

Genesis, motifs and images of Ukrainian lullabies

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Abstract:

Background: Lullaby as a folk genre is naturally considered by most researchers to be one of the very first means of ethno-national coding, but the mechanisms of such coding have not yet been definitively identified. Scientific analysis of a lullaby as an object of research involves the use of a large number of multidirectional approaches to its study, among which the general ones are descriptive (collection and description), comparative (comparison and analysis) and explanatory (explanation and interpretation). Taking into account the subject of the research, they determine the basic types of approaches to lullabies in various areas of Ethnology and related disciplines: folklore, ethnomusicology, semiological, structural and thesaurus, motivational, communicative, Joint-Stock, functional, cultural and ethnographic, etc. Based on this, the modern science of folklore postulates the need to form a comprehensive approach to The Lullaby, which would include positive components of all basic types of analysis, taking into account the achievements of its predecessors.

Materials and Methods: The article applies a complex research methodology: the method of system analysis, which allows for the systematization of research material; a historical and genetic method that helps to identify the stage nature of the evolution of a lullaby and its social factors; typological and structural-descriptive methods for the systematic consideration of motives and images presented in lullabies.

Results: The genesis of the lullaby is directly related to the mythopoetic ideas of the ancient Slavs (and more deeply – Indo-Europeans). This is clearly traced at the functional level of the lullaby text and their genetic relationship to spells. Thus, in the mythopoetics of the lullaby, we observe several heterogeneous layers that somehow reflect the stages of its formation and transformation into a separate folklore genre: the similarity of lullabies to conspiracies is noted by the characteristic intonation manner of performing lullabies, «subtext», «joke», the presence of a formula character similar to the plot of the construction of the motive; personifications and images of evocations; signs of socialization; the environment closest to the child and everyday realities ; antifrustrative components.

In accordance with the functions and historical stages of composing a lullaby, it is worth considering their motives. Based on this, we present the entire body of motifs of the Ukrainian lullaby song: motives of the onyric group, motives of the apotropeic group, motives of the cognitive group, motives of the communicative-glossolative group, motives of the antifrustrative group.

Its images and poetics are closely related to the functional nature of the cradle. Images of lullabies are interpreted differently and have different purposes. The main pragmatic purpose of lullabies is to put the child to sleep. Undoubtedly, the central image of Ukrainian lullabies, the most frequent and most functional is the image of a cat. The amulet function of a lullaby stimulates the appearance of bird images in it.

Nowadays, this genre (like many other pearls of folk art), in all its diversity and uniqueness, unfortunately, leaves everyday life – this is very insulting, because a lullaby is a melody of the soul of every person, accompanying it from childhood and for life.

Conclusion: The article is devoted to understanding and revealing the cultural and symbolic meaning of lullabies. The study identified the lullaby as a genre of Folk Family lyrics that is genetically associated with conspiracies and lamentations. The motives of the lullaby song are determined on the examples of modern lullabies that exist among Ukrainians, namely: the motives of onic, apotropeic, cognitive, communicative-glossolative, antifrustrative groups. The system of images of the presented texts and their functions are considered.

Key Word: lullaby song, motif, image, Genesis, folk genre.

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I. INTRODUCTION

Very often, music is compared to magic, and one of its magical properties is the ability to return a person to the past. Watching childhood memories in movies, we can hear a lullaby as a soundtrack. If you can't

remember the words, then lyrical melodies always sound in your memory, not allowing you to forget about parental tenderness, care and love.

Lullaby as a folk genre is naturally considered by most researchers to be one of the very first means of ethno-national coding, but the mechanisms of such coding have not yet been definitively identified. Scientific analysis of a lullaby as an object of research involves the use of a large number of multidirectional approaches to its study, among which the general ones are descriptive (collection and description), comparative (comparison and analysis) and explanatory (explanation and interpretation). Taking into account the subject of the research, they determine the basic types of approaches to lullabies in various areas of Ethnology and related disciplines: folklore, ethnomusicoznavchiy, semiological, structural and thesaurus, motivational, communicative, Joint-Stock, functional, cultural and ethnographic, etc. Based on this, the modern science of folklore postulates the need to form a comprehensive approach to The Lullaby, which would include positive components of all basic types of analysis, taking into account the achievements of its predecessors.

II. MATERIAL AND METHODS

Purpose of the article – define a lullaby as a genre of Folk Family lyrics for children, functionally designed to stimulate the child's falling asleep (calming down), is genetically associated with conspiracies and lamentations and is marked by a specific dominant rhythm of the melodic beginning in comparison with the meaning of the text. Submit a detailed classification of the motifs of lullabies and the images presented in them.

The article applies a complex research methodology: the method of system analysis, which allows for the systematization of research material; a historical and genetic method that helps to identify the stage nature of the evolution of a lullaby and its social factors; typological and structural-descriptive methods for the systematic consideration of motives and images presented in lullabies.

