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Етнічна культура в глобалізованому світі : збірка наукових праць Сьомої та Восьмої Міжнародних наукових конференцій студентів, аспірантів та молодих вчених / Колектив авторів. – Одеса : Одеський національний університет імені І. І. Мечникова, 2017. – 214 с.

На сторінках видання розглядаються проблеми фіксації та збереження локальних варіантів традиційної культури; питання трансформації етнічної культури, традицій та інновацій. Низка статей написана за матеріалами опрацювання колекції П. Т. Маркушевського в Держархіві Одеської області. Окрему увагу приділено (також) історіографії проблем етнології.

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Автори статей несуть повну відповідальність за підбір, точність наведених фактів, цитат, власних імен, географічних назв та інших відомостей.

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FASHION FOR REGIONALISM AND ETHNICITY. CULTURAL INSPIRATIONS IN RURAL TOURISM

Continuous change is the basis for trends which are unfamiliar for traditional communities. The phenomenon of a trend is connected with modernity and dynamism of civilizational changes. Functioning as a unity and segregation, it forms collectivity of diversity and fulfils human need for both convergence and individuality. Popular trends are nowadays present in different aspects of social, cultural and even scientific life. In this paper the author attempts to describe and interpret the phenomenon of a trend in tourism with its most vital aspect which is the economic one. She points out the particular positive and negative aspects of trends in tourism. Numerous promotional activities foster livening up of this trade. They aim to make a customer interested in various forms of rural extreme. For marketing professionals a trend is a useful economic and market tool.

Key words: *fashion, tourism, folk culture.*

Dynamic development of tourism can be observed nowadays. Travel agents use a variety of marketing tactics in order to attract potential visitor and hold him for a longer period of time. They shape new directions as well as new types of tourism movement, encouraging to visit "magical" places, admire unusual phenomena and participate in events that raise the level of adrenaline¹. They sometimes initiate three processes, called in literature: homogenization, de-contextualization and

¹The term direction is understood as destination. Tourism movement, whose essence consists in traveling for various reasons, covers the whole spatial displacement of people in a particular direction. Among the types of tourist movement stand out, among others: qualified tourism, business, motivated, rural, congressional, ethnic and many others.

mystification. Homogenization is an example of essentialistic practice. Its essence is to show up regions and places on a stereotype basis. For example, the most picturesque ethnic group is presented, at the same time images of hunger, suffering, poverty are rejected. De-contextualisation consists in the lack of reference to cultural traditions and the realities of social life also omitting the historical aspect. In this way there is a mystification, so called: staged authenticity that is not entirely consistent with the reality (MacCannel 2002: 150-159; Wieczorkiewicz 2008: 182; Pabian 2006; 118-123).

In recent years rural and agro tourism have become very popular in Poland. The values of ethnicity and traditional culture have been promoted in order to attract potential tourists. The purpose of this article is to describe this phenomenon and try to answer the question whether it is a manifestation of fad and commercion or the genuine need to care about the value of regional and ethnic culture. The scientific view of cultural facts I carried from the *emic* perspective which assumes systematic research from the bottom of the system. It allows to get data about the cultural world of the surveyed. The research perspective, consistent with my methodological assumptions, has been grounded theory which involves the collection of empirical data on the basis of direct observation of the fragment of social reality. On the basis of the obtained data, the theory is built (generalizations).

Introductory terms related to fashion. The difficulties in refining the notion of term fangle (or fashion) consist in the fact that its manifestations always refer to a definite human population, and its expression – as written by Alicja Kuczyńska – „can be both the world around us as well as our behaviour, experiences and views" (Kuczyńska 1983: 5). Fashion is a sign of "something more than the essence of the sign itself, or more accurately more than there is in the direct, practical as well as utilitarian function of thing" - continues the researcher. Fashion is a phenomenon involving different areas of human behaviour. It is associated primarily with the way of dressing, care for beauty, body decoration but it also involves trends in various

spheres of socio- cultural life, even in the methodology and scientific theory. Even the way of doing business "to a certain extent depends on the current fashion – it changes depending on the management techniques which are the most popular at the moment" (Solomon 2006: 589). Political views, beliefs, ways of looking at the world or the ways of being become popular as well.

