

UDC 929 Грінченко Б.+008+94(477.51)

**Цитування:**

Rodinova N. (2024). Ethnocultural Dimensions of Borys Grinchenko's Activities in Preserving and Popularising Ukrainian Heritage and Identity. National Academy of Managerial Staff of Culture and Arts Herald: Science journal, 4, 68–73 [in English].

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Родінова Н. Л. Етнокультурні виміри діяльності Бориса Грінченка в збереженні та популяризації української спадщини та ідентичності. *Вісник Національної академії керівних кадрів культури і мистецтв* : наук. журнал. 2024. № 4. С. 68–73.

## ETHNOCULTURAL DIMENSIONS OF BORYS GRINCHENKO'S ACTIVITIES IN PRESERVING AND POPULARISING UKRAINIAN HERITAGE AND IDENTITY

**The purpose of the study** is to analyse Borys Grinchenko's activities in the development of Ukrainian ethnography and culture in the Chernihiv period; the emphasis is on his work on collecting and publishing authentic examples of folk art, developing Ukrainian publishing, preserving and popularising Ukrainian heritage and identity. **The methodological basis** of the study is the principles of historicism, scientificity, and objectivity, which make it possible to identify the interaction of structural parts of the historiographical process, to consider events and facts of history and culture that continuously contributed to the formation of the foundations of Ukrainian identity. **The scientific novelty** of the results obtained lies in determining the place of the ethnocultural component in the scientific and public activities of B. Grinchenko, clarifying the role and place of scientific heritage in the general scientific and cultural heritage of Ukraine and as factors in the popularisation of Ukrainian identity. **Conclusions.** As a result of the research, it was found that B. Grinchenko's active work on collecting and publishing authentic examples of folk art, establishing Ukrainian publishing and processing materials in the Tarnovsky Museum contributed to the spread of national consciousness, strengthening and affirming cultural identity.

**Keywords:** Ukrainian culture, cultural identity, ethnographic research, ethnocultural dimensions, Ukrainian publishing, Borys Grinchenko.

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### Етнокультурні виміри діяльності Бориса Грінченка в збереженні та популяризації української спадщини та ідентичності

**Метою дослідження** є аналіз діяльності Бориса Грінченка в розвитку української етнографії та культури в чернігівський період; акцентовано на його роботі зі збору та публікації автентичних зразків народної творчості, розбудові українського видавництва, збереженні й популяризації української спадщини та ідентичності. **Методологічною основою** дослідження є принципи історизму, науковості та об'єктивності, що дають можливість виявити взаємодію структурних частин історіографічного процесу, провести розгляд подій і фактів історії та культури, що в тягlostі сприяли формуванню основ української ідентичності. **Наукова новизна** одержаних результатів полягає у визначенні місця етнокультурного компоненту в науковій і громадській діяльності Б. Грінченка, з'ясуванні ролі та місця наукової спадщини в загальній науково-культурній спадщині України та як чинників популяризації української ідентичності. **Висновки.** У результаті проведеного дослідження встановлено, що активна робота Б. Грінченка зі збору й публікації автентичних зразків народної творчості, налагодження українського видавництва та опрацювання матеріалів у Музеї Тарновського сприяли поширенню національної свідомості, зміцненню й утвердженню культурної ідентичності.

**Ключові слова:** українська культура, культурна ідентичність, етнографічні дослідження, етнокультурні виміри, українське видавництво, Борис Грінченко.

Relevance of the research topic. During the Russian Empire, scientific activity often became a kind of resistance to the political oppression of the time, providing creative

individuals with almost the only opportunity for free self-expression. For Boris Grinchenko, this activity became an important cultural mission.

The science of that time was oriented

towards the needs of a new, dynamic society and needed researchers of a new type who saw their calling as satisfying the growing public interest in their own history and culture. In addition, Ukrainian researchers used ethnography to substantiate their national ideas, striving to play a leading role. Boris Grinchenko's ideological beliefs were aimed at changing existing social relations, moral ideals, as well as views on the role and significance of creativity in the life of Ukraine, the historical era, and culture as a whole.

