

HISTORY AND PROSPECTS OF THE STRUCTURAL-FUNCTIONAL METHOD IN ETHNOLOGY: IMPLEMENTATION IN FAMILY RITUALS, STREET ART AND ACTIVITIES OF LOCAL ARTISTIC COMMUNITIES

^aOLEKSANDR KUKHARENKO, ^bMYKOLA DIEDKOV,
^cHLIB VYSHESLAVSKIY, ^dDMYTRO MOZULENKO,
^eVOLODYMYR TARAN

^a*Ethnology Institute of the National Academy of Sciences of Ukraine, 15, Svobody Ave., 15, 7900, Lviv, Ukraine*
^{b,d,e}*National University Zaporizhzhia Polytechnic, 64, Zhukovskiy Str., 69063, Zaporizhzhia, Ukraine*
^c*Modern Art Research Institute of the National Academy of Arts of Ukraine, 18-D, Ye. Konovaltsa St., 01133, Kyiv, Ukraine*
email: ^aart-red@ukr.net, ^bkonzept1608@gmail.com,
^co.y.lesniak@nuwm.edu.ua, ^dmozul@ukr.net,
^etaran.v.1010@gmail.com

Abstract: The purpose of the article is to establish which structures should be considered the most characteristic and typical for the founders of the structural and functional analysis in ethnology – C. Lévi-Strauss, A. Radcliffe-Brown, E. Leach, V. Turner, V. Propp. The researcher singles out the main structure for each of them and demonstrates its functional capabilities. For Radcliffe-Brown, in the author's opinion, the structure of the tribe and family relations between its members in one of the areas of Western Australia is fundamental. From the scientific heritage of Lévi-Strauss, the structure of the division into components of the ancient Greek myth about Oedipus stands out. Characteristic for Leach is the structure of "condensation", in which two interconnected functions give rise to a third one, usually based on symbols and metaphors. A structure characteristic of Turner is a diagram of the spatial symbolism of a certain ritual of one Central African tribe. As an example of Propp's structuralism, the division of a folk tale according to the functions of the characters is given, where each of the functions has a conventional designation, and as a result, we get the formula of the fairy tale plot. The author concludes that the possibilities of the structural and functional method are far from exhausted. Thanks to the examples presented in the article, it was possible to establish that the method of structural and functional analysis, initiated in the middle of the last century, can be successfully used in the latest research, in particular, the study of Ukrainian national rites of the family cycle, as well as street art and activities of artistic communities.

Keywords: ethnology; structuralism; structural and functional method; C. Lévi-Strauss; A. Radcliffe-Brown; E. Leach; V. Turner; V. Propp; Ukrainian national family rites; art; street art; artistic communities sociology.

1 Introduction

The introduction of the structural and functional method in scientific research dates back to the beginning of the 20th century. Thanks to F. Saussure, a new at that time form of analysis emerged in linguistics, which considered a certain area of human vital activity as a complex system of interconnected parts that form a structure and that function among themselves and with external components of other structures. In a short time, this method was used for research by other sciences, including ethnology.

Currently, there are many studies on the scientific activity of schools of structural and functional analysis in ethnology, however none of them demonstrates how the structures of the founders of the method differ and how they function. Therefore, the purpose of this article is to establish how structuralism was understood by its founders in ethnology, how the structural and functional method can be used today, and what prospects it will have in the near future. To fulfill such a difficult task, one should carefully familiarize oneself with the rich heritage of prominent representatives of structural and functional analysis and single out the most essential and typical structure for each of them, as well as demonstrate how this structure works and what functions it performs. Also, the purpose of the study is to draw a parallel between the structures of the founders of structural and functional analysis and the latest research in the field of Ukrainian family ritualism.

Structuralism arose as a response to the methodological crisis of evolutionism. And in the 50s and 60s years of the 20th century, he created a whole school in the field of ethnological research, or even two schools – French and British.

2 Materials and Methods

The theoretical and methodological foundations of the work are: methodological principles of the systems approach; structural-functional approach, theoretical and methodological positions of ethnological essentialism (primordialism), revealing the essence of ethnicity as an objective phenomenon of society; methodological ideas of constructivism, including anthropological constructivism, outlining the complex problem of measures of subjective constructibility, instrumentality and situationality of ethnic systems.

In addition, the basic positions of general philosophical research methodologies are used: dialectics, hermeneutics, and phenomenology. General scientific research methods such as historical research, comparison, idealization, and abstraction are also widely used.