So what is the essence of the fashion? If assume that it is a system of signs used by the sender and receiver who are connected by the semiotic means, so the transfer of this signs is intended to draw the attention of the receiver and to call the sender's intended effect. The sender wants to be ensured that the recipient correctly reads and understands the content of the sent message. Many researchers (e.g. A. Lurie, R. Barthes) identify the language of fashion with linguistic language, while others believe that "the study of the fashion language has failed to meet expectations and the idea itself seems to be of metaphorical value" (Baldwin, Longhurst, McCracken, Ogborn, Smith 2007: 334). They argue that the signs of fashion as opposed to language are sensible, have very specific material references and even form unity with them. In addition, through fashion, one can express only the simplest ideas, devoid of symbols and deeper justifications (see Kuczyńska 1983: 99). The authors of sociological dictionary associate it with style, recognizing as universally "the desired, transient and changing style, manner of dressing, behaving, conducting conversations, expressing support and disapproval, etc., having reflection in existing norms and group patterns of behaviour" (Olechnicki, Załęcki 1997: 131). Michael R. Solomon, underlining the definitional intrigues, calls fashion: "the process of dissemination of new trends among members of a certain group or social group," as well as identifying it with style in the sense of compiling specific features. "In this context, the term stylish will be a positive expression of this statement" (Solomon 2006: 589).

Without doubt, one of fashion most distinguish feature is variability which was alien to traditional culture of countrymen. Traditional ethnic societies were based on symbolic, semiotic and psychosocial commune of

its participants, constituting an internally coherent, autarkic system of spiritual and material existence (see: Pabian 2010a: 197). Every deviation from the norm was evil that implies, as believed, the unpleasant consequences in mortal life as well as after death. Tradition was a base which depends on the trusty, immediate and oral transmission of conduct's rules, ways of behaviour, ritual gestures and customs. The traditional vision of the world was complemented by ritualism, sensualism, isolationism as well as non-professional creativeness of folklore, folk religiosity permitting, as it was believed, to remain safety during the time and space.

Industrial and technological revolution as well as urbanization which took place in the 19th century have resulted in variety mental and moral changes. In a world in which values became more and more unstable, it was possible to freely promote new, often avant-garde models of life without fear of religious or social sanctions. This, inter alia, resulted in ephemeral, elusive popularity of things and phenomena. One of the instruments for building prestige, spectacular distinction and marking a high position in the social hierarchy has become fashion. It brought new opportunities to differentiate oneself from other social groups.

Twentieth century brought an explosion of diverse trends in fashion. So far, fashion has reached the bottom of the social hierarchy „from top to bottom”. Now there is a reverse tendency of the "upward" movement. The new type of social rationality, the influence of the forces of democratization, the rejection of the former magical and symbolic motives, the banalization and the desioticization of ceremonial structures (conversion in ceremonies), all of this became a factor facilitating new trends' permeation into various spheres of social life (compare: Pabian 2003: 181-191). In the world of competing styles and patterns of life, so far evident distinction between custom and fashion has been blurred. At times these terms are used interchangeably or even are identified one with the other (for example when one says colloquially about „fashionable habits”). Habit however, is deeply rooted in culture and carries an

axionary charge, tends to "preserve ancient and traditional forms. In reverse, fashion replaces old forms with new ones. The habit is conservative, the fashion in its essence is restless. The custom is already existing imitation of the past and fashion is an imitation of forms produced by its arbitrators today" (Banadi 1962: 184).

The phenomenon of fashion is mainly related to the modern culture of developed societies². It reflects the "spirit of time", which is a kind of manifestation of present times. Fashion also refers to tourism and is mostly expressed through the logo culture (branded touristic sportswear, fashionable tourist destinations, preferred hotels and catering facilities). In touristic activities there are increasingly used the regional characteristics of traditional culture in order to attract potential visitors and make their stay more attractive in visited places. At the same time, scenarios for displaying local realities often "ignore the demands of historical honesty and fidelity to the reality of modern life, and at the same time suggest existence of several other senses" (Wieczorkiewicz 2008: 182). This stays in conflict with the cognitive and educational assumption of cultural tourism.

Fashion for regionalism and ethnicity and the development of rural tourism. Until recently, village has been seen by many people as a refuge for civilizational delays. There were present in oral speech negative terms such as herdsmen, backward village, political folklore and so on, which expressed scorn for the representatives of the peasant tradition. Today's countryside, ethnic diversity, old huts, traditional food and folk costumes are aroused by sentiment and are reflected in rural tourism. Countryside also enters cities through numerous manifestations of folklore. It appeals in hotels and gastronomic units, for example in the form of interior design elements. What's more many specialized construction companies undertake activities in order to raise stylized wooden objects and buildings. There are at large markets

²Modernity is associated by the researchers with: "(a) constant variability, which is generated by advertising and mass media; (b) high supply and diversity of goods that give consumers the opportunity to choose the means of expression and self-presentation" (Baldwin, Longhurst, Mccracken, Ogborn, Smith 2007: 333).

regional shops with folk handicrafts, like: bread, lard, honey, cheese fired on straw. What's more, it is also popular practice to prepare peasant buffets for weddings (Pabian 2010b: 299-309).

