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**THE ARCHAEOLOGICAL MUSEUMS AND RESERVES WITHIN THE CULTURAL SPACE OF UKRAINE: LEISURE CONTEXT**

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*The aim* of this article is to reveal archaeological museums and reserves in Ukraine and find out leisure practices within these cultural institutes.

*Research methodology.* The study is based on exact methods: statistical and combinatory method, typological method, historical and comparative method, and also on common philosophical methods such as analysis and synthesis, deduction and induction.

*Results.* The archaeological museums within buildings are statistically minority in Ukraine. But instead, archaeological reserves constitute one-third of the historical and cultural reserves in Ukraine.

The range of leisure practices is not the same and is heavily dependent on the structural and legal status of different museums and reserves. There are educational, playing (interactive), recreational, entertaining, extreme and other leisure types represented in Ukrainian archaeological museums and reserves. Specific archaeological type-leisure is research. The common leisure types are implemented by the excursions, exhibitions, museum lectures, quests, experimental archaeological work-shops. The actually «archaeological» leisure practices include «improvised archaeological dig», summer archaeological school, archaeological clubs, experimental archaeology and historical reconstructions.

*Novelty.* The study is the first attempt to identify and systemize the archaeological museums and reserves in Ukraine and also to reveal and systematize the leisure practices within the archaeological museums space.

*The practical significance.* The results of the study can be used in the training courses of educational disciplines such as «Cultural studies», «Leisure studies», «Museology», and also in practical activity in cultural and educational, leisure and tourism spheres.

*Key words:* the culture of Ukraine, archaeological museum, archaeological reserve, leisure.

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**HISTORICAL AND CULTURAL MONUMENT AS A CATEGORY OF CULTURAL HERITAGE**

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In the article, the author analyzes the modern model of the phenomenon of a monument of history and culture. The author notes that, as carriers of social information, monuments are considered the most popular phenomena that implement the «memory» function in them. If we pay attention to the equivalents of the word «memory» in other languages, then there is no need for further argumentation for this view. Taking into account that the expression «monument of history and culture» itself has a special paradigm of analysis, there is an initial need to analyze the concept of «memory». The author analyzing the correlation of the concept of «abide» with the concepts of «monument», «monument» reveals the general aspects of this phenomenon. The purpose of the article is to attribute the monument of history and culture to the category of cultural heritage. The initial goal of the science of the study of monuments, which began its formation in the late 80s of the last century in post-Soviet countries, especially in Moscow and Leningrad, was initiated by scientists P. Boyarsky, A. Kulemzin, A. Dyachkov, etc., namely the theoretical study of the scientific essence of this phenomenon. The author noted that since the second half of the last century, historical and cultural monuments have become the object of research in many sciences, such as philosophy, sociology, history, the study of art and culture, pedagogy, philology, natural science, etc.

*Key words:* abide, historical and cultural monument, cultural heritage, memory.

*Introduction:* One of the phenomena, theoretical research of which is needed mostly, is historical and cultural monument or just «abide». Being, at the first glance, very clear with its meaning and easily perceived for everyone, this phenomenon, actually, has multi-aspect scientific explanations. The original purpose of the science of study of monuments, which began its formation in the 80 s of the last century in post Soviet countries, especially, in Moscow and Leningrad in the initiative of scientists as P. Boyarsky, A. Kulemzin, A. Dyachkov and etc., is namely theoretical study of the scientific essence of this phenomenon. In many regions of post USSR study of monuments has been formed and is topical, whereas in the sphere of museum

