «Ой чи є, чи нема пан господар дома»²⁷ / “Oh, is there a master at home?”, recorded in the village of Darakhiv, Terebovlya district, Ternopil region (the central part of Western Podillya), God himself comes to visit the master because he has built a church. The plot of this version of the song is even more Christianity-oriented than the previous one because there is an image of the very God, Jesus Christ.

²⁵ *Shchedrivka* was recorded by O. Smoliak in the village of Shelpaky, Pidvolochysk district, Ternopil region from O. G. Radzikh, born in 1941, local. Recording is made 21.11.2008.

²⁶ A fragment of an Epiphany carol recorded by O. Smoliak in the village of Tiutkiv, Terebovlya district, Ternopil region from Zadorozhna Hanna Volodymyrivna, born in 1951, local. Recording is made 18.12.2007.

²⁷ *Shchedrivka* was recorded by O. Smoliak in the village of Darakhiv, Terebovlya district, Ternopil region from Guglevych Ivanna Yosypivna, born in 1929, local. Recording is made 19.01.2007.

Wishes of health, success and prosperity to the master, mistress and all members of their family, good luck in the field, in the garden, in various kinds of work, rich offspring of cattle are a significant part of Epiphany carols connected with topics on majesty. These are the motifs that fill the stories of Epiphany carols and remain unchanged to this day. The most important thing is that they focus on the celestial powers of nature – the sun, moon, stars, light rain (in the pagan period) and the Creator of the world (in Christian times).

Oleksandr Potebnya related Epiphany carols of this majestic group with incantations (Potebnya 1887: 126). Mykhailo Hrushevskyy wrote about this, “The descriptions of master’s wealth, life, beauty, and wisdom that they contain are not simply the poetic exaggerations: they are magical spells of happiness, based on faith in the miraculous ability of words to convey what they say. When Epiphany carollers describe in such exaggerated features the wealth of the house, innumerable harvests, endless herds of the master, they have no intention of depicting the reality, and so do not understand the owners... The carollers with their magnificent images bring wealth, happiness, honour and glory to their master... Ritual and song congratulations and glorifications are a kind of spell on happiness and health, which is still hidden in the oral tradition” (Hrushevskyy 1993: 136). Hrushevskyy’s words in an understandable form emphasise the magic of the word of Epiphany carolling rituals and the belief that this magic will surely come true.

3.4. The topic of love

An important place in the plot of Christmas carols in Western Podillya (and in all East Slavic lands) belongs to love. Such Epiphany carols are referred to as erotic²⁸ by F. Kolessa, M. Hrushevskyy and S. Kylymnyk. This is not surprising, because the theme of a love affair between a boy and a girl, especially the dominance of motifs associated with choosing a match for marriage were a priority in people’s life. After all, marriage for the purpose of procreation is the core of human existence. Therefore, love motifs encourage the arrival of spring, a time to find a couple for marriage.

Epiphany carols about love were created on the basis of pagan views on marital relations and marked by poetic relationship between a girl and a boy. They usually tell about agricultural or domestic work, against which intimate relationships unfold (plots are dominated by love and wedding motifs). All this, according to ancient world views, was considered part of the magic of fertility. With the introduction of Christianity in the Ukrainian lands, and the formation of a new attitude towards the family (introduction of monogamous family relationships), Epiphany carols gradually changed, losing its original meaning. The motifs began to change, thus the motif of work, which was dominant in ancient shchedrivka-songs, became less central. Its place was taken by the motif of fidelity to the beloved. An example of the priority of a love motif over production can be found in Epiphany carol «У панськім

²⁸ The term ‘erotic’ was widely used in folklore literature in the second half of the 19th – in the first third of the 20th century. With the change of power in Ukraine, it somehow became a ‘bourgeois’ term and instead was substituted by ‘love’. ‘Eros’ means ‘love’ in Greek.