The genesis of the lullaby is directly related to the mythopoetic ideas of the ancient Slavs (and more deeply – Indo-Europeans). This is clearly traced at the functional level of the lullaby text and their genetic relationship to spells. Thus, in the mythopoeics of the lullaby, we observe several heterogeneous layers that somehow reflect the stages of its formation and transformation into a separate folklore genre:

1) the similarity of lullabies to conspiracies is noted by the characteristic intonation manner of performing lullabies, «subtext», «joke», the presence of a formula character similar to the plot of the construction of the motive (Ой-ти, коту-рябку; Ой-ти, коте муругий; Ой, коте-коточку/ Oh-you, red kitty; Oh-you, kitty; Oh, cat-kitty), imperative (Ой не ходи, коте, коло гаю; Ой ти, коту-рябку, Та вимети хатку; Ой ви, гулі, не гудіть, Дитинокки не будіть; Ой ну-ну, люлі, люлі, бай, Засни, сіренький бабай/ Oh don't go, kitten, near forest; Oh you, kitty-pockmarked, and sweep the hut; Oh you, dove, don't buzz, don't wake up the Detinets; Oh Nu-Nu, lyuli, lyuli, Bai, go to sleep, Gray woodman) or wishing (Ой біленькі ткаля, Дольнюк прохала, Щоб було дитя вродливе, Щоб було дитя щасливе/ Oh white wove, fate asked that there was a beautiful child, that there was a happy child) semantics, the meaning of exchanging the undesirable for the desired (for example, insomnia to sleep);

2) personifications and images of evocations – sleep and drowsiness (Ходить дрімота коло плота, А сон коло вікон / There is a dream around the raft, and sleep around the windows), fate (Ой, люлі, люлі, Доль дай манюні, Влучної, щасливої.../ Oh, Luli, Luli, fate baby, apt, happy...), on the one hand, and a cat and some other, usually domestic animals (гулі, перепілонька, шпак, собака, теляточка, волики, коні / ghouls, Quail, Starling, dog, calf, wolves, horses) – on the other;

3) signs of socialization-a reflection of horizontal-planar-family, neighbor and community relations (Як не стало в торбі хліба, Покинула баба діда; Ой ну-ну, кітку, Піди по тітку, А тітка в нас молода, Аж з Китай-города; Ворота скрипнули, Собаки брехнули, Телята ревнули, Сусіди почули, Попові сказали.../ As there was no bread in the bag, the grandmother left her grandfather; Oh well, well, Kitty, go for your aunt, and our aunt is young, already from China-town; the gates creaked, the dogs lied, the calves roared, the neighbors heard, the priests said), as well as vertical-class relations (Засни, дитя, без сповиття, А де ж твоя мати? – Пішла панам, пішла попам Строку відробляти / Fall asleep, child, without swaddling clothes, and where is your mother? - I went to the gentlemen, I went to the priests to work out the term);

4) the environment closest to the child and everyday realities (with an important image of the cradle):

Повішу я колисочку на дубочку,
Люлі, люлі, засни, поспи мій синокку.
Буде вітрик повівати
І синокка колихати,
З дуба листя опадати

Буде сонечко сіяти,
Між листячком заглядати,
Між листячком заглядати
І синокка цілувати;

Та синокка забавляти.

I'll hang the cradle on an oak tree,
Luli, Luli, go to sleep, sleep my son.

Wind will blowing
And shake my son,
Oak leaves fall off
Yes, to amuse my son.

The sun will sow,
Look between the leaves,
Look between the leaves
And kiss your son;

5) antifrustrative components - elements of Lamentations or text passages that are not addressed to the child, but are intended to relieve emotional tension of the performer, usually the mother:

A-a, a-a, a-a, a!
Пішла мати жито жати,
Та не собі – пану,
A-a, a-a, a-a, a!
Мале дитя без сповиття
Не має талану,
A-a, a-a, a-a, a!
Рости сину, не гни спину
Та на чужій ниві,
A-a, a-a, a-a, a!
Добудь життя, моє дитя,
То будеш щасливий,
A-a, a-a, a-a, a!

Ah, ah, ah, ah!
My mother went to reap rye,
But not to myself - sir,
Ah, ah, ah, ah!
A small child without a swaddle
Has no talent,
Ah, ah, ah, ah!
Grow your son, do not rot your back
And in someone else's field,
Ah, ah, ah, ah!
Get a life, my child,
Then you will be happy
Ah, ah, ah, ah!

In accordance with the functions and historical stages of composing a lullaby, it is worth considering their motives. Based on this, we present the entire body of motifs of the Ukrainian lullaby song.

I. Motives of the onyric group (purely pragmatic) – a group of motives, one way or another designed to stimulate the child's falling asleep. The onyric group of motifs includes the following:

1. A sleep affirmation motif that orients the child to fall asleep using imperative constructions:

Е, люлі, люлі, спать,
А я буду колихать,
Моя хатка тепленька,
Спи, дитино маленька,
А-а-а. А-а-а, коточок,
Спи, мій синочок,
Спи сном-дрімотою,
Добром-охотою.

E, lyuli, lyuli, sleep,
And I will sway,
My house is warm,
Sleep, little baby,
A-a-a. A-a-a, cat,
Sleep, my son,
Sleep-sleep,
Good-hunting.

2. A baby calming motif designed not so much to stimulate falling asleep as to calm the baby's crying or to prepare the baby for bed:

a) without the help of a character.