According to research, 71.9% of Poles declare positive associations with folk culture, within them 56.4% have almost nice associations, and 15.5% – rather nice. Bad feelings are associated with 1.8% only (rather unpleasant feelings – 1.6% and unpleasant – 0.2%). Over a quarter of respondents admit to indifferent attitude towards folk culture (Bukraba-Rylska, Majewski, Łapińska-Tyszka, Perepeczko, Wieruszewska 2004: 164-165). So the legacy of the past becomes not only a material for scientific research, professional documentary and educational activities, but also for amateur business. All the manifestations of folklore: regional products, folk art, folklore events become very popular and successful. They are also received with unquestionable enthusiasm. Residents of crowded and noisy cities are eager to participate in outdoor folklore events, visit ethnographic parks and conservation spots of ancient rural architecture *in situ*. They go out to the countryside in search of homeliness, authenticity, fresh air, natural food and nature. What's more they increasingly replace popular Western dishes as pizza, fries, burgers with regional products and dishes.

As far as in the 1990s it was recognized that agro- tourism can bring certain values, bring income to the farmers, promote the revitalization of the poor villages, promote the folk culture (regional cuisine, folklore, lost professions, regional building, folk art, rituals). Nowadays the owners of agro touristic settlements are very active in proposing to tourists different ways of spending their free time in the countryside. For the purposes of agro- tourism, neglected palaces and court buildings are adapted so that they can function as places of accommodation. The standard of rooms' furnishing is raised. Just silence, fresh air and contact with nature is no more enough for today tourists. Comfort of the accommodation and the attractiveness of optional services count more. Because of that, farmers develop special programs, such as carriage rides in the area and sleigh rides in winter. They also organize, as it is common in ethnographic

parks, shows of old farm work and lost jobs (bread baking, blacksmithing, lace making, knitting etc.). Establishing mini-museums, stylized inns et cetera also quite common. They attach great importance to nutrition, as they claim, home-made meals are prepared based on regional food and traditional dishes. Special brochures are issued, postcards with farm views, messages are posted on the Internet.

The point is that, in all these activities, the subtle boundary (if any still exists) is lost between what is familiar and what results from economic motives only. In some of the mini zoos found on farms, kangaroos, llamas, alpacas or camels can be seen in addition to typical farm animals, which do not match the declared folk and regional farm profile (see more: Pabian 2010b: 211).

In Poland there are also numerous stylized restaurants and inns, which in fact constitute an eclectic mosaic of pseudo folklore. It must be emphasized that folk decorations are usually the result of the owner or designer's vision who does not always care about fidelity to the historical source. In impeccably decorated, mostly wooden interiors, the waitresses serve clients in quintessential attire, navigating among old rustic items, or – giving the illusion of vintage – stylized household appliances and pseudo-props. They serve regional cuisine with often made up names, corresponding to *de facto* unified consumers' tastes. Another attraction is the possibility of consuming by the sounds of melodies and folk songs sounding from the loudspeakers. In the evening or on weekends as an extra attraction can be judged performances of highland folk chants or other village singing ensembles. This type of restaurant is popular with consumers who are looking for a homely atmosphere and good, traditional food.

Also very popular among the inhabitants of urban area are so-called peasantry (homemade) buffets, prepared for wedding after parties. Their content and final appearance depend mainly on the chef's professional fantasies and the artistic vision of the decorator of the wedding hall. The higher category of place, the more sophisticated form of the buffet and the richer dishes, but always with regional products and traditional

ingredients. Usually tenderloin or pickled cucumbers with dill, lard with crumbs, traditional ham with bone, pate pie, pudding, loaf of traditional bread, and sometimes even spirits – *samogon* are served. Dried sausages of a country origin is laid on the table or hung on wooden sticks above the table. The decorations are made from things commonly associated with the attributes of the countryside, such as: garlic or onion bouquets, tufts of dried herbs, mushrooms, small, cropped cereals, decorative brooms, tissue paper and alike. Vessels made of raw materials such as kegs, clay bowls and plates, ceramic dishes, wooden tables, scoops and boards complement the decor.