городі росла лілія» / «A lily grew in the master's garden»²⁹,

У панськім городі росте лілія.	<i>A lily grew in the master's garden.</i>
– Хто ж її посадив? – Панна Марія.	<i>– Who planted it? – Miss Maria.</i>
Як садила, підливала,	<i>As planted, watered,</i>
Лілія ся розростала.	<i>And the lily grew.</i>
Красна лілія.	<i>The beautiful lily.</i>
Прийшла до неї матінка її.	<i>Her mother came to her.</i>
– Вирви, Маріє, листок лілії.	<i>– Tear up a lily leaf, Maria.</i>
– Я не вирву, бо не маю,	<i>– I will not tear it up,</i>
Для миленького тримаю	<i>I hold it for my sweetheart,</i>
Красну лілію.	<i>The beautiful lily.</i>
Прийшов до неї батенько її.	<i>Her father came to her.</i>
– Вирви, Маріє, листок лілії.	<i>– Tear up a lily leaf, Maria.</i>
– Я не вирву, бо не маю,	<i>– I will not tear it up,</i>
Для миленького тримаю	<i>I hold it for my sweetheart,</i>
Красну лілію.	<i>The beautiful lily.</i>
Прийшов до неї братенько її.	<i>Her brother came to her.</i>
– Вирви, Маріє, листок лілії.	<i>– Tear up a lily leaf, Maria.</i>
– Я не вирву, бо не маю,	<i>– I will not tear it up,</i>
Для миленького тримаю	<i>I hold it for my sweetheart,</i>
Красну лілію.	<i>The beautiful lily.</i>
Прийшов до неї миленький її.	<i>Her sweetheart came to her.</i>
– Вирви, Маріє, листок лілії.	<i>– Tear up a lily leaf, Maria.</i>
Всі листочки позривала	<i>She tore off all the leaves</i>
І миленькому віддала	<i>And she gave it to her sweetheart,</i>
Красну лілію.	<i>The beautiful lily.</i>

The story of this Epiphany carol, as in many other songs of this genre, is based on a typical *shchedrivka* plot – there is a family ‘triangle’ or ‘quadrangle’ between mother, father, brother or mother, father, brother, sister and a representative of another family in order to choose a match for marriage. Here the motif of obedience to the beloved one dominates over the cult of family love. Such relations between children and parents dominate in our time as well. This enables us to claim that love motifs in Epiphany carols are the main factor in the sacralisation of their stories and, what is more, this group is more important than all other thematic groups and their motifs. It is interesting to note that the stories of Epiphany carols retain a long-

²⁹ *Shchedrivka* was recorded by O. Smoliak in the village of Nastasiv, Ternopil district, Ternopil region from M. M. Smoliak, born in 1924, local. Recording is made 19.01.1982.

standing compositional symbol-frame (a kind of cross), which must be based on three characters – father, mother, sister or brother and a stranger, but a loved young man or girl. This kind of symbolic definition declares the priority of intimate relationships over family ones.

The image of the master's son is often present in the plots of love *shchedrivkas* addressed to the young man. They celebrate his beauty, courage, bravery, prudence. In the post-carolling congratulations addressed to the young man, there are wishes of success in hunting, at work, in the field or in a certain craft, in a family life. Most often in the studied area there are Epiphany carols performed for an adult boy with wishes of a happy marriage. Many of such *shchedrivkas* encourage a young man to embark on the travel to find a wife; there is a request to protect him on the way from all sorts of disasters and misfortunes.

3.5. Chivalry topics³⁰

Epiphany carols connected with chivalry, unlike the previous ones, belong to the period of formation of the Ukrainian state and its borders. According to their stories, they were created and performed when the entire Ukrainian population was ready to fight against Polovtsians, Khazars, Tatars, Turks, Poles, Russians. Their goal was not only to glorify the master, his sons and family, but also to call for further struggle against the enemy. The most common in these works are the motifs of courage and valour of the prince and his wife (master and his servants), the victorious return of heroes from the battles, remembering soldiers who died defending their motherland. "Epiphany carols of this type are imbued with extraordinary dynamism, patriotism, love for their people, sacrifice in the name of the motherland. The youth of those times are characterized in these songs as zealous, inspired by the militant spirit, eager for chivalrous courage" (Kylymnyk 1994: 96). That is why the hero's beauty, his rich clothes, embroidered with precious jewels, gold and silver, weapons, his heroism and courage are glorified and idealized in such Epiphany carols.

Chivalry *shchedrivkas* are addressed to young men. They pay special attention to the description of a young man who is getting ready to travel long distances. In particular, Epiphany carols «Ой на небі місяць світить» / "Oh, the moon shines in the sky" and «Там на річці на Йордані» / "There on the river in Jordan", recorded in the village of Dovhe, Terebovlya district and village of Lysychyntsi, Pidvolochysk district, Ternopil region, tell how a mother helps her son to get ready for the war. Here the motif of a mother being worried about the life of her son dominates and that is what she says, «наперед не виривайся і позаду не лишайся, а будь собі в середочку, як барвінок в городочку»³¹ / "do not break out ahead and do not lag behind, but be somewhere in the middle, like a periwinkle in the garden".