management studies of Azerbaijan, as well as in exchange of scientific ideas in Azerbaijan, there are no valuable views regarding this topic. For the purpose of eliminating this shortage not only in museum management studies, but also in the study of art and culture, we'll try to clarify some cases of wide scientific contexts of the phenomenon of historical and cultural monument. Taking into consideration that the expression «historical and cultural monument» itself has a special analysis paradigm, there is initial need of analysing the concept of «abide». First of all, it is necessary to notice that beginning from the second part of the last century, monuments in the history of science became research object of many sciences as philosophy, sociology, history, study of art and culture, pedagogy, philology, nature study and etc. These researches enable us to substantiate the concept of «historical and cultural monument» as a phenomenon of museum management studies, in terms of methodology. Because type and scope spectra of monuments are different. This can be seen verily in shades of meaning of the word «abide». Adoption of «abide» phenomenon in different cultures can be defined through lexical, grammatical and semantic comments. Having multi-aspect and multi-context shades of meaning, the word «abide» turns our attention rather to its adoption in society – to its lexical meaning, that to its semantic and etymological essence. For this purpose, let's pay attention to shades of meaning of this word in Azerbaijan Soviet Encyclopaedia: a) a building with historical and art value; b) a sculptural-architectural work created in honour of historical persons or events; c) a work of art worth notice, memory, keepsake [1; 20-21]. The definition of the term is similar in the Azerbaijani dictionary: 1) A landmark, monument, etc. erected in memory of an event of historical significance or a historic persona; 2) Cultural oeuvre from ancient times; 3) Remembrance [2; 30]. The same definitions can be found in V. Dal's Russian explanatory dictionary [5; 14] and Brockhaus and Efron's encyclopaedic dictionary [3; 675]. The common features of the definitions of the term in the given sources are quite evident: a conception of a monument as a building (which stresses its materiality); a conception of a monument aligned with the terms significance and value; the monument as ancient; the connection of a monument to remembrance and memory. Although the separate implications of these clauses do not objectively unveil the current museological and culturological (cultural) perception of the 'monument' phenomenon, they are significant in an analysis of the term's etymology. Emperor Majorian signed an edict that provided for the protection of architectural objects that were of both historical and artistic-aesthetic value in Europe. This is the first document to imply a societal perception of a monument as a building. This edict is also considered to be among the first acts forming notions of «monument» and «architectural monument» [7].

*Goal:* The goal of the article is to study the historical and cultural monument as a category of cultural heritage.

*Discussion:* The development of the 'monument' phenomenon in relation to architectural objects is a historical fact. This argument was eventually improved later in history. The original meaning of monument still remains valid in international documents. If to look over the genesis of the points when they are expressed by that concept, we can reveal that there is a factor of general – social information bearer for these concepts. As social information bearers, monuments are considered to be the most popular phenomena that realize the function of «memory» in them. If to pay attention to equivalents of the word «abide» in other languages, there is no need for further argumentation for this view. Expression of the same meaning with the word «pamiatnik» in Russian («pamiat» – memory), «monument» in European languages («moneo» – «I remember» in Latin), «anıt» in Turkey Turkish («anmak» – to remember) only testifies the connection of these phenomena with the category of memory. At the same time, it enables us to think how it transformed from its essence to a concept with a new context. The thesis of connection of the word «abide» with the phenomenon of memory was the subject of research in the first chapter («Genesis of Notions on Concepts of Monument») of the dissertation written by the Russian scholar A. B. Shukhobodsky – «The Status of a Historical and Cultural Monument in Russia». The research work completely proves that the word «pamiatnik» that means «abide» in translation into Azerbaijani, is closely connected to the word «pamiat» – «memory» in Russian. The author researches the meaning creating role of the concept «pamiat» and proves how it served to formation of notions on the phenomenon of «historical and cultural monument» [5, 11]. As such, what can the logical explanation be for that, having material and spiritual substances that occur in different types and appearances, examples of reality are expressed by the words «pamiatnik», «monument» or «anıt» that mean «memory»? If to add here the etymology of the word «abide» in Azerbaijani, we can sense how topical the question is. Profound scientific and objective answer for this question is not possible without using provisions and theses of the theory of memory culture that has been formed as a scientific direction in sociology, historiography and the science of culture. This theory has been formed on many concepts as «Collective Memory» of the French sociologist Morris Halbaks, «Memory Sites» of the French historian Pierre Nora, «Cultural Memory» and «Memorial Culture» of the German scholar Ian Assman, «Cultural Memory» of the British historian David Lowenthal, «Social Memory» of Barbara Mishtall and etc. Common side of these concepts that have created the theory of memory culture is research of the category of

«memory» not in physiological, but in social-cultural context, revealing main bearers of this context. The initial logical connection between the concept of «museum» that is related to Mnemosyne – goddess of memory and the phenomenon of monument (its connection with museums is measured by means of cultural memory) forms the main aspects of the context of museum management studies.