3 Results and Discussion

Structure by A. Radcliffe-Brown

Alfred Radcliffe-Brown, a representative of the British school, understood the term "structure" as "an orderly arrangement of elements or parts connected to each other in a much wider unity" [21, p. 260]. In our opinion, the most vivid example of the use of the structure by Radcliffe-Brown is the system of 1958, given by the scientist in the work "Method in Social Anthropology". The structure considers the kinship system in the tribes of one of the regions of Western Australia. This locality is divided into several territories, each of which has a fixed male population. The scientist calls such a social group, which belongs to a certain territory and is the fundamental unit in the entire structure, a "clan". Women, unlike men, when they get married, move from one clan to another and attach themselves to it. A group of men with women and children of the same clan is called a "horde" by Radcliffe-Brown. The horde is divided into families. Several clans with a common language and similar customs make up a tribe. Individuals belonging to different clans and tribes can be related to each other by a kinship system and divided into close and distant relatives. Family ties connect each man to his mother's clan and another one where he took his wife from.

Thus, there is a division of society into two halves, and this division passes through several tribes. Therefore, each clan belongs to one of the halves, which can be marked with Roman numerals – I and II. In addition, there is another dichotomous division of society into two successive generations, which the researcher designates x and y. Thanks to these designations, we have the division of society into four departments or sections – Ix, Iy, Ix, Iy. According to the laws of the tribe, a man has the right to take as his wife a representative of only one of the four sections, namely, the one to which his mother's brother's daughter belongs. Thus, a man from section Ix had to look for a wife in section Iy. Another aspect of the social structure is that each clan represents a separate totemic group, which, in turn, is divided into friendly and unfriendly clans. And such approach forms the religious structure of society.

There are established norms of behavior, traditional laws of tribes, which the researcher calls "institution". The function of institutions is to regulate compliance with rules and relationships between members of society. For this, institutions can impose certain sanctions on violators of norms and rules. One cannot ignore the fact that an individual changes his own social position during his life – he grows up, gets married, takes an important place in the ruling body of the clan, etc. [26].

C. Lévi-Strauss's structuralism

Claude Lévi-Strauss is not only a representative of the French school of the structural and functional method, but is also considered the founder of structuralism in world anthropology.

In the already mentioned 1958, his book “Structural Anthropology” was published, which provides a classic example of the use of structural and functional analysis. In Chapter XI, devoted to the structure of myths, the researcher decomposes the ancient Greek myth about Oedipus into components, which he calls *mythemes*. Each of the *mythemes* collected in the table is placed in such a way that, reading from left to right and from top to bottom, we get the meaning of the myth. When we need not only to get acquainted with the content, but, according to the researcher’s terminology, to “understand the myth”, we should read those *mythemes* that are placed in a certain specific column, while each column is perceived as a single whole [20].

The first column contains *mythemes* that reflect the hypertrophy of family relations, when relations between relatives are closer than allowed by social norms:

Cadmus is looking for his sister Europa, kidnapped by Zeus.

Oedipus marries his own mother Jocasta.

Antigone, breaking the ban, buries her brother Polynices.

In the second column, *mythemes* with the devaluation of family relations are collected:

Spartans kill each other in fratricide.

Oedipus kills his own father Laius.

Eteocles kills his brother Polynices.

Thus, the first and second columns contain a contradiction between *mythemes*, which can be reduced to two extremes: hyperbolization – underestimation. The same relationship occurs between the next two columns – the third and fourth. *Mythemes* of the third correspond to the idea of destroying monsters – the dragon and the sphinx, and therefore the general feature of this column is the denial of the autochthonous origin of man:

Cadmus kills the dragon.

Oedipus kills the sphinx.

In the fourth column, *mythemes* are collected that prove the autochthony of human origin, namely the fact that people are born from the earth:

Labdan (father of Laius) = lame (?)

Laius (father of Oedipus) = left-handler (?)

Oedipus = fat-footed (?)

Having decomposed the content of the tale of Oedipus into components and distributed them in a table of four columns, Lévi-Strauss established the paradigmatic structure of the myth, which functions in the already indicated four directions [20].