³⁰ The term 'chivalry theme' was first introduced by M. Hrushevskiy in the work "History of Ukrainian Literature". It was also used by Ukrainian scholars F. Kolessa, V. Hnatiuk, S. Kylymnyk, O. Voropay, and others.

³¹ A fragment from Epiphany carol «Ой на небі місяць світить» / "Oh, the moon is shining in the sky, recorded by O. Smoliak in the village of Dovhe, Terebovlya district, Ternopil region from E. F. Mayovsky, born in 1943, local. Recording is made 22.06.2006.

In *shchedrivka* «Ой із-за гори та кам'яної» / Oh, behind the mountain and the stone, recorded in the village of Skorodyntsi, Chortkiv district, Ternopil region, there is a storyline which originated in the 13th century (during the attacks of the Mongol-Tatar hordes). Here is a victorious warrior Ivan, who brags about his bow, arrows and horse in front of his attackers, in particular their 'leader'. He is depicted as a brave chevalier who is not afraid of a large enemy army.

A kind of continuity of the above mentioned storyline, there is the Epiphany carol «А в Києві рано дзвони дзвонили» / “And in Kyiv the bells rang early”, recorded in the village of Narayiv, Berezhany district, Ternopil region. Outstanding heroes of the national liberation wars Bohdan Khmelnytskyi, Petro Doroshenko and Ivan Mazepa become the central characters in this *shchedrivka*.

А в Києві рано дзвони дзвонили.

And in Kyiv the bells rang early.

Та поки з походу князі вирушали.

But while the princes left the campaign,

Вирушив же перший святий

The first holy prince Khmelnytskyi left.

князь Хмельницький.

Вирушив же другий наш князь Дорошенко.

Our second prince Doroshenko left.

Вирушив же третій славний князь Мазепа.

The third glorious prince Mazepa left.

These specific historical figures point to the history-oriented Epiphany stories, their emergence in a particular historical period³².

Shchedrivkas «Ой край нивоньки дві дівчиноньки льон брали» / “Oh, the two little girls took flax”³³ and «Вставай, милий брате, впускай нас до хати» / “Wake up, dear brother, let us into the house”³⁴ turned out to be very interesting. The first *shchedrivka*, written by the unknown author, tells about the episode when Ukrainian Sich riflemen³⁵ meet the girls in the field. Despite the traditional storyline, the motif of sacrificing their lives for the sake of the country predominates in this *shchedrivka*. The second Epiphany carol belongs to the period of the struggle of the soldiers of the Ukrainian Insurgent Army against the German occupiers (the insurgents come to the village in the middle of the night to sing Epiphany carols to a fellow villager and wish him a free and independent Ukraine). As we can see, the theme of national liberation and wars is present even in such a sacred genre as Epiphany carols, despite their traditional plot basis preserved through centuries. This indicates that the tradition of Epiphany carols is movable in time and can be adapted to certain historical realities.

³² The period marked by the appearance in Ukraine of the prominent statesmen and politicians (national heroes). Such as Prince Danylo Halytskyi, Hetmans Bohdan Khmelnytskyi, Ivan Mazepa, fighters for the independence of Ukraine in the XX century Simon Petliura, Stepan Bandera and others.

³³ *Shchedrivka* was recorded by O. Smoliak in the village of Muzhyliv, Pidhaytsi, district, Ternopil region, from M. V. Solar, born in 1928, local. Recording is made 07.07.2006.

³⁴ *Shchedrivka* was recorded by O. Smoliak in the village of Nosiv, Pidhaytsi district, Ternopil region, from M. V. Bugay, born in 1953, local. Recording is made 08.07.2006.

³⁵ The Ukrainian Sich Riflemen is a Ukrainian national military formation within the Austro-Hungarian Army, made up of volunteers who fought against the military of the Russian Empire in the First World War.

3.6. Apocryphal topics

A large number of apocryphal Epiphany carols are represented in the singing environment in Western Podillya. This kind of thematic materials of Epiphany carols is an indicator of the transformational processes that have taken place in recent centuries under the influence of Christianization of the local population. “In the Middle Ages, Christmas and Epiphany carols began to gain the Christian worldview typical of that time. In them, pagan deities are transformed into Christian characters” (Franko 1980: 22).

Analysing Epiphany carols on apocryphal themes, it should be noted that their semantic and compositional basis remains stable, changing only the motivational content of the plot, aimed at highlighting the essence of the holiday (the baptism of Jesus Christ in the Jordan River).