However, unlike, «pamiatnik», «monument» and «anıt» related to the category of memory, initial meaning of «abide» in Azerbaijani is quite different. It comes from Arabic, where the root of the word is «abid» – worshipper. This fact necessitates explanation of motives of its transformation to the new meaning. The question is: How did the word «abid» transformed to «abide» that today has quite a different meaning? It seems, the answer is hidden in another factor. For this purpose, there is need to research cords that connect between the word «abid» that transformed to the meaning of «memory» in other languages and the phenomenon of memory. In this stage, we need to pay attention to the context of acts necessary for the status of abid – worshipper. Unambiguously, for any believer prayer (by words) is the main form of worship, the most important rule of which is remembrance of god. Even in polytheist religions before monotheistic belief systems, remembrance was integral part of worshipping sacred creatures. It is already proved that some of primary artefacts, examples of ancient architecture and sculpture took their sources namely from this point. Revealing the artistic and cultural aspects of the act of remembrance, Ian Assman wrote: «It is obvious from all signs that a new paradigm of sciences on culture and many-coloured phenomena of culture around the notion of memory are formed thanks to a new approach of art and literature, politics and society, religion and law to them» [6]. Classifying monuments according their military-historical, civil and religious directions, A. B. Shukhobodsky characterized religious monuments not only according their historical age or mastery of their masters, but according their importance in sacred sites and explained it with the «energy» created by worshippers [9; 14]. Creation of this energy is possible only thanks to remembrance that is main element of memory. This idea one more time proves that the consideration on transformation of the word «abide» from religious notion to a new concept is substantiated. Acceptance of «abide», «pamiatnik» and «monument» notions in narrower context – as sculptural or architectural examples can also be explained by this argument. Expression of the idea of god with signs of feeling, preservation memory of beloved people and deliberate perpetuation of this memory paved the way for development of primary sculptures and other examples of art by the primitive man. Shukhobodsky's notion is a convincing, airtight linguistic argument for the thesis we have proposed for the transformation of the concept of 'monument' (*abide* in Azerbaijani) from its religious meaning to its modern interpretation. The cultural-semiotic aspect of the act of remembrance has made possible the emergence of a term, *abide*, with a brand new meaning from the example of the *abid* – the one who prays. Another important reason for primitive men to pray to the beings they deemed sacred in objectified form was remembrance of the imagined through creative fantasising as noted in the dictionaries above (idol, ziggurat, temple, church, mosque and other architectural edifices). The following assertion by the Russian historian S. O. Schmidt, who researched monuments in their historical context, substantiates our conclusions: *Temples were mainly built to remember significant events – victories in battles and wars* [8; 90]. Eventually, besides its symbolic significance, the act of remembrance also gains semiotic meaning.

Importance of monuments as material artefacts was firstly explained by representatives of the «Annas» school Mark Blok and Lucien Feuer. According to them, the specific address directed to creation of gods, generations and contemporaries didn't deprive them of one-sidedness. Namely because of it, the «information» was chosen consciously and added to «materialized witnesses». There are Greek poetic legends about it. In one of them we read that daughter of Vutad from Corinth – Kora trying to remember her lover, draws his head in the shade and her father fills the silhouette with flowers. So, analysing this legend, we can assume that the same transformation of «memory» and «remembrance» plays role in transformation of «abid» – worshipper to «abide» and the theory of semiotics is obviously proved here by transformation of the word to explanation of a sign. The theory of signs of the American philosophers Charles Sanders Pears and Charles William Morris – founders of semiotics and semiotic schemes of the both play an important role in study of monuments in terms of learning the text creating aspect of «abid» concept. The «interpretant» concept distinguished with its dynamic character in the trio of «referent-representant-interpretant» of the semiotic scheme composed by Charles Pears, is more important for the context of study of monuments. Specificity of this notion is connected with the property of a sign to create numerous meanings. Charles Pears divides signs to three types according to their relation with an object: images (drawings, schemes), indexes (signals, marks) and symbols (letters, words, histories, books, architecture, sculptures and etc.). Transformation of architectural buildings, sculptures and other object of this category to the notion of «monument-symbols», about which is written below, takes its source of idea from these sources. Defending the view, according which different signs directed to the same object may have different meanings (based on the theory of signs of Charles Pears), Charles Morris improved this theory. These views of founders of

semiotics theoretically substantiate how the element of «remembrance» of «abid» – worshipper in the process of prayer transformed to «abide», playing the role of memory sign.

The terminology of the word ‘monument’, with its underlying implications of memory and information has changed over time. In every historical era there has been special regard for historical-cultural heritage and special terms describe objects perceived to be monuments/memorials. Before the XIX<sup>th</sup> century, ‘monument’ (*abide*) was a general term for architecture, sculpture or objects in museums. Museums, which are now studied as an academic discipline, have been based upon collecting and preserving historical artefacts. In the Middle Ages, interest in antique and ancient objects rose in Europe as they were witnesses of historical processes and were cultural monuments. Then the first tracts on museum studies defined the museum as, *collections or ancient items that have been scientifically collected, presented and registered, of objects that are of interest to scientists and heads of schools*.