The analysis of research and publications confirms the significance of the issue of public and cultural activities of Borys Grinchenko in Chernihiv region, which is an important component of the general scientific and cultural heritage of Ukraine. Having entered Ukrainian history as a teacher, ethnographer and folklorist, bibliographer, linguist, translator, critic, publisher, educational and public figure, Borys Grinchenko, thanks to his significant and diverse scientific achievements, is rightly considered one of the few scientists-encyclopedists. Therefore, reviews of his work and contribution were given by his contemporaries, namely: I. Bilousov, F. Vovk, V. Horlenko, D. Doroshenko, S. Yefremov, A. Krymskyi, I. Lypa, S. Rusova, M. Sumtsov, I. Franko and others. The study of the figure of B. Grinchenko and the reprinting of his heritage in the following periods were engaged in: M. Verkalets, N. Zubkova, V. Kaspruk, N. Kobyzhcha, L. Kozar, Y. Kotsiubynskyi, M. Malysh, A. Movchun, M. Pylynskyi, V. Pohrebenyk, A. Pohrebenyk, P. Okhrimenko, V. Shevchuk, V. Yaremenko, and others. The research on the period of Ukrainian national revival also reflected the contribution of B. Grinchenko (Ya. Hrytsak, Ya. Dashkevych, I. Kolesnyk, A. Katrenko, P. Mahochii).

The aim of the article is to analyse the activities of Borys Grinchenko in the development of Ukrainian ethnography and culture in the Chernihiv period; the emphasis is on his work on collecting and publishing authentic examples of folk art, developing Ukrainian publishing, preserving and popularising Ukrainian heritage and identity.

Presentation of the main material of the study. During the Chernihiv period (1894–1901), along with active educational and literary activities, B. Grinchenko did not abandon public affairs and continued ethnographic research, was engaged in collecting, organising and publishing ethnographic materials not only from the Chernihiv region, but also from other regions. At this time, his works "Living Strings. Collection of Songs" (1895), three volumes of "Ethnographic Materials

Collected in Chernihiv and neighboring provinces" (1895, 1897, 1899), "Kobzar's Thoughts" (1897), "Stalks" (1898), "The Merry Storyteller" (1898), "Catalogue of the Museum of Ukrainian Antiquities" (1900), collection "From the Mouth of the People. Malorossiysk Stories, Fairy Tales, and other" (1900).

B. Grinchenko arrived in Chernihiv with a specific plan, which consisted in publishing popular books for the people in various fields of knowledge: ethnography, geography, religion, medicine, agriculture, literary writing, Ukrainian grammar among others, because he believed that "...our people... must first be accustomed to books in their native language, and then to teach them," to take care of as much material as possible for the people to read [11, 2]. B. Grinchenko got a job in the city's zemstvo administration. The publication of Ukrainian-language literature and the dissemination of educational knowledge was a priority for the Grinchenko family, and they did not abandon their intentions to continue this work. The official publication of the Chernihiv zemstvo administration "Zemsky Sbornyk" was Ukrainianised through events organised by B. Grinchenko, V. Samiilenko, and M. Kotsiubynskyi. The publication began to publish works on ethnography and folklore. A significant contribution to the dissemination of the educational content of literature was made by the will of the Ukrainian philanthropist Ivan Cherevatenko, according to which B. Grinchenko received 1000 rubles for the publication of cheap folk books, which made it possible to realise the desire to create a number of publications for the people that were to become competitors to Moscow publications. It is also worth emphasising the conditions under which the publishing house was created, namely: the author did not receive a fee, but instead received a part of the book's circulation, the Grinchenko couple was engaged in editing and proofreading, because funds were allocated for this, only paper, printing and binding, and postage were paid [10, 41]. Significant complications were caused by the fact that there were no Ukrainian bookstores in Chernihiv, which complicated the further sale of books. In the period from 1894 to 1900, the publishing house published 46 titles of books, with a circulation of about 170 thousand copies, of which 15 titles were edited personally by B. Grinchenko. To submit manuscripts to censorship committees, he had to use different pseudonyms, send from different settlements and ask other people. Often the manuscripts did not pass the censorship, which caused despair, which he wrote about, for example, to T. Zinkivskyi, but

their author did not despair, emphasising that one should not lose heart.