Apocryphal Epiphany carols (in some villages locals refer to them as Christian Epiphany carols) emerged due to the historical past of the Ukrainian people, in particular the arrival of Christianity on its territory and its legalization as the state religion. Having a pronounced pagan basis, Epiphany carols under the influence of Christianity gradually assimilated biblical and Christian elements. Under the influence of such layers Epiphany carols, as well as songs of other genres of the period of the two faiths, became a reflection of the pagan-Christian world view.

An example of the incorporation of Christian elements into pagan ones is Epiphany carol «В полі, в полі плужок оре» / “In the field, in the field of ploughshares (the plough ploughs)”. Here, instead of the name of a specific addressee (the addressee is always the name of the young man to whom the Christmas carol is sung), the Lord himself walks behind the plough, St. Peter helps him, and the Mother of God brings food:

В полі, в полі плужок оре.	<i>In the field, in the field the plow plows.</i>
Приспів: Щедрий вечір, добрий вечір, добрим людям на здоров’я ³⁶ .	Refrain: <i>Generous evening, good evening, good health to good people.</i>
За тим плужком Господь ходить.	<i>The Lord follows that plow.</i>
Святий Петро поганяє.	<i>St. Peter drives.</i>
Божа Мати їсти носить.	<i>Mother of God carries some food.</i>
Їсти носить, Бога просить:	<i>Carries some food and asks God:</i>
– Ори, Синку, тую нивку,	<i>‘Plow that field, Son,</i>
Та й посієм пшениченьку.	<i>And we’ll sow wheat.</i>
З колосочка – то жменьочка,	<i>From a spikelet is a handful,</i>
А з другого – жита много ³⁷ .	<i>And on the other is much rye.’</i>

³⁶ The refrain is similarly repeated after each subsequent stanza.

³⁷ *Shchedrivka* was recorded by O. Smoliak in the village of Velyka Berezovytsia, Ternopil district, Ternopil region, from M. S. Shpachuk, born in 1938, local. Recording is made 12.12.2007.

As we can see, the layering of Christian vocabulary is peculiar only to the initial stanzas of this *shchedrivka*, and the subsequent ones retain the pagan basis.

With the establishment of Christianity, the ministers of the church, fighting against idolatry, tried to eradicate the pagan basis in traditional Epiphany carols and impose their ideology by means of Christian didactics. As a result, the winter cycle of festivals and songs performed during this period marked the birth and baptism of Jesus Christ. Therefore, over time, traditional folk carols were replenished with apocryphal motifs about Christ, the Virgin Mary, the apostles Peter and Paul. Since the Bible was inaccessible to ordinary illiterate people for a long time after the adoption of Christianity in Ukraine, the people composed plots of *shchedrivkas* in which they reflected their vision of biblical images and motifs. And this often preserved pagan ideas about the world and did not correspond to the texts of Bible, or even completely contradicted them. An example of such textual changes is the story of Epiphany carol «Там на річці, на Йордані» / “There on the river, in the Jordan”,

Там на річці на Йордані	<i>There on the river, in the Jordan,</i>
Йордан воду розливає.	<i>The Jordan pours water.</i>
Там Пречистая Марія	<i>The Immaculate Mary</i>
Свого Сина та й купає.	<i>Bathes her Son there.</i>
На престолі положили,	<i>On the altar he was laid,</i>
Дали єму ім'я Петро.	<i>They named him Peter.</i>
А Пречиста незлюбила,	<i>But the Immaculate did not love it,</i>
Тоє ім'я відхилила.	<i>She rejected that name.</i>
Дали єму ім'я Павло.	<i>They named him Paul.</i>
А Пречиста не злюбила,	<i>But the Immaculate did not love it,</i>
Тоє ім'я відхилила.	<i>She rejected that name.</i>
Дали єму ім'я Христос.	<i>They named him Christ.</i>
А Пречиста полюбила.	<i>The Immaculate loved it,</i>
І в Йордані похрестила ³⁸ .	<i>And she baptized him in the Jordan.</i>

In terms of plots, images and themes, apocryphal Christmas carols are close to folk apocryphal legends which were widespread in the early period of Christianity and in the time of heresy in Ukraine. Such, in particular, is the above-mentioned Epiphany carol where pagan poetics and imagery are completely supplanted by Christian vocabulary. Only the plot framework and the rhythmic form of the poem remained typical 4 + 4 (less often 5 + 5 or 6 + 6).

