

TRANSFORMATION OF THE ROLE AND IMAGE OF A WOMAN IN THE CONTEXT OF UKRAINIAN CULTURE OF THE XIX-EARLY XXI CENTURY

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Summary

In Ukrainian culture women are an important component of the culture of our people. In a traditional society one of the testimonies of which folklore is, the emphasis was on the various incarnations associated with the feminine. The feminine principle was manifested in family and ritual folklore. The role of a woman in the context of Ukrainian culture has been transformed in the process of historical development. In the culture of the Soviet period the equality of rights and freedoms of both sexes began to be emphasized. In most works of art the idea of equality between men and women is postulated, there is a desacralization of the feminine principle as one that is the bearer of the essentially valuable. In this period it is possible to involve as sources not so much folklore, but other forms which act as personification of cultural values. Accordingly, this change not only forms of manifestation of the essence of understanding of the feminine principle but also its position in culture needs to be covered. In the XX century the idea of the universality of women is formed, which can easily combine different tasks, depending on social situation. In modern culture there are several key images associated with the beginning of a woman. The role of the woman-mother, which correlates with others, remains invariably important. The issue of defending gender equality in Ukrainian society is becoming relevant.

Keywords: woman, Ukrainian culture, transformation, folklore, gender roles.

DOI: <https://doi.org/10.23856/4517>

1. Introduction

In Ukrainian culture women have always occupied an important place. She was perceived as a guardian – a potential successor to the family, one who has sacred knowledge. It was the woman who preserved and broadcast cultural customs, rituals, and basic values of the ethnos. This function of a woman was most clearly represented in folklore. Acting as a center of folk art, folklore absorbed the most important and enduring value. Different incarnations of female origin were manifested in family-ritual folklore, because during her life a woman went through different stages of her formation and was a direct participant in most of the ritual actions. And a significant part of folklore was associated with women, because men could be far from home and family due to objective and subjective reasons which changed over time. However, women remained the backbone of the family, protecting and raising children, participating in ritual