E. Leach and his doctrine of “condensation”

It is almost impossible to demonstrate the structuralism of the representative of the British school, Edmund Leach, who can be considered a follower of Lévi-Strauss and Radcliffe-Brown, within the limits of one article. His structure is wide branching to which new and new elements are added in each subsequent work. But, in the opinion of the author of this study, the most demonstrative or most characteristic example of his structuralism is the doctrine of “condensation” of ideas and representations as a result of performing rituals. Therefore, one should refer to his article “The Material Embodiment of Abstract Ideas”, included in the book of 1976 “Culture and Communication”.

In order to connect two entities belonging to completely different contexts, the human collective worldview resorts to symbols and metaphors. The simplest example will be the one where the two previous statements form a third symbolic one: the lion is a beast / the king is the most powerful person in the

state / the lion is the king of beasts. Leach goes on to give an example of a metaphorical combination of contexts in the religious imagination: Shiva is the source of divine power / penis is the source of life-giving power / lingam is an object in the shape of a penis / lingam is Shiva god.

The researcher, almost the only one, explained the nature of Australian totemism in a similar way, referring to the metaphorical “condensation”: we are members of the same group because we come from the same ancestor / they are members of the same group because they come from the same ancestor / these white birds are eagles, those black birds are crows / we differ from them as eagles from crows / we are eagles because our first ancestor was an eagle, they are crows because their first ancestor was a crow / we live limited in time and die / if we did not die, then all events would be outside of time, as it happens in a dream. Thanks to the last statement, a number of oppositions arise:

ordinary time / dream time;

start → end / start = end;

life → death / life = death;

ancestors no longer exist / ancestors still exist;

we are mortal (humans) / ancestors are immortal (gods).

Based on the latter, it is possible to formulate and add the following statement: by performing ritual honoring of the eagle and the crow, we and they honor the ancestor-gods who continue to live in the time of dreams [19]. In Leach’s structuralism, the presence and functional properties of metaphors, “condensation” and oppositions are clearly traced.

V. Turner – a follower of A. Genep

A study devoted to the structures that characterize the representatives of the school of structural and functional analysis will be incomplete if we do not mention a scientific work of the French ethnologist, the founder of the doctrine on rites of passage, Arnold van Gennep. He cannot be called a structuralist, although the alternation method he pioneered uses a structural basis. But his follower Victor Turner is the undisputed representative of structuralism in British anthropology and a contemporary of Edmund Leach. His understanding of the structure is contained in the work of 1969 “The Ritual Process. Structure and Anti-Structure”.

Unlike Gennep, who divided the rites into pre-laminar, laminar and post-laminar [6], Victor Turner finds all three phases – separation, intermediate phase and involvement – in each of the rites. He takes the ritual of the Central African Ndembu tribe as the basis of his research, which is called “Isoma” and is dedicated to the process of restoring a woman’s ability to reproduce.

But Turner does not begin with a description of the structure itself, but of the functions it should reproduce. He notes that he is moving from particulars to generalizations, and these particulars are the components of the ritual – symbols. Each of the symbols that make up the ritual combines the known world of real phenomena with the unknown and invisible kingdom of shadows [27]. The researcher depicts the structure itself in the form of a diagram of spatial symbolism, where two fires are burning on the sides: on the left – female, on the right – male. In the middle is a tunnel leading from the ikela of death to the ikela of life, through which a woman and her husband move during the ritual. At the end of the tunnel, on one side – hot medicine over the fire, on the other – cold medicine on the bank of the river.

Further, Turner, analyzing the structure of the performed rite, points to the presence of two triads: visible (doctor – patient – patient’s husband) and invisible (witch doctor – shadow – mask). The doctor is a mediator between the female and the male, the witch doctor – between the representatives of the world of the

living and the world of the dead. Other components are dyads that represent binary oppositions and represent female/male, death/life, left/right, naked/clothed, white hen/red rooster, animals/people, shadows of the dead/living participants [27]. The description of the structure and functions that characterize one of Turner's main concepts is given here in a simplified and superficial way, because a more detailed consideration of them would require much more attention and scope, which is unacceptable for such a study within the scope of the article.

V. Propp: the use of structure before the birth of structuralism

Vladimir Propp, whose structure we will consider last, created it long before the above-mentioned representatives of the structural and functional method. Despite the fact that, in addition to folklore, he also studied ritualism, his main work in the field of structuralism was the book "Morphology of the Folktale", published in 1928. In fact, the researcher called it "Morphology of a Fairy Tale", but the editor changed the name. Therefore, it should be noted that Propp's structure is devoted to only one type of folklore genre, namely the fairy tale. The researcher's innovation consisted in the fact that he proposed to consider the fairy tales by the functions of the characters, and not by the personages, as other researchers tried to do before him.