Apocryphal Epiphany carols with new texts were created and spread among educated people who knew biblical texts. In the definition of this genre variety there

³⁸ *Shchedrivka* was recorded by O. Smoliak in Buchach, Ternopil region, by P. L. Mohylnytska, born in 1926, local. Recording is made 06.05.1996.

is a significant change in the attitude to these works of oral folk art of the winter cycle. Their purpose is no longer to glorify the objects of pagan cults or to accompany ritual and magical masquerades, but to glorify the baptism of Jesus Christ, to glorify the events associated with this rite. An example of the final changes in the plots is the Epiphany carol «Ой у місті Вифлеємі» / “Oh in the city of Bethlehem”, recorded in the village of Lanivtsi, Borshchiv district, Ternopil region.

Ой у місті Вифлеємі.	<i>Oh in the city of Bethlehem.</i>
Приспів: Рано-рано на Йордан ³⁹ .	Refrain: <i>Early-early on Jordan.</i>
Сталася нам ця новина,	<i>This news happened to us,</i>
Породила Діва Сина.	<i>The Virgin gave birth to the Son.</i>
Зібралися всі святії,	<i>All the saints have gathered</i>
Стали вони раду мати,	<i>And began to consult</i>
Яке ім'я Йому дати.	<i>What name to give Him.</i>
А в кінці вони вгадали	<i>And in the end they guessed</i>
І Дитятку ім'я дали ⁴⁰ .	<i>And gave the Baby a name.</i>

The main motif in this *shchedrivka* is the choice of the name for the Child of God. It is chosen by the Mother of God: from among the various names suggested by the apostles, she chooses the name Jesus. It should be noted that such an Epiphany story is quite common in the studied area and popular in terms of Christian didactics.

Despite the Christian-biblical orientation of the analysed Epiphany carol with an apocryphal plot (as well as other folk genres associated with the winter holidays), in general they retain pagan elements. In particular, this is obvious in the poetic rhythm, syllable melodic 4 + 4 and single-line stanza with the refrain «Рано-рано на Йордан» / “Early-early in the morning on Epiphany day”, which determines the connection of the song to the holiday.

There is still a very popular apocryphal Epiphany carol in Western Podillya which tells of the discovery of the main church attribute – the cross – in the holy Jordan (river). It was found by a young woman and as a reward for this, she receives three Divine Services⁴¹,

... Першу Службоньку – на Вечір Святий....	<i>The first Mass – on Holy Evening.</i>
Другу Службоньку – на Вечір Щедрий.	<i>The second Mass – on Generous Evening.</i>
Третю Службоньку – на день Великдень ⁴² .	<i>The third Mass – on Easter.</i>

³⁹ The refrain is similarly repeated after each subsequent stanza.

⁴⁰ *Shchedrivka* was recorded by O. Smoliak in the village of Oleksintsi, Borshchiv district, Ternopil region, from G. M. Rushchynska, born in 1958, local. Recording is made 18.10.1994.

⁴¹ Divine Liturgy (Holy Service) celebrated in the church on Sundays or other holidays.

⁴² *Shchedrivka* was recorded by O. Smoliak in the village of Pomirka, Buchach district, Ternopil region, by G. V. Luhova, born in 1930, local. Recording is made 14.12.1998.

The plot of this Epiphany carol is an example of the complete loss of pagan vocabulary and the creation of a new Christian poetics and figurative system, which gives an understanding of the ideology of Christian Epiphany, not a pagan one. A similar plot motivation is represented by the *apocryphal* Epiphany carol «Встань, господарю, встань і радуйся» / “Arise, master, rise and rejoice”. It declares the biblical story of the search for the newborn Son of God by the Herodian warriors. In confirmation of the innovation in this Epiphany carol there is a refrain «Йордань-вода священна. Христос хрестився в річці Йордані» / “Jordan-holy water. Christ was baptized in the Jordan River”, which, on a lexical level, dominates this plot. The above apocryphal Epiphany carols are an example of transformational changes that have taken place under the influence of the Christianization of the local population and the priority of Christian ideology.

Apocryphal Epiphany carols, which were formed in the Christian period, are being created now as well. In such Epiphany stories, modern poetic vocabulary and refusal from the typical (Epiphany) rhythmic syllabic-accentual versification and stanza form are indicative. An example of structural changes is the text of the following Epiphany carol

А на нашій Україні сяють зорі.

*And the stars are
shining in our Ukraine.*

Стоїть Ісус по коліна в йорданській воді.

*Jesus is kneeling in the
waters of the Jordan.*

А в тій воді йорданській образ ся з'явив.