Баю, баю, дитино,
Пора засипати,
Завтра рано прокинешся,
Біленько умиєшся;

Bayu, bayu, child,
It's time to fall asleep,
You wake up early tomorrow
You wash a little;

b) with the help of a character

Ой ну люлі, коте-котинку!
Та виорем нивку,
Та посієм материнку.
Материнку будем рвать,
Малу дитинку колихать,
Мала дитинка буде спать
Коту сірий, коту білий,
Прийди, коту, ночувать,
Прийди дитятко качать!
Я тобі, воркоту,
За роботу заплачу:
Дам кусок пирога
І кувшин молока.

Oh well, Luli, cat-kitty!
Yes viorem field,
And sow oregano.
We will tear the mother,
The little baby is rocking,
The little baby will sleep
The cat is gray, the cat is white,
Come, cat, spend the night,
Come baby download!
I to you, grunt,
I will pay for the work:
I'll give you a piece of cake
And a jug of milk.

3. Cradle and cradle motif: since the cradle is the main goal of a lullaby, its image is naturally reflected in the lyrics of lullabies:

Люлю, люлю,
Колиску змалою,
Ворзочки із амбелю,
А ти спи, ангелю.

Колиши сі, колисонько із дуба, із дуба,
Колиши сі в колисоньці, дитинонько люба.
Колиши сі, колисонько з орішка, з орішка,
Колиши сі, в колисоньці, мамина потішка.

Lyuli, lyuli,
I will draw a cradle,
Cart from ambel,
And you sleep, angel.

Cradle, cradle of oak, of oak,
Swing in the lullaby, baby darling.
Cradle, cradle of nut, of nut,
You sway, in the lullaby, my mother's comfort.

4. Motif of sleep as a stimulus for maturation, growth: in lullabies, there are often motives dedicated to the age development of the child. They can also be considered purely pragmatic (when the child grows up, the mother spends less time on him due to the child's acquisition of verbal skills and elementary foundations of human behavior), but they can also be seen as relics of conspiracies:

Хоче дитя, та не спить,
Треба його дубцем бить,
Щоб спало, не плакало,
Щоб росло, не боліло,
Батька й матері не сушило.

Child wants, but does not sleep,
It is necessary to beat him with a whip,
To sleep, not to cry,
To grow, not hurt,
Father and mother did not dry.

5. motives
a) intimidation

Ой кину, вкину
Ту дитину в кропиву,
Сама поїду
З козаком на Вкраїну.
Ой спи, сину, бо діди йдуть,
Вони тебе в торбу візьмуть,
Візьмуть тебе у торбину
Та й занесуть у кропиву.
Ти в кропиві попарись
І з дідами посваришся.
Ой спи, сину, люлі, люлі;

Oh, I'll throw, I'll throw
That baby in the nettles,
I'll go myself
With a Cossack to Ukraine.
Oh sleep, son, for the grandfathers are going,
They will take you in a bag,
They will take you in a bag
Yes, and bring in the nettles.
You will be steamed in nettles
And you will quarrel with your grandfathers.
Oh sleep, son, luli, luli;

b) warning

Е, е, люліно!
Засни, мала дитино!
Як не будеш спати,
Бросю колихати.
Бай, баю, баю,
Не лягай скраю,
Бо з краєчку упадеш,
Собі носа розіб'єш.

Well, well, lyulino!
Go to sleep, little child!
How will you not sleep
I'll stop rocking.
Bay, bay, bay,
Don't lie on the edge,
Because you will fall from the edge,
You'll break your nose.

c) punishment

Ой ну, люлі, да люлечки,
Щовкові да вервески,
Мульовані бильця,
Колишу чорнобривця.
Чорнобривець та не спить,
Треба його дубцем бить.
Колишу я, ворушу я,
а Толя не спить,
Треба Толю лозинкою бить,
Як лозинка не поможе,
Тоді Толю сон ізможе.

Oh well, Luli, to the pipe,
silk and string,
Mulled billets,
The former marigold.
Marigold and does not sleep,
It is necessary to beat him with a whip.
I sway, I stir,
and Tolya is not sleeping,
Tolya needs to be beaten with a branch,
As a branch will not help,
Then Tolya will be able to sleep.

II. Motives of the apotropeic group (derived from conspiracies) – a group of motives associated with the understanding of the child as an object that needs protection from evil forces. These include:

1. the motive of predicting future happiness and prosperity: has a mythopoetic character, since traditional Ukrainian culture has always associated the prophecy with the other world, and the child is in a state of transition and is closely emotionally connected with the mother; through the motive of predicting happiness, the mother not only calms the child, but also maintains an emotional connection with him. Because of this, the child feels that the mother is his first protector.

Ой спи, дитя, не проснись,
Поки мати з поля прийде
Да принесе три квіточки:
Перва квітка сонлива,
А друга дрімлива,

А третя щаслива.
Oh sleep, child, do not wake up,
Until the mother comes from the field
To bring three flowers:
The first flower is sleepy,

And the other is drowsy,

2. Wish and gift motif: closely related to the prophecy motif of future happiness and prosperity and may be a variation of it. They usually wish you a restful sleep now, growth and intelligence for the future, and above all, good health, strength and maturity.