The most striking example of Propp's structure, which he demonstrates in the mentioned work, is the structure dedicated to the well-known fairy tale "The Magic Swan Geese", recorded by Alexander Afanasyev in the Kursk province and first published in the sixth issue of his "Russian Folk Tales" in 1861 [1]. It was this fact that later led to the assertion that the fairy tale "The Magic Swan Geese" is only a Russian folk tale. But its plot is also inherent in the Ukrainian and Belarusian storytelling traditions, as evidenced by the records made at different times by V. Yastrebov, V. Verkhratsky, P. Lintur, M. Hyryak and others [3]. In the Aarne-Thompson-Uther Index, the plot of the tale has index 480A* [28, p. 223] and also indicates the international popularity of this fairy-tale plot.

Propp studies the functions performed by the characters, lists the so-called genera of each of the functions and designates all this with conventional signs. For example, the letter e denotes the separation of one of the family members from the house, 6 – addressing the hero with a prohibition, b – violation of the prohibition, Z – obtaining a magical remedy, Y – recognition of the hero, C – the hero marries and becomes a king. The total number in magical fairy tales is 31 functions, genera have numerical designations [24].

Using conventional signs that denote functions and genera, the researcher schematically depicts the plot of the specified fairy tale "The Magic Swan Geese" as follows:

$$i \bar{e}^1 e^1 b^1 A^1 B^4 C \uparrow \{I^1 I^4_{neg} Z^1_{neg}\} R^4 J^1 \downarrow \Pi p^1 [I^1 I^4 Z^9 = Cn^4] \times 3 \text{ [10, p. 89]}$$

where i is the initial situation, b1 is a prohibition reinforced by promises, e1 is the separation of elders, b1 is a violation of the prohibition, A1 is damage due to abduction, B4 is a report of trouble, C↑ is leaving the house to search, etc.

The point is that similar functions are found in other fairy tales and are also denoted by the same symbols. In addition to the schematic representation of each known plot, the researcher draws attention to the fact that, thanks to the structure, it is also possible to determine supporting elements and motivations, attributes of characters and ways of involving new characters in the action.

Latest research and prospects

Having information about the use of structural and functional analysis by predecessors, one should turn to how the method based on them can be applied to the study of other topics and trends in ethnology. For example, while studying the cycles of Ukrainian national family rites – wedding, funeral, maternity. To create a structure, for example, of a wedding ritual cycle, or

rather to create the basis of such a structure, a certain number of rites that make up this cycle should be determined. And then – decompose each of the rites into constituent elements. This procedure is similar to when a writer or director of theater or cinema divides the plot into episodes or events. As an example, let's take the rite of engagement from the wedding ritual cycle; dividing the ritual action into episodes, we get the following result:

1. *A lad with a groomsman, marriage brokers, family and musicians goes to a maiden's house.*
2. *Guests at maiden's house.*
3. ***Betrothal: the maiden gives towels to the marriage brokers, and a handkerchief to the lad.***
4. *Parents bless the bride and groom with icons and bread.*
5. *Parents' negotiations about dowry, wine, church wedding and wedding dates.*
6. *Open-air merrymaking of young people.*
7. *The groom stays overnight with the bride.*
8. *The groom returns home in the morning* [8, p. 10-14].

This distribution of ritual action is fully correlated with Lévi-Strauss's division of myths into mythemes. But any division and creation of a structure will not make any sense if the created structure does not function. The founder of structuralism not only decomposes the myth into mythemes, but combines them into a structure in the form of columns in certain thematic directions, which makes it possible to "understand" myths. Similarly, evidence of functioning should be found in the structure of the betrothal ceremony, which should indicate the completeness of this structure.

We should mention that the third episode in bold indicates the climactic event that takes place in this particular episode. Therefore, we can say that a ritual action, like any other – scenic, cinematographic, literary – arises, develops, reaches the highest level and is resolved within the composition. But according to the doctrine on drama, for the development of action, there should be two forces opposing each other – action and counteraction. Such forces within the rite are antinomies: lad – maiden, lad's family – maiden's family, marriage brokers – neighbors, men – women [9, p. 28-29].