It is difficult today to unequivocally evaluate whether permeation of rustic elements into the sphere of tourism is a result of dynamism of social consciousness filled with values embedded deeply in the culture of the village, an attempt to follow the tradition or perhaps a manifestation of the momentary fashion, promoted on the wave of commercial practices? In the present situation, when it comes to the expansion of patterns of Western culture and various forms of globalization, paradoxically, some marginal phenomena in the past are gaining new value. The Poles are undoubtedly missing values and the countryside is associates by them with the "lost paradise". They seek the roots of their own cultural identity, want to identify with the region as a specific point of reference. This is not due to coercion, environmental or socio-political pressure, although it is certainly an internalisation of the values, norms and social rules imposed by the social authorities and the family. Without doubt it also because of regional education program, which is run in different institutions, and especially in schools.

Tired bourgeois who broke out of the concrete jungle, the bustle and the dust, wants to experience the charm of idyllic life – so gladly makes usage of the services of institutions offering folklore experience. He looks for an idyllic environment, a climate of familiarity and tranquillity. Rural landscape, cottage, traditional food without chemical additives stimulates sentiment - they transfer tourists to a completely different, "better" world.

Folk culture, as it turns out, can be also profitable, being quite well "sold" also in the city. Revival of folk designs also occurs in the design. In stationary and internet stores one can buy clothing, jewellery, accessories and household items with folk motifs (<https://folkstar.pl/categories,show,323,1,,,,moda-folkstar-odziez-fitness-legginsy-boxer-T-t--topy.html>). So the legacy of the past becomes a serious part of modern marketing, serving a variety of merchant activities. Commercialization of "folk" industry is also taking place in urban reality. It is true, however, that this is because ethnicity and the countryside are associated positively.

Summary. Fashion, understood as a process of dissemination of trends, nowadays plays a significant role in the tourism experience. Contemporary, average tourist may expect that the specialist introduces him with new, enticing ideas and will plan leisure time according to contemporary or currently proposed trends. Fashion to expose own tradition, ethnicity and regional products are currently evident. It is a dynamic phenomenon. Every kind of it, after the phase of distinction, imitation and commonness always go through the phase of regression resulting from the boredom of consumers. At this stage appears question: is fascination with traditional culture just a momentary thing? Seems not, however. Although fashion fosters the development of new forms of tourism, at the same time regionalism, ethnicity and cultural heritage (as a basis for cultural identity) will always be a phenomenon that is exposed in the socio-cultural space. Cultural diversity, local food, regional costumes, handicrafts and unique architectural styles will always be a factor which can attract tourists' attention efficiently.

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Пабіан Барбара

МОДА РЕГІОНАЛІЗМУ ТА ЕТНІЧНОСТІ. КУЛЬТУРНІ НАТХНЕННЯ В СІЛЬСЬКОМУ ТУРИЗМІ

Постійні зміни є основою для тенденцій, які не знайомі традиційним громадам. Феномен тенденції пов'язаний з сучасністю

і динамізмом цивілізаційних змін. Функціонування як єдність і сегрегація, воно формує колективність різноманітності і виконує людську потребу як для зближення, так і для індивідуальності. Популярні тенденції в даний час присутні в різних аспектах соціального, культурного та навіть наукового життя. У даній роботі автор намагається описати та інтерпретувати явище тенденції в туризмі з його найважливішим аспектом, який є економічним. Вона вказує на особливі позитивні та негативні сторони тенденцій в галузі туризму. Численні рекламні заходи сприяють пошвавленню цієї торгівлі. Вони прагнуть зацікавити замовника у різноманітних формах сільської крайності. Для фахівців з маркетингу тенденція є корисним економічним та ринковим інструментом.

Ключові слова: мода, туризм, народна культура.

Павлова А.

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ОРНИТОМОРФНЫЕ ОБРАЗЫ В СИСТЕМЕ БЕЛОРУССКОЙ СВАДЕБНОЙ ОБРЯДОВОЙ ПОЭЗИИ

В работе анализируется роль орнитоморфных образов в обрядовом противопоставлении групп жениха и невесты (в контексте традиционной белорусской свадьбы). В статье на различных примерах свадебных песен, опубликованных ранее и самостоятельно записанных автором во время полевых фольклорных экспедиций в различных регионах страны, последовательно рассматриваются основные орнитоморфные образы, встречающиеся в песенных текстах белорусов.