L. A. Griffen, whose approach was in the context of monument studies, wrote:

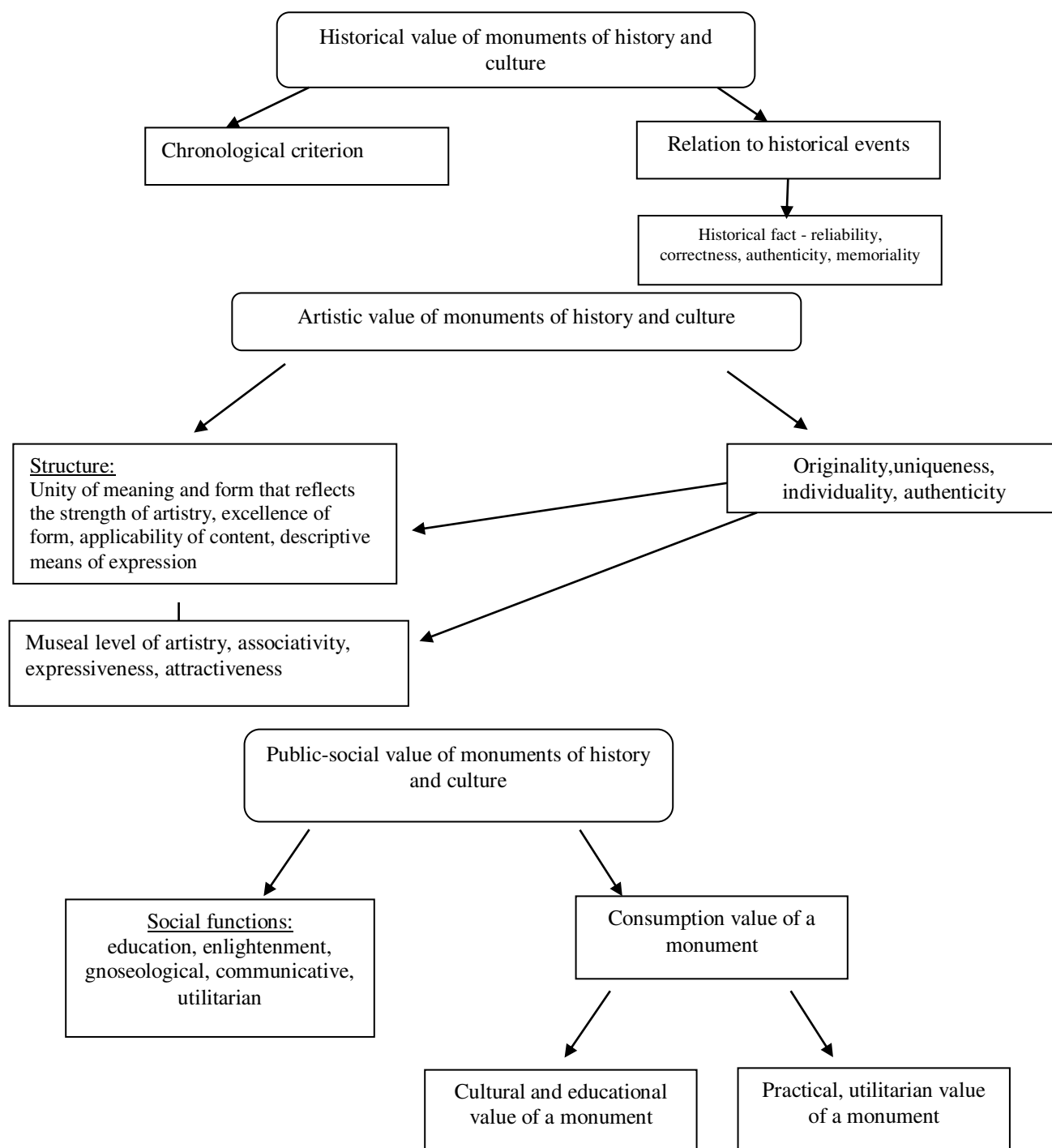
*These objects, which are displayed as museum objects, for the first time acquire functions that are specific to historical and cultural monuments* [4; 6].

These functions are the basis for historical and cultural monuments being the object of research in museum studies. «Antique object», «odd object», «ancient object» – these terms are the predecessors of the phenomenon that we perceive as «historical and cultural monument» in modern times. The modern meaning that we understand by «historical and cultural monument» was first encountered in the mid – XIX century.