Ой ну, люлі, люлі,
Налетіли гулі
Із чужої сторони
До нашої дитини.
Стали думать і гадать,
Чим дитину дарувать:
Чи соньками, чи дрімками,
Червоними ягідками?
Соньки, дрімки в головоньки,
А ростоньки в костоньки,
Розум добрий в головоньку.

And the third is happy.

Oh well, lyuli, lyuli,
There were rumbles
From another side
To our child.
Began to think and guess,
What to give a child:
Whether sunshine or nap,
Red berries?
sleepy, napping in the head,
And sprouts in bones,
The mind is good in the head.

3. The Amulet motif seems very important in the apotropeic sense. In fact, this is an apotropeic motif in its pure form. Its presence is explained by the need to protect the child from otherworldly forces or difficult social problems in the future:

a) motivated the expulsion of the pest

Іди, Буку, за сарай
Та дитину не лякай.

Go, Buku, to the barn
But don't scare the child.

b) motivated the call of the defender

Ой, прийди, кішку,
Та вижени мишку,
Мишка гучно шкреботить,
А дитиночка не спить
(власний матеріал автора).
Ой, Господе Боже,
Приди до колиски,
Захисти дитинку,
Від гіркої слізки.

Oh, come on, cat,
And drive the mouse,
The bear is scratching loudly,
And the baby does not sleep
(the author's own material).
Oh, my God,
Come to the cradle,
Protect the baby,
From a bitter tear.

III. Motives of the cognitive group (secondary pragmatic) – a group of motives that reflects the idea of folk pedagogy about the information necessary for a child to navigate in a nearby (often hostile) world:

1. Feeding and washing motives. The child is still inextricably linked with the mother, needs constant and conscientious care, protection, and attention. This is manifested in the rhythmization of the daily life cycle of the child, alternating feeding, washing, rocking, swaddling, that is, the primary structuring of the physiological sphere of the child, and carries elements of primary folk pedagogy.

Треба kota бити,
Треба виганяти,
Щоб не вчився красти,
А вчився робити.

You have to beat the cat,
Need to expelled,
Not to learn to steal,
And to learned to do.

2. Motifs that structure the natural world. This group of motifs serves for the primary education of the child in various elements of the natural world at the level of instincts: for example, constantly repeating images and characters of lullabies sung for a long time are remembered by the child and subsequently recognized both in the lyrics of lullabies and in the surrounding world itself:

А-а-а, а-а-а, коточок,
Не йди рано в садочок,
Не полохай галочок,
Нехай зов'ють віночок
Та з руточки, із м'яточки
Йа дитині да шапочки.

A-a-a, a-a-a, cat,
Don't go to kindergarten early,
Don't scare the tick,
Let them call the wreath
And from the rut, from the mint
I give the baby hats.

3. The motive of death and the problem of «mortal lullabies». Mortal lullabies stand out among the body of Ukrainian (and more broadly – East Slavic) lullabies. The very motive of death, which is present in a lullaby as a motive for wishing a child death from external or internal factors, was considered by researchers in different ways. If some scientists believe that the performance of such songs is intended to speed up the death of a child due to the difficult economic situation of the family, having many children, or the birth of a girl, others hypothesize that such a song should have been performed for a sick, crippled child or baistryuk [14]. For N. Eliash, this motif is «a response to ancient ideas about the redemptive power of child suffering and death» [20], but in this case it is not taken into account that the quasi-address of such a cradle is always a real child, that is,

such a hypothesis «contradicts the functional pragmatics of the genre» [5, p. 114]. But M. Melnikov sees in the latter «a game beginning, humorous and satirical orientation» [15]. The frustrating concept of «mortal lullabies» was developed by the American researcher Sh. Spitz: based on it, the latent attitude of the mother to the child is a hidden desire to get rid of it, which in the end is embodied in such a mortal motive [5, p.114]. V. Anikin proposed an interpretation of the mortal motive as «deception of death» [2, p.91]. V. Eremina [10] brought this motif into the context of traditional techniques associated with the deception of death. Based on this, we can consider mortal motives apotropeic.

Since the child has just appeared in the world of the living, he is not yet a person, has not yet lost the signs of the afterlife, which can manifest themselves especially actively in the time interval – between day and night, during the transition from a state of wakefulness to a state of sleep (sleep is considered as a metaphor for death, that is, the child plunges into the most dangerous state in which he was before birth, into a state of non-life). It is the connection with the «inhuman» that does not allow the child to sleep, «any strong crying, hysteria, cry could be interpreted as information about the influence of the «Alien» [5, p.114], therefore, this «alien» must be eradicated. What the child was before life and what remains in it until the end of the transition period must disappear, die, otherwise the child will not be able to take shape to the end, to become a person. The addressee of the mortal cradle is not the child himself directly, the addressee is the «alien» essence of the child, which must be expelled, killed in order for the child to get out of the transition state. Lullabies with a beech tree as a pest character are also considered. This character is of particular interest: as a pest (interferes with the child's sleep, scares him), Beech is not dangerous. Sometimes in lullabies, the text, usually addressed to Buka, is also addressed to the child («Баю, баю, баю, бай, йди, Бука, під сарай», «Баю, баю, баю, бай, йди, Костя, під сарай» / «Bye, Bye, Bye, Bye, go, Buka, under the barn», «Bye, Bye, Bye, Bye, go, Kostya, under the barn»). This alternation is not possible with other pest characters.