B. Grinchenko's work on the arrangement of "Ethnographic materials collected in Chernihiv and neighboring provinces" took place under constant pressure from the authorities and the risk of funding being cut off, which created significant difficulties for the publication of ethnographic works. In order to distribute the materials outside the Chernihiv province, B. Grinchenko appealed to the censors, who allowed the work to be printed by a separate edition, since the circulation was quantitatively limited and it was intended to contribute to the collection of song creativity of all the peoples of the Russian Empire [1, 192]. Regarding the choice of the title of the first three volumes, B. Grinchenko wrote to his comrade I. Lypa, explaining that this was the only possible option that would be passed over by the censors. The fourth volume was published with a changed, but apt title "From the Mouth of the People" in connection with the reduction in the format of the "Zemsky Sbornik".

The fundamental work of B. Grinchenko is characterised by a significant volume, quality, thematic diversity, each volume begins with an extensive preface and bibliographical guide. It reflects the wealth of Ukrainian folk art from over 30 counties, and also contains materials from Bessarabia, Dobrudia, Galicia, Kurshchyna. About sixty respondents from all over Ukraine worked together with B. Grinchenko, the most famous among them were: M. Grinchenko, V. Horlenko, M. Dykarev, T. Zinkivskiy, I. Zozulia, H. Kovalenko, V. Kravchenko, M. Kropyvnytskyi, I. Lypa, V. Stepanenko. While working on the arrangement of "Ethnographic Materials..." B. Grinchenko took into account the experience of previous researchers M. Drahomanov, I. Rudchenko, P. Chubynskiy and contemporary V. Hnatiuk, I. Franko, on classification and systematisation, development of scientific explanations, as evidenced by the prefaces, comments and reviews to the collections. Thus, V. Hnatiuk repeatedly drew attention to the instability of spelling, emphasising that ethnographic records should be made taking into account phonetics [3]. The reviewer generally highly appreciated the scale of B. Grinchenko's work. A. Krymskiy wrote a favourable review in which he highly appreciated B. Grinchenko's work, noting the systematisation of materials, and the collection itself as the most significant work [7, 463]. A. Krymskiy also petitioned to award Grinchenko the prize of the Ethnographic Department of the Imperial Society of Admirers of Natural History, Anthropology and Ethnography,

given his difficult financial situation [8, 67]. B. Grinchenko as a compiler carried out a titanic work on systematization of materials, he had to select new, unknown or interesting options, distinguish compilations, create a thorough reference apparatus and bibliographic indexes. He considered it especially important to submit new texts and scientific comments to them, the necessity of which he noted in a review of the work of O. Malinka, in which he pointed out the need to submit new samples so that the accumulation of already known data would not complicate the research work [14, 9–11].

The first issue of "Ethnographic Materials..." (1895) included samples of the prose genre collected during 1878–1893. They were recorded, as noted in the preface, personally by B. Grinchenko or under his guidance by some students of the schools where he worked as a teacher, the contribution of M. Nechyporenko and I. Sholomii is especially noted; the rest of the materials were provided by M. Grinchenko, V. Andrievskiy, A. Garnier, M. Dykarev, I. Zhuravskiy, M. Rklytskyi, O. Rusov, P. Solonyna, V. Stepanenko, I. Cherevatenko [15, p. 1]. The geographical area covered by the recorders is quite wide and includes the Kyiv, Chernihiv, Yekaterynoslav, Kharkiv, Poltava, Volyn, Voronezh and Kursk provinces. A feature of the collection is that it includes a significant part of completely new, previously unpublished materials. As for the previously published materials, only those were selected that supplemented what had been published or were distinguished by their originality. The work contains accompanying notes on who made the notes, as well as an extensive bibliography. The appearance of the collection aroused considerable interest among scientists, as evidenced by reviews and responses in contemporary periodicals authored by A. Krymskiy, V. Hnatiuk, M. Komarov, O. Lazarevskiy. The second issue of "Ethnographic Materials..." (1896) was a continuation of the first and contains the same sections, but presented more fully. The materials were recorded at different times by A. Garnier, Grinchenko, Dykarev, E. Doroshevskiy, I. Zozulia, G. Kovalenko, M. Kononenko, M. Nechyporenko, V. Stepanenko [16, p. 1]. In particular, the issue includes 187 folk tales, fairy tales and legends, 216 proverbs, 44 riddles, many beliefs and spells. Numerous reviews were submitted by V. Hnatiuk, M. Komarov, A. Krymskiy, O. Lazarevskiy, A. Pyasetskiy, who attributed the publication to a valuable achievement of ethnographic science. A. Krymskiy among the records of B. Grinchenko himself noted the records from Chernihiv region,

which record pagan relics, the most important part of both issues was called 200 records of fairy tales, which are mostly new samples [7, 452; 7, 457].