Previously, all those who studied monuments of history and culture in the context of philosophy, culture studies, art studies and sociology, concentrated on the argument concerning the historical and cultural information they represented. The idea of monument studies emerged long before the science. The elemental and spontaneous perception of the social significance of monuments and the need to protect them developed out of practice. Researchers studying history with respect to objects as information bearers proved scientifically the mutual relation between historical processes and monuments. That is precisely why those researchers not only discovered monuments, but also raised the question of their protection. Monument studies is a discipline dedicated to knowledge of monuments of history and culture. This discipline studies those monuments as a special kind of cultural-historical and natural heritage. The main criterion for bestowing the status of *monument of history and culture* is for the object to be of special value. This implies the need to consider the comparative correlation of *cultural heritage* and *monument of history and culture*. It is important to keep in mind that cultural heritage itself (or cultural-historical heritage) derives from the general heritage. Heritage is broader in meaning and is the vast total of the culture acquired through inheritance and passed down the generations.

Conclusion: The main factor enabling this phenomenon to extend so far is that its level of significance may include not only values, but also achievements that are in transition. As the term itself suggests, achievement means achieved and obtained in the process of action. Even if there is nothing illogical in perceiving gains in the process of cultural activity as achievements, it would be scientifically incorrect to perceive achievements as mass values. This is because achievements may be supreme, medium or weak according to their degree of utility. As a result of natural selection in history and public awareness, only supreme achievements can rise to the level of values and surpass the borders of time and space. This means that achievements also play a transforming role in the evolution of cultural value to a monument.

For example, not only historical, artistic-aesthetic, social and other criteria, but the uniqueness and originality of an object are also considered for any object of cultural heritage to be given the status of monument. This is also registered as universal value in UNESCO documents. In the first case it is scientifically logical to view an object according to the content of its value (historical, artistic-aesthetic, social, scientific etc.); and in the second case according to the level of the value (uniqueness, originality). The following charts assist an understanding of each criterion of the value potential that define the status of a *monument of history and culture*.



So, it is revealed from the analyses that, being one of fundamental notions of museum terminology, explanation of «abide» phenomenon from etymological, cultural-semiotic aspects plays an important role in definition of its social status arguments. It is not possible to assess the phenomenon of «historical and cultural monument» in terms of museum management studies, without researching these arguments.

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## ПАМ'ЯТНИК ІСТОРІЇ ТА КУЛЬТУРИ ЯК КАТЕГОРІЯ КУЛЬТУРНОЇ СПАДЩИНИ

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Аналізується сучасна модель феномена пам'ятки історії і культури. Автор зазначає, що як носії соціальної інформації пам'ятки вважаються найбільш популярними явищами, які реалізують у них функцію «пам'яті». Якщо звернути увагу на еквіваленти слова «пам'ять» в інших мовах, то немає необхідності в подальшій аргументації для цього погляду. Беручи до уваги, що саме слово «пам'ятка історії і культури» має особливу парадигму аналізу, існує необхідність аналізу поняття «пам'яті». Автор аналізуючи співвідношення поняття «Абиде» з поняттями «пам'ятник», «монумент» виявляє загальні аспекти цього явище.

**Мета статті** – відносити пам'ятку історії і культури до категорію культурної спадщини. Початкова мета науки про вивчення пам'яток почала своє становлення наприкінці 80-х роках минулого століття в пострадянських країнах, особливо в Москві та Ленінграді з ініціативи вчених П. Боярського, А. Кулезмін, А. Дьячков та ін.. Автор зауважив, що починаючи з другої половини минулого століття пам'ятки історії і культури стали об'єктом досліджень багатьох наук, зокрема таких як філософія, соціологія, історія мистецтва та культури, педагогіка, філологія, природознавство.

**Ключові слова:** Абиде, пам'ятка історії та культури, культурна спадщина, пам'ять.

## ПАМЯТНИК ИСТОРИИ И КУЛЬТУРЫ КАК КАТЕГОРИЯ КУЛЬТУРНОГО НАСЛЕДИЯ

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Анализируется современная модель феномена памятника истории и культуры. Автор отмечает, что как носители социальной информации памятники считаются наиболее популярными явлениями, реализующими в них функцию «памяти». Если обратить внимание на эквиваленты слова «память» в других языках, то нет необходимости в дальнейшей аргументации для этого взгляда. Принимая во внимание, что само выражение «памятник истории и культуры» имеет особую парадигму анализа, существует изначальная необходимость анализа понятия «памяти». Автор анализируя соотношение понятие «абиде» с понятиями «памятник», «монумент» выявляет общие аспекты этого явление.