V. Golovin, focusing on this hypothesis, notes that the mortal cradle can also be an act of initiation [5, p.116], since it has a «pronounced prognostic function» [5, p. 117], and also balances the world in a necessary way, since there are many ethnic motives in which the appearance of a new one naturally symbolizes the news of someone's death. In our opinion, the most scientifically justified is the hypothesis of V. Anikin and V. Eremina about Mortal lullabies as apotropeic. Note that the material we analyzed contains very few lullabies with mortal motifs. It can be assumed that this is due to two factors: first, the low prevalence of mortal lullabies in Ukraine, in Ukrainian children's folklore, and secondly, the type of editorial selection of material for the publication we are analyzing.

In our opinion, the ethnological interpretation of the death lullaby may be related to the fact that it is sung by the mother (rarely - a nanny or older sister). The mother is the whole world for the baby. Heinz Kohut notes that up to two years the child does not have the Oedipus complex, and the boundaries between the mother's body and the child's body have not yet been definitively determined. Therefore, negative impulses that come from mother to child can carry a real sentence to the child [16].

Люляй же мій, люляй,	My baby swing,
Шмарю я тя в Дунай,	I'm going to the Dunay,
В Дунай або в воду	In the Dunay or in the water
Дитину молоду.	A young child.

IV. Motives of the communicative-glossolative group (quasi – communicative) - a group of motives that reflect the attitude to the child or identify the child:

The baby should feel that the mother loves him and cares about him, although in some lullabies there is also a negative attitude towards the child, which connects the motives of the communicative-glossolative group with antifrustrative motives:

1. The head is like a poppy, the glasses are like a thorn,	
Головочка – маківочка, очка – як тернина,	Cheerful, big and my child.
Веселенька, здоровенька та моя дитина.	Lyly,lyly,lyly,lyly, baby baby,
Люлю, люлю, люлю, люлю, дитиночка люба,	Your mother carved you out of green oak.
Тебе мамка витесала з зеленого дуба.	My children are small, and I am your mother.
Діти мої дрібницькі, та я ваша мати.	You do not know, my children, how not to respect.
Не знаєте, діти мої, як ня шанувати.	Fall asleep, fall asleep, swing you,
Люляй, люляй, колишу тя,	You'll fall asleep soon, I'll tell you.
Скоро уснеш, зохаблю тя.	I will attach a pebble,
Приложу тя каменичком,	I will follow Yanichka myself.
Сама пойду за Яничком.	

2. The motive of child identification encourages the infant to pay attention to its own name, to react to it as identification with itself:

Ой люлю, малий Івасеньку,	Ой тато на Поділю,
Ой лю, лю, лю, лю!	А мамуня в полю.

Люлі, люлі, спатки,
Нема вдома матки,
Пішла на поле
По рожеві квятки.
Квятки будуть розцвітати,
Нашу Катю забавляти.
А Кирилець не гуля,
Черевички поправля,
Золотом малює,
Ванечку убує.
Oh, baby, little Ivasenka,
Oh Liu, Liu, Liu, Liu!

Oh Dad on Podil,
And mommy in the field.
Luli, Luli, sleep,
No mommy at home,
Went to the field
On pink flowers.
The flowers will bloom,
Entertain our Katya.
And the Cyrillic is not playing,
Shoes repair,
Paints in gold,
Vanechka will kill.

V. Motives of the antifrustrative group (derived from Lamentations) – a group of motives associated with the psychological state of the mother due to imperfection of family and social relations or due to the fatigue of the mother herself:

1. The motive of family and horizontal community relations serves to introduce the child (apparently older than the baby and able to understand the mother's language) to the rules and regulations of family life. On the other hand, it helps to relieve the inner frustration of a mother whose family life is difficult or not developing properly:

Цебер меду купили,
Батька за чуб водили:
– Иди, тату, додому,
Проп'є мати худобу
Із попом, із дяком
Ще й з хорошим козаком.
Летів, летів шпак, шпак,
Через попів мак, мак
Та й сів на воротях
В червоних чоботях.
Ворота скрипнули,
Собаки брехнули.

We bought a bucket of honey,
My father was taken by the forelock:
- Go home, dad,
Drink mother cattle
With the priest, with the deacon
Also with a good Cossack.
Flew, flew Starling, Starling,
Through the priests Mac, Mac
Yes and sat down on the gate
In red boots.
The gate creaked,
The dogs lied.
The calves roared,
The neighbors heard it,
Priests was told.
And the priest from the oven –
Yes, and knocked out the shoulders.
And the hired girl from the floor –
And she knocked out her leg.
And the priest from grub –
Yes and knocked out the chest,
And the deacons from the hut –
They ruined the books.

Телята ревнули,
Сусіди почули,
Попові сказали.
А піп з печі –
Та й вибив плечі.
А наймичка з полу –
Та й вибила ногу.
А попада з груби –
Та й вибила груди,
А дячки з хижки –
Погубили книжки.