We also state that, with the exception of the culminating episode, all other episodes of the rite can be divided into seven groups according to the nature of the action: 1) agreements, 2) invitations, 3) arrivals and returns, 4) hospitality and festivities, 5) honoring sacred actions, elements, objects, 6) creation of a ritual attribute, 7) blessing and gifting. Thus, there is an opportunity to mark each episode by belonging to one or another nature of the action [10, p. 26].

Now let us return to the climactic episode, in which the girl gives towels and a handkerchief to the elders and the lad [11, p. 30]. It turns out that precisely at the culmination of the engagement, the main participants of the ceremony change their statuses: the girl becomes the bride, and the lad becomes the groom. Here, the connection with Gennep's teaching on rites of passage, as well as Gennep and Turner's division of rituals into pre-laminar, laminar and post-laminar, is obvious. Withdrawal, intermediate phase and involvement are observed not only in the betrothal rite, but also in other rites of the wedding cycle – the church wedding and the komora rite.

And when considering not only one rite, but the structure of the entire ritual cycle, it becomes clear that the cycle is divided into three subcycles – pre-wedding, wedding and post-wedding [12, p. 139]. The next stage of research should be the observation that each episode of the ritual has its own chronological and topographic boundaries. Thus, the chronology of the pre-wedding cycle can stretch over several days or even weeks, the

rites of the wedding cycle take place on one day, and the post-wedding cycle takes place on two days following the wedding day. In this case, we get the opportunity to present the structure of the wedding cycle in the form of a diagram of the spatial symbolism of the ceremony [16, p. 85-89], as Victor Turner once did in his structure of the rite of an African tribe.

Taking into account the rites of passage, we get the possibility of another division – into four stages: 1) where the main characters have the status of a young man and a young woman, 2) a bridegroom and a bride, 3) newly married, 4) a husband and a wife [13, p. 45; 14, p. 42-43]. Such a structure fully corresponds to Radcliffe-Brown's statement that it is an ordered arrangement of interconnected elements or parts. And also, to Leach's doctrine on the "condensation" of ideas and representations, where several statements form new narratives related to previous ones.

When we turn to the opposition of two worlds – real and imaginary, this world and the afterlife, which was pointed out by Gennep and Turner, we will understand that any Ukrainian national ritual, including a wedding one, is possible only if there is a confrontation between reality and the afterlife. And it is precisely this confrontation and the influence of the energy of that world on the inhabitants of the real world, the combination of the sacred and the profane, that guarantee the successful implementation of the ritual and the acquisition of new statuses in society by its main characters [15, p. 40-41].

It is interesting to note the regional and local art schools of Ukraine. For example, the Kharkov school of fine arts combines originality and innovation with classical traditions. The originality of Kharkov's artistic creativity is largely determined by the peculiarities of the historical development of the region, the nature of the artistic process in the country, the high level of culture in the city, the formation and history of art education. Various areas of design are being actively improved, combining national and European experience. Throughout its existence, the Kharkov school has preserved and developed realistic traditions and has an inextricable connection with folk art, Western European and Russian modernism, and postmodernism.

A special aura of "Europeanness" and high professionalism largely determine the regional Transcarpathian painting school, which has given the world interesting, original and recognizable masters - such as Fedor Manailo, Andrey Kotska, Zoltan Sholtes, Ernest Kondratovych, Anton Kasshay, Adalbert Boretsky. It is often called the "Transcarpathian Barbizon" or "Subcarpathian Barbizon", since the ideas that arose in Paris at the end of the 19th century were most consistent with the aspirations of a small group of Transcarpathian artists, whose creative activity laid the foundation for this school. The art of Transcarpathia is based on a powerful layer of folk art, worldview, ancient traditions, beliefs, language, and positive worldview. The region's centuries-long presence as part of the Kingdom of Hungary and the Austro-Hungarian Empire also left its mark [2]. One of the key factors was the European education received by Transcarpathian artists. They had the opportunity to study in the best professional art schools in Budapest, Vienna, Prague, Munich, Paris, and Rome. But namely the political autonomy received by the region gave impetus to the realization of the possibility and necessity of building a new independent creative life that would escape the influence of Vienna, Budapest or Prague. The idea arose of creating a "Subcarpathian Barbizon", a new independent center of artistic culture, folk in its essence. The artists of the association created a new national art based on post-impressionism, expressionism, modernism, symbolism and realism. They laid down their own traditions of landscape, portrait, still life, and genre painting. The fine arts of Transcarpathia arose thanks to the beauty of the region's nature, ancient wooden architecture, the diversity and richness of folk art – pysankas creation, embroidery, weaving, wood carving. The school is based on three main principles - plein air practice, high-level professional art education and openness to world art. It was the constant work in the open air that became the reason to call this school the "Transcarpathian Barbizon", and the