The records of materials for the third volume of "Ethnographic materials..." (1898) [17] were carried out during 1871–1898, and the records of B. Grinchenko date from 1880–1893. The largest number of samples was recorded by V. Stepanenko, A. Zablotskyi, B. Grinchenko in the Chernihiv, Kyiv, Kharkiv, Podolsk, Poltava, Katerynoslav, Kherson provinces and Dobrudia. B. Grinchenko had over 4,600 songs from different individuals at his disposal, but for printing it was necessary to select those that had not been printed before. In terms of value for researchers, there is a preface in which the author gives advice and expresses his thoughts on the continuity of oral folk art, despite the influence of such negative phenomena as borrowing foreign themes. A significant part is made up of wedding songs, which are singled out in a separate group of songs of family life. The song volume was also noted by reviews of prominent scholars, for example, by I. Franko for the value of the bibliographic index of the publication, F. Vovk and D. Dykarev for its significant scientific value and monumentality.

The repertoire of dums of the late 19th and early 20th centuries is characterised by specific features. In particular, there was a reverse influence of book publications on the formation of the repertoire, the most requested dums were studied by kobzars and again entered the oral tradition in a form composed of several variants [9, 59]. The collection "Dums of Kobzars" was arranged and published by B. Grinchenko in 1897 [4] and was submitted to the censorship committee through P. Zhitetskyi. It includes 18 dums from well-known printed publications and periodicals, but due to censorship obstacles it does not contain comments. During the processing of the materials, B. Grinchenko selected 18 dums from 31 plots known to him, including texts that had at least three variants, which indicated their popularity among the people. Therefore, the collection did not include dums that were recorded in one variant. This book quickly gained popularity and entered the repertoire of folk singers.

During this period, B. Grinchenko published a collection of folk anecdotes and stories "The Merry Storyteller" (1898) [2]. Some of the samples contain information about the areas where they were recorded, which are: counties of the Kyiv, Kharkiv, and Poltava provinces. The collection also includes materials from the works of M. Nomis, S. Rudanskyi, and I. Rudchenko. This work did not contain a preface or scientific

commentary, and its goal was to record folklore samples and publish an interesting book.

Another significant publication in terms of the selection of literary material and authors is the almanac "Steppe Flowers", published in 1899. It includes poems by I. Franko, Lesya Ukrainka, M. Starytskyi, P. Hrabovskyi, V. Samiilenko, and Borys Grinchenko; fables by P. Hulak-Artemovskiy, L. Hlibov, E. Hrebinka; poems by P. Kulish. According to the compiler, the almanac is designed to influence the formation of the reader's aesthetic ideal. The collection "From the Mouth of the People. Malorussian Stories, Fairy Tales, and others", which B. Grinchenko published as an appendix to the "Zemsky Zbirnik" in 1900 [12], became the final issue of a fundamental ethnographic publication. The material in the collection is grouped according to the system, as in the first two issues, comes from the same area, as well as from Galicia and Dobrudia. The collection contains 265 stories, legends and legends, fairy tales, 245 proverbs, 64 riddles, over 100 spells and beliefs. The folk worldview is particularly vividly reflected in the chapters containing folk prose about family and social life, supernatural beings, spells, and medicine.