2. The motive of society and vertical social relations reflects the mother's grief that the child takes up a lot of her time, exhausts her with his crying. The mother is waiting for the child to grow up, become her assistant in the household:

Ей сину, мій сину,
Тяжко тя годую,
На кожний фриштичок
Хліба ти купую.
Засни, дитя, без сповиття,
Без догляду мами.
Піду шукать, долю гукать
Чужими ланами.
Засни, дитя, без сповиття,
А де ж твоя мати?

– Пішла панам, пішла попам
Строку відробляти.
А Кирилець не гуля,
Черевички поправля.
То не нам, то панам,
То розсучиним синам.
Hey son, my son,
I feed you hard,
For each coin
You buy bread.

Go to sleep, baby, without swaddling clothes,
Without my mother's care.
I'll go look for it, Call Out Fate
Other people's fields.
Go to sleep, baby, without swaddling clothes,
Where's your mother?

3. The motive of mourning and lamentation (actually antifrustrative)

Ой ну люлі, Іване!
Дитя моє кохане!
Як я тебе родила,
Цілу ночку ходила.
Як я тебе оженю
Сама себе звеселю.
Як я тебе в службу дам,
Тоски, горенька придам.
Ой нини, нині, ой нини, нини,
Збавила-м ся днини
Та коло тої, та коло тої
Маленької дитини.
Збавила-м днини, збавила-м днини
Та я ще збавлю ночі,
Не висплю я сі, не висплю я сі
Та мої чорні очі.

Ой бодай, бодай
Нераненько світало,
Щоби сі моє
Мале діти висипало.
Ой бодай, бодай
Нерано кури піли,
Ой щоби мої
Вороги понімили.
Ей сину, мій сину,
Про яку провину
З тобом перенешу
Тяженьку годину ...
Кеби ти мі знало,
Кілько мам роботи.
То ти би мі спало
Од днесь до суботи.

In a separate lullaby, all the functions described by us do not necessarily have to be implemented, but the main one among them, which is present in all songs, is certainly the oniric function. Based on the functional stratification of Ukrainian lullabies, you can present them as a system complex with its own core and periphery.

Its images and poetics are closely related to the functional nature of the cradle. Images of lullabies are interpreted differently and have different purposes. The main pragmatic purpose of lullabies is to put the child to sleep. The poetic abstraction of bizarre images of sleep and slumber has magical power. Images of sleep and slumber are a reflection of the anthropomorphic ideas of Ukrainians (and have East Slavic sources). The motives in which we encounter these images are stable, almost unchanged. Their charity and desire to be closer to the baby indicate that these are positive images that primarily serve as a talisman.

Ой ходить сон коло вікон,
А дрімота коло плота.

- Go to the gentlemen, go to the priests
Time to work out.
And Kirilets is not a walk,
Fix your shoes.
Then not to us, then to the gentlemen,
Then spread it to your sons.

Oh, Luli, Ivan!
My beloved child!
How did I give birth to you,
I went all night.
How can I marry you
I'll make myself laugh.
How will I put you in the service,
Melancholy grief will come.
Oh now, now, oh lala,lala,
Reduced days
And the circle of that, and the circle of that
A small child.
Reduced-m days, reduced-m days
And I'll turn off the nights,
I won't sleep , I won't sleep
And my black eyes.
Oh at least, at least
It was getting light early,
To my
Small children spilled out.
Oh at least, at least
It's not too early the chickens were drinking,
Oh to my
Enemies are mute.
Hey son, my son,
About what guilt
I can handle it with you
A long hour ...
if you only knew,
A few Work Moms.
Then you would have slept
From today until Saturday.

Undoubtedly, the central image of Ukrainian lullabies, the most frequent and most functional is the image of a cat. A synonym for the concept of a lullaby is the expression sing cat. According to an ancient

legend, a cat is an animal that came out of the Mitten of the mother of God. For many peoples, the cat is a talisman of Home Housing and comfort. In the children's folklore of Ukrainians there are many Amusements, lullabies, games about the cat.

In Poland, it is believed that the souls of some people come out during sleep in the form of cats (or cats), and luzhichans believe that mura is the soul of a demonic person. Such beliefs also exist among Russians, Belarusians, that is, among the eastern Slavs.

Until now, in Ukrainian beliefs, the cat is recognized as a good creature and a friend of man. P. Chubinsky cites the following legend: «when Noah, at the behest of God, took a couple of all the animals into the ark he built, the devil, wanting to do him harm, secretly dropped a mouse there, hoping that it would chew through a hole and the ark would be sunk. However, the cat, seeing the mouse, immediately caught it and strangled it and thus disrupted the devil's plans. Since then, Cats have always destroyed mice created by the devil to spite humans.»

For a lullaby, the color of the cat does not matter (even taking into account common beliefs about the harmfulness of black cats): we see that all cat colors are found there, although mostly it is gray. The image of a white cat is also frequent, but it has always been associated with the bright souls of the dead (in beliefs). A tricolor cat protects the house from fire. By gender, a cat is most often represented in lullabies, less often – a cat, and almost never – a kitten. On a functional basis, the cat in lullabies lulls the child to sleep, protects his sleep, performs homework for the owners, causes sleep and drowsiness.