landscape acquired the status of the most widespread genre, in which the style and manner of the representatives of the Transcarpathian school were most fully revealed [2]. Their landscapes are characterized by a realistic, but not naturalistic depiction of nature, impressionistic features of plein air painting and light tones of the color palette. Among the distinctive features of the school, there are optimism, cheerfulness, humanism, idealism, romanticism, clarity and closeness to the common people, the desire to reflect the life and life of the inhabitants of the Carpathians and the beauty of local nature, to comprehend the people's soul, the synthesis of European and local cultures, an emotional attitude to the world around them, an emphasized expression of color.

The beginning of the formation of the Lviv art school is associated with the first third of the last century. It was then that, relying on Western European art, Ivan Trush, Yaroslav Pstrak and Elena Kulchitskaya laid its foundations. It was a time of significant cultural upsurge thanks to the activities of numerous scientific and artistic organizations, including the Association of Independent Ukrainian Artists (1931-1939). An important role was played by the creation by Metropolitan A. Sheptytsky of the National Museum in Lviv, which became the center for regular exhibitions of contemporary Ukrainian art. In the 1920-1930s in Lviv, modernist art appeared and actively developed in the works of young artists. Avant-garde is characteristic of the art of Y. Muzyka, S. Gordinsky, P. Kovzhun. Ukrainian artists of the "Paris Group", who lived abroad for some time or permanently, had a significant influence on the artistic life of the city. The creation of the creative association "Artes" in Lviv in 1929 by young painters, graphic artists and architects also played a role. Its members were united by their rejection of provincialism, routine, conservatism and naturalism. Under the influence of surrealism, they strove for modernist quests, believing that art should be modern in both content and form. Having transferred modern ideas of European art to national soil, they sought an opportunity to more clearly reveal and show the uniqueness of the Ukrainian people.

In 1939, the principle of socialist realism was forcibly introduced into the art of Lviv, the strict imposition of which began in the post-war years. Repression and emigration of Ukrainian artists hampered the development of art in Lviv in the middle of the last century. Then, in contrast to the officially permitted socialist realist art, nonconformist creativity was formed. Some researchers believe that in the 1960s namely Lviv became the focus of important national creative searches in the field of fine arts and surpassed Kyiv in this sense. Unofficial Lviv art developed thanks to the small creative intelligentsia, who did not leave with the advent of Soviet power and opposed their art to socialist realism. Thus, R. and M. Selskiys, students of F. Léger based their work on impressionism and post-impressionism and experimented in the field of modern art. They were the first to adapt Western aesthetics to Ukrainian national art. In parallel, V. Patyk, V. Manastyrsky, O. Smekh-Shatovsky, R. Turin, L. Levitsky worked outside socialist realism. A student of R. Selsky, K. Zverinsky used the iconic symbolism of color spots in his works, created textures, studied sacred painting, and led an icon painting school. It was he who became the leader of the artistic nonconformist school in Lviv, which officially took shape in 1962 thanks to the creation of the creative youth club "Prolisok". The club included young artists - S. Karaffa-Korbut, L. Medvid, S. Shabatara.

Lviv nonconformists, unlike those from Kyiv and Kharkov, were more oriented towards European art, distinguished by "decorative and applied" specificity and significant individualism in creativity. Namely the turn to decorative arts gave them the opportunity to freely develop ideas that ran counter to those officially permitted.

In the landscape of modernity, it is also worth mentioning the very clear relationship between folklore and street art. A street art artist creates his works without regard to the opinions of others, conveys the meanings formed by the environment around him and illuminates issues that concern him. Folklore reflects the

way of life, foundations and traditions of peoples [29]. Street art is a vivid reflection of the surrounding reality, while the street environment itself is constantly changing and transforming. The connection between street art and folklore is due to the fact that street art is created in the conditions of national and local surrounding reality. Street art - if it is created based on what surrounds the artist, what he sees, what influences him, what museums he goes to - is closely related to folklore and folk art. Each author himself comes up with his own myths, creates his own world [4].