Among scientific researches, an important place is occupied by "Literature of Ukrainian Folklore. 1770–1900: Experience of a Bibliographic Index". In the second half of the 19th century, the issue of systematisation of the accumulated ethnographic and folkloristic material became relevant, which was repeatedly emphasised by reviewers of B. Grinchenko's publications [7, 465]. B. Grinchenko made the first attempt at a comprehensive publication of bibliographic material, thereby laying the foundations for further research. B. Grinchenko's index covers ethnographic and folklore records that were published for scientific or popularisation purposes, they contain samples of folk art, studies devoted to Ukrainian ethnography and historiography, references related to the subject in Ukrainian, Russian, Czech, Polish, French, Hungarian, German, – a total of 1763 items. The material in the index is presented alphabetically within each year, mostly a bibliographical description is added, and information about reprints and forgeries is also found. This bibliographical work has gained wide recognition and approval in scientific circles, as evidenced by reviews, in particular from V. Hnatiuk, I. Franko, I. Shuhurov. Considering the complexity of the conditions in which the researcher had to work, as well as the fact that this was the first attempt at comprehensive work, scientists emphasised his merits to the bibliographical and ethnographic cause.

B. Grinchenko's activities in Chernihiv were multifaceted, to which he always approached with responsibility. In 1899, the famous collector and owner of the collection of Ukrainian antiquities, V. Tarnovskyi, died. At that time, his collection was the richest collection of history, ethnography and archaeology, art, literature, especially rich were the collections related to Taras Shevchenko and the Cossack period in history. The collection was donated to Chernihiv. However, in recent years, the situation around B. Grinchenko deteriorated, his position became unstable, "benevolent people" appeared, who emphasised his unreliability more loudly. The head of the zemstvo board F. Umanets, who spoke well of B. Grinchenko's professional abilities, instructed him to accept the collection and make a description of it [5, 96]. In 1900, a huge second volume "Catalogue of the Museum of Ukrainian Antiquities" was compiled and published [13], the first volume was published by V. Tarnovskyi, but it needed revision and additions.

Despite the selfless work of the Grinchenko family, misunderstandings with the provincial administration continued. At this time, Maria Grinchenko was compiling the third volume of the catalogue of the library of printed books, but it remained in manuscript, and the family was forced to leave the city due to the threat of eviction outside the province.

Evidence of B. Grinchenko's continuous work on organising the collection of ethnographic materials is his correspondence with numerous correspondents from all over Ukraine: Ya. Bezenskyi, V. Hnatiuk, V. Horlenko, I. Zozulia, A. Kalyta, V. Kravchenko, M. Kropyvnytskyi, M. Kotsiubynskyi, P. Kulish, I. Lypa, K. Pankivskyi, I. Franko and many other representatives of the cultural and scientific world, which is stored in the Institute of Manuscripts of the Vernadsky National Library of Ukraine, in the Institute of Art History, Rylsky Institute of Art Studies, Folklore and Ethnology of the NASU, in the Shevchenko Institute of Literature of the NASU. In his letters, he gave methodological advice on collecting folk works, demanded that the texts be recorded in strict accordance with the way they are used among the people, to adhere to authenticity, and especially warned against their embellishment. B. Grinchenko's selfless scientific work surprised and delighted the prominent archaeologist and ethnographer Fedir Vovk, who noted the situation of loneliness in which B. Grinchenko was able to do more in a few years than entire communities in decades, "hiding his Ukrainianness almost from himself" [6, p. 138]. V. Hnatiuk noted that B. Grinchenko's

ethnographic works will long be the main source for research into Ukrainian folk art. In general, B. Grinchenko's correspondence is evidence of the dominant role of the image of Ukraine, reveals various aspects of cooperation and mutual assistance, and the undeniable role of B. Grinchenko in strengthening scientific ties.

The scientific novelty of the results obtained lies in determining the place of the ethnocultural component in B. Grinchenko's scientific and public activities, clarifying the role and place of scientific heritage in the general scientific and cultural heritage of Ukraine and as factors in the popularisation of Ukrainian identity.

Conclusions. The study confirmed that the main contribution of Borys Grinchenko to Ukrainian science during his stay in Chernihiv region was the collection and publication of a significant amount of factual material. His activities were aimed at achieving the following goals: first, preserving the authenticity of the texts for their further use in future scientific research; second, popularising folk art and making it accessible to the people in order to spread knowledge about their own history and cultural heritage.

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*Стаття надійшла до редакції 03.10.2024  
Отримано після доопрацювання 07.11.2024  
Прийнято до друку 15.11.2024*