Why is the image of a cat so common in Ukrainian lullabies? A cat is a sleepy animal that, in addition, is the embodiment of the soul of the dead or even the embodiment of the human soul. If we assume that an infant is a person who is in a state of transition, then the presence of a soul in it is more or less doubtful. To bring the soul into the baby's body and use the cat, increasingly develop apotropeic motives and motives for relieving frustration (it is the cat that does all the homework for the owners).

The amulet function of a lullaby stimulates the appearance of bird images in it. So, pigeons (ghouls) reflect the symbolism of purity and kindness, which is worth seeing as an ancient Ukrainian belief in a sleepy soul that arrived in the form of a bird. The Falcon that protects the child's sleep is a wise observer, and since, according to beliefs, Falcons existed during the creation of the world, we can assume that their symbolic meaning lies in the birth of youth. A starling is considered a harmful character. He creates a commotion, looking for a cuckoo, and the Cuckoo, in turn, forges and thus wakes up the child. However, this harmfulness can be traced at the domestic level and has no mythopoetic associations.

III. RESULT

Lullaby - a brilliant fusion of melody, rhythm, smooth movement and words – reflects the optimal physical, mental and mental development of the child. It was designed for a holistic, harmonious perception of auditory, visual, vibrational, tactile stimuli strung on a single Rhythm.

The content of lullabies corresponded to the objects of the immediate environment - what the baby could see, hear, feel by touch. It was himself, mother, father, grandmother, grandfather, cat, ghouls (pigeons), pets, cradle, blanket, bread, milk, and the like. Through the mother's lullaby, the child got acquainted with the world around him.

The lullaby also reflected the mother's world – her feelings, experiences, dreams about the future of her child. Acting as one of the expressions of the Indivisible natural unity of mother and Child, The Lullaby became not only a flexible tool of upbringing, but also the main means of mental relaxation of a woman who found in these simple melodies an outlet for her feelings, choosing the motive that most reflected her emotional state.

Of course, today it is difficult to imagine how lullabies were sung in the old days: we cannot fully feel the old lullaby song, catch the most subtle nuances of its rhythm and melody. Nowadays, this genre (like many other pearls of folk art), in all its diversity and uniqueness, unfortunately, leaves everyday life – this is very insulting, because a lullaby is a melody of the soul of every person, accompanying it from childhood and for life.

The genesis of the lullaby is directly related to the mythopoetic ideas of the ancient Slavs (and more deeply – Indo-Europeans). This is clearly traced at the functional level of the lullaby text and their genetic relationship to spells. Thus, in the mythopoetics of the lullaby, we observe several heterogeneous layers that somehow reflect the stages of its formation and transformation into a separate folklore genre: the similarity of lullabies to conspiracies is noted by the characteristic intonation manner of performing lullabies, «subtext», «joke», the presence of a formula character similar to the plot of the construction of the motive; personifications and images of evocations; signs of socialization; the environment closest to the child and everyday realities ; antifrustrative components.

In accordance with the functions and historical stages of composing a lullaby, it is worth considering their motives. Based on this, we present the entire body of motifs of the Ukrainian lullaby song: motives of the onyric group, motives of the apotropeic group, motives of the cognitive group, motives of the communicative-glossolative group, motives of the antifrustrative group.

Its images and poetics are closely related to the functional nature of the cradle. Images of lullabies are interpreted differently and have different purposes. The main pragmatic purpose of lullabies is to put the child to sleep. Undoubtedly, the central image of Ukrainian lullabies, the most frequent and most functional is the image of a cat. The amulet function of a lullaby stimulates the appearance of bird images in it.

All-Ukrainian scientific folklore readings dedicated to Lydia Dunaevskaya were presented and discussed at the scientific conference.

IV. DISCUSSION

Recordings and studies of the Ukrainian lullaby have a long tradition – from the first recordings of «Rusalka Dniester» (1837) to modern studies of V. Boyko, G. Dovzhenko, V. Golovin, T. Dmitrieva, T. Shumada, A. Fedas and others. As the historian of Ukrainian and Russian folklore studies M. Azadovsky rightly noted, «... the theoretical growth of the science of folklore corresponds to the growth, as well as the nature of the accumulation of folklore materials. These two processes run parallel and mutually...» [1]. Thus, in Ukrainian philological science, even in the romantic period, that is, in the first decades of the XIX century, scientific ideas were born that meet the pan-European cultural and historical requirements in their semantic content, and sometimes exceed them, which indicates the outstanding merits of Ukrainian folklorists and ethnographers in the field of studying the treasures of folk wisdom. The most prominent representatives of these ideas were already well-known Ukrainian folklorists-ethnographers M. Maksimovich, A. Bodyansky, P. Kulish and M. Kostomarov, M. Shashkevich, I. Vagilevich, Ya. Golovatsky, A. Shukhevych.

In 1849, M. Maksimovich published a collection in which he almost for the first time contained 20 samples of lullabies with the remark that they «for the first time sink into the soul of a baby and give it the first musical mood. Some of these songs can be recognized as a direct expression of the mother herself, others are composed by nannies» [17]. Given that the collection consisted of two parts: «Ukrainian thoughts» and «Lullaby and mother's songs», we can conclude that the attribution of lullabies as a separate genre of folklore (although it is not clear which one – family-household or children's) belongs to M. Maksimovich.