The main reasons for the rapid development of street art can be considered the desire of artists and amateurs for self-expression, the spread of street art in the commercial sector, the involvement of leading artists in social projects in cities that aim to beautify the city [23]. In addition, the paintings of street artists are widely popular among the population and captivate with their grandeur and beauty, reflect the urgent problems of society and to some extent call for the solution of priority problems. Street art is written about in magazines, films are made and games are created. It is devoid of excess, synthetic meanings and corresponds to modern trends, making art common and nobody's at the same time. Its quality is determined only by the taste of the viewer. Street art proves that art does not need intermediaries in the form of publications, galleries, critics and museums. It represents freedom and has artistic value, therefore it is an integral part of modern sources of ethnology.

In some places, works of street art not only improve the perception of public spaces of cities, but also act as tourist attractions to some extent. As a result, "landscapes of creative walls" appear in cities, which become new tourist attractions, and in the future can also become objects of cultural heritage of cities [25]. In 2018, eight thematic murals were created in Kyiv as part of the art project of the National Unity "MoreThanUs". In 2019, the 4th International Street Art Festival "Kharkiv SmART Fest" took place in Kharkiv, during which four murals were created. Fig. 1 below evidently demonstrates the relation of murals as street-art and ethnology philosophy, shaping local spaces in globalizing world.



Figure 1. Street art objects in a newly built residential complex, Poltava (photo by N. Provotar, 2020)

The symbolism of the traditional culture of the people has great theoretical and methodological potential: the key symbols-values and symbols-ideas of the people are expressed in traditional forms. Therefore, traditional cultural symbolism is fixed in the form of a set of specific mythological, religious, social, ethnic,

artistic, and state symbols used to express the ideals, norms and values of culture, initially expressed in primary archetypes. Archetypes also have a symbolic nature, which is naturally found in the field of semantic and value orientations. This allows archetypes to be interpreted and typified through "comprehension" of the realm of the symbolic. Therefore, the study of family rituals is of great interest for ethnology.

The family life of Ukrainians was traditionally accompanied by various rites and rituals, which symbolically marked certain stages of a person's life and the most important stages of the family's development in its life cycle: the birth of a child, coming of age, the formation of a family, family anniversaries, the death of a family member, etc. In the cycle of family rituals, actions, symbols, verbal formulas, and attributes are interwoven, the emergence of which belongs to different historical periods with the norms and views inherent in each of them. In the cycle of family and public rites in Transcarpathia, one of the leading places was the birth of a child. Marking the beginning of human life, it has its roots in ancient times and is practically connected with human experience, life requirements and needs. The birth of a child - a new member of the family - was accompanied by rites and customs caused by concern for the family, for the newborn. The Ukrainians of Transcarpathia still have beliefs about a mysterious connection between the unborn child and the actions of a pregnant woman. There were prohibitions designed to protect the child from congenital and mental defects and certain character traits. Therefore, in order to ensure a healthy heir, the family made sure that the future mother followed all the customs and rules of behavior [7].

When we give conditional designations to ritual episodes, topographical and chronological boundaries, statuses of participants, and the nature of action, we get formulas consisting of letters and numbers similar to those that Propp once created to designate fairy-tale plots.

By using all the mentioned approaches, we get the opportunity to create a scheme not only for wedding rituals, but also for funeral and maternity ceremonies. This is evidenced by the research of the author of the article, presented in many releases in scientific publications [17, p. 367-373]. The next step in the application of the indicated methodology may be the national traditional calendar ritualism. This, as well as further prospects for the use of structural and functional analysis, is also indicated in previous publications [18, p. 164].

It is obvious that ethnological research is part of an autonomous research area of philosophy, which, as it is known, is social philosophy, that analyzes society, history, and man as a subject of activity and sociocultural interactions [22; 30]. Namely ethnology allows substantiating a different concept of man - as an ensemble of social relations.

4 Conclusion

The examples of the use of structures by the founders of the structural and functional method in ethnology, given in the research, clearly demonstrate how scientists applied and used the method to study certain aspects in the specified scientific field. Having information about the use of structural and functional analysis by predecessors, it is possible to apply the method started by them for further research. Thanks to the examples presented in the article, it was possible to establish that the structural and functional method, which was initiated in the middle of the last century, can be successfully used in the latest research. In particular, the study of Ukrainian national rites, traditions, and their modern transformation, convergence, and development, as well as art when studying street art and social processes of artistic communities.

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