*And in the Jordan
waters appeared the image.*

Любі браття українці, Ісус ся хрестив⁴³.

*Dear Ukrainian
brothers, Jesus was baptized.*

This plot is dominated by vocabulary, which mostly follows the principles of church singing and goes far from folk poetry and its motivational content. Instead of the traditional storylines of glorifying the master and his family, there is an episode of baptizing the Son of God in the Jordan River and glorifying Him through the songs by Christians. This modern *shchedrivka* is an example of transformational changes not only in the structuring of Epiphany carols, but also in their ideological orientation.

⁴³ *Shchedrivka* was recorded by O. Smoliak in the village of Urytva, Kozova district, Ternopil region from O. D. Melnyk, born in 1940, local. Recording is made 16.11.2009.

4. Conclusions

To summarize, the Epiphany carols that have survived in Western Podillya to this day are an example of the historical formation and development of songs of the winter calendar-ritual cycle. This is especially noticeable at the level of their subject matter and motifs. After analysing the content of more than 300 Epiphany carols recorded by us in the studied ethnographic region of Ukraine, we divided them into six thematic groups: mythological, household, glorifying, love, chivalry and apocryphal. Based on their content, these plots represent two temporal folklore periods – older and more modern (pagan and Christian⁴⁴). According to our observations, the older period is characterized by a group of mythological Epiphany carols. There are motifs and characters that are a sign of the ancient (pagan) way of thinking of their creators. In the Epiphany carols of this group, the main characters are celestial bodies, the sun, the moon, the stars, which are equated with the family members of the host, hostess and their children and communicate with them on equal terms. There are also images of spring migratory birds in these plots such as swallows, cuckoos, nightingales, which talk to the owner, bringing warmth and manifesting the beginning of the agricultural year. Such plot lines create a stable poetics of Epiphany carols and are the basis for their centuries-old preservation.

Epiphany carols related to the household are the most common in Western Podillya. They are dominated by motifs that glorify the master, mistress and their children. Their main motifs are to celebrate the wealth of the owner and his family members in the form of the most magnificent clothes, majestic homes, numerous cattle and hard work. As the analysis showed, Epiphany carols represent Ukrainians' settled way of farming with the aim of creating and increasing prosperity.

In Western Podillya, until recently, the repertoire of performers has preserved Epiphany carols on glorifying themes. Their content is closely related to the topics on household. However, they are dominated by motifs depicting the owner, as the patriarch of the family, as a prince in lavish attire, as a builder of a large house or church. In the historical dimension, the plots of these Epiphany carols emphasize the division of people into different social status. That is why these three above-mentioned thematic groups for many centuries retain similar story lines both in their structure and in the compositional way of deployment.

The most preserved in the studied ethnographic area were Epiphany carols about love, addressing both girls and boys. They have a stable storyline based on a three-part (rarely four-part) juxtaposition of a family member and a girl or boy from a different family. By comparing characters the Epiphany genre is made sacred unchangeable over time.

Epiphany carols of chivalry and apocryphal themes represent a later period of folklore in the development of songs of this genre. This is the nation's formation period and its Christianization. The motifs of courage and heroism of soldiers, defenders of their land, devotion to the service for the sake of their motherland

⁴⁴ Christianity in Ukraine was adopted by Prince Volodymyr in 988. But it has been widespread among the general population since the 14th century.

are cultivated in chivalry Epiphany carols. This group of *shchedrivkas* is the most significant in the historical longevity of songs of this genre and an indicator of transformational changes in their plots – from stories about warriors to soldiers of the Ukrainian Insurgent Army.

Apocryphal Epiphany carols are the latest in the historical development of this genre. They date back to the Middle Ages and the main factor is the Christianization of the local population. In the plots of apocryphal carols, while maintaining the constancy of compositional features, only the characters are replaced: the master is replaced by the Lord, the mistress is replaced by the Blessed Virgin, and their children are replaced by the holy apostles. All other components of the plot remain unchanged. This indicates their sacralisation in space and time and only partial profanity in the formation of innovative songs of this genre.

In Epiphany festivities today, there are mainly carols that describe the event of baptising Jesus Christ in the Jordan River. Epiphany carols of other thematic groups are performed only partially by girls, who go in groups to the boys' house to wish them happiness and health in the new year.

Thus, Epiphany rites and their main component, Epiphany carols, as well as other Ukrainian folk art that has survived to this day, help to learn the authentic ancient traditional folk culture in the songs and understand the transformation processes that has taken place for centuries.

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