Цель статьи – относить памятника истории и культуры к категории культурного наследия. Первоначальная цель науки об изучении памятников начала свое становление в конце 80-х годах прошлого века в постсоветских странах, особенно в Москве и Ленинграде, по инициативе ученых П. Боярского, А. Кулемзина, А. Дьячков и др. Начиная со второй половины прошлого века памятники истории и культуры стали объектом исследований многих наук, таких как философия, социология, история искусства и культуры, педагогика, филология, естествознание.

**Ключевые слова:** абиде, памятник истории и культуры, культурное наследие, память.

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## HISTORICAL AND CULTURAL MONUMENT AS A CATEGORY OF CULTURAL HERITAGE

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The purpose of the article is to attribute the monument of history and culture to the category of cultural heritage.

**Methodology and research:** In the article, the author analyzes the modern model of the phenomenon of a monument of history and culture. The author notes that, as carriers of social information, monuments are considered the most popular phenomena that implement the «memory» function in them. If we pay attention to the equivalents of the word «memory» in other languages, then there is no need for further argumentation for this view. Taking into account that the expression «monument of history and culture» itself has a special paradigm of analysis, there is an initial need to analyze the concept of «memory». The author analyzing the correlation of the concept of «abide» with the concepts of «monument», «monument» reveals the general aspects of this phenomenon. As social information bearers, monuments are considered to be the most popular phenomena that realize the function of «memory» in them. The research work completely proves that the word «pamiatnik» that means «abide» in translation into Azerbaijani, is closely connected to the word «pamiat» – «memory» in Russian. The author researches the meaning creating role of the concept «pamiat» and proves how it served to formation of notions on the phenomenon of «historical and cultural monument».

The initial goal of the study of monuments, which began its formation in the late 80 s of the last century in post-Soviet countries, especially in Moscow and Leningrad, was initiated by scientists P. Boyarsky, A. Kulemzin, A. Dyachkov, etc., namely the theoretical the study of the scientific essence of this phenomenon. The author noted that since the second half of the last century, historical and cultural monuments have become the object of research in many sciences, such as philosophy, sociology, history, the study of art and culture, pedagogy, philology, natural science, etc.

**Result:** It is revealed from the analyses that, being one of fundamental notions of museum terminology, explanation of «abide» phenomenon from etymological, cultural-semiotic aspects plays an important role in definition of its social status arguments. It is not possible to assess the phenomenon of «historical and cultural monument» in terms of museum management studies, without researching these arguments.

**Key words:** abide, historical and cultural monument, cultural heritage, memory

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ПОРІВНЯЛЬНІ ДОСЛІДЖЕННЯ СТРУКТУР  
УКРАЇНСЬКОГО ВЕСІЛЬНОГО ТА ПОХОВАЛЬНОГО ОБРЯДІВ

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Завдяки порівнянню двох обрядових структур удалося остаточно встановити місце й завдання прологів, наявність хронологічної свободи у весільному й відсутність у поховальному циклі, поодинокі статуси головного персонажу поховання й подвійне протиставлення антиномних аспектів весілля. Значним досягненням дослідження слід визнати запровадження традиційної форми універсального обряду за характером дії, що складається із записин, приходів, створення обрядового атрибуту, домовленостей, благословень, гостин і повернень. За такою формою вибудовуються обряди сватання, заручин, торочин, бгання коровою, гільця, а також прологу поховальних обрядів і обряду похорону вдома.

**Ключові слова:** структурно-функціональний метод, українська обрядовість, родинні обряди, весільний обряд, поховальний обряд.

**Постановка проблеми.** Починаючи з другої пол. XIX ст., а більш активно – з початку XX, дослідники народних обрядів зосереджували увагу на очевидних паралелях у поховальних і весільних церемоніалах. Це були переважно вказівки на художні образи в думах, піснях, голосіннях, де загибель одного чи кількох героїв подається як одруження, а саме – одруження зі смертю, сумне весілля тощо

**Аналіз останніх досліджень та публікацій.** Найповніше взаємозв'язки між поховальними й весільними обрядами вдалося простежити К. Червяку в монографії 1930 р. «Весілля мерців». Дослідник уважав, що обряди різних циклів містять спільну основу, яка відображає всі обряди як ініціаційні [5]. Пізніше порівняльними дослідженнями зокрема на рівні семіотики займалися А. Байбурін, О. Гура,