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M. Levitsky devoted one of his works (1888) to such a phenomenon of Russian children's folklore as the so-called Mortal lullabies, which he considered evidence of primary folk rationalism and served as an argument in favor of the lack of moral and ethical norms among the peasantry. Rejecting this view, M. Levitsky writes: «that the people love and appreciate children is already proved by the fact that they have dedicated a whole special poetry to them.» The collected material (15 lullabies) allowed him to draw a polemical conclusion: «if one of the surprised cultured people, at least for a short time, tried, as they say, to get into the peasant's skin, it would be easy to see that one should still be surprised how slightly rude a peasant is under such impossible circumstances of life by the irresistible force of existing economic relations: illiteracy, «darkness», from year to year – from day to day malnutrition and lack of sleep, and also hard labor... – labor through force, which undermines the body and therefore brings the nervous system to the highest degree of tension and most often does not give moral satisfaction, is a necessary attribute of peasant life, these are the conditions in which a peasant has to live and act» [19]. The peasant, according to M. Levitsky, simply does not have time for suffering, because hunger can come to other children the next day, if he does not give up everything and does not take up work. The broad generalizations that M. Levitsky is trying to make on the basis of such a small amount of material are clearly erroneous, as G. Dovzhenko rightly pointed out, in particular, this concerns the statement of M. Levitsky on the fact that the mind is not the very first need for the peasant [8, p. 172].

The result of the analysis of versatile expedition materials and scientific research of three generations of Ukrainian ethnologists was the work of M. Derlitsa «peasant children» [7] (1898), the research of N. Zaglada «the life of a peasant child» [12] (1929) and the generalizing ethnological and folklore work of Father Mark Hrushevsky «child in the Customs and beliefs of the Ukrainian people [6]. Materials from the midday Kiev region», published (with additions) from. Kuzeley, on behalf of the Ethnographic Commission of the Shevchenko scientific society, is an example of an academic publication accompanied by a rich and extensive conceptual apparatus: introduction, notes, parallels, bibliography.

The work of M. Hrushevsky «a child in the Customs and beliefs of the Ukrainian people. Materials from the midday Kiev region», published in Lviv in the collection «materials for Ukrainian-Russian Ethnology» 1906-1907 edited by Z. Kuzeli, is an example of local ethnographic research. In the «Lullabies» section, the Collector notes that «many mothers boast that if you stop singing, as you sway, then now they will start crying.» M. Grushevsky writes about the presence of many works of children's folklore intended for a child in the first

year: «there are so many funny songs and toys, there are so many fairy tales, especially in the seventh village (Subbotovo). Subsequently, it will be possible to submit them separately, and in the meantime, I submit those that were most quickly recorded» [7].

The collector in his work especially emphasizes folk pedagogy, focused on the position of adults, on folk amulets, rituals related to the child, on Folk Behavior and attitude to the child, and did it comprehensively. Perhaps that is why the consideration of lullabies had an applied, concrete character. However, his work is almost the first in the world devoted to the ethnography of childhood. It does not contain typological generalizations (as in Margaret Mead, the «mother» of childhood ethnography) or material from exotic countries (as in modern issues of the collection «ethnography of childhood»), there are no theoretical generalizations (inherent in the works of I. Cohn). However, it has a peculiar system, a conscientious attitude to the material and a fervent love for children, which makes it an invaluable evidence for the study of folk ethnopedagogy, in which lullabies occupy a prominent place.

Understanding the material of lullabies collected within the framework of the East Slavic folklore tradition, focused on the interpretation of the content and structure of lullabies in the context of the traditional folk worldview. That is why A. Vetukhov [3] chose for lullabies, first of all, the functions of calming the child and the didactic-pedagogical function. An attempt to introduce a lullaby song into the repertoire of children's folklore belongs to G. Vinogradov [4] however, he did not refer it to the genres of children's folklore. The functional aspect of lullabies was particularly emphasized by O. Kapitsa [13], deducing them after V. Kapitsa. Zhukovsky [11] from everyday mother's Lamentations, which gradually (through improvisation in the process of performance) turn into more or less complete works of folk poetry. M. Melnikov [15] considers the central «subconscious-pedagogical function» for The Lullaby, which prevails over the function of conspiracies and even calming the child, so the lullaby is almost the primary means of structuring the ethno-national and traditional-everyday (ordinary) picture of the world, which is quite true. The works of V. Boyko [13] and K. Luganskaya (musical aspect) are of great importance in the study of children's folklore of the twentieth century. Let's add that G. Dovzhenko quite rightly calls kolisanki «an intimate genre of folk poetry» [9].

V. CONCLUSION

So, the article defines a lullaby as a genre of Folk Family lyrics, genetically associated with conspiracies and lamentations. The motives of the lullaby song are determined on the examples of modern lullabies that exist among Ukrainians, namely: the motives of onic, apotropeic, cognitive, communicative-glossolative, antifrustrative groups. The system of images of the presented texts and their functions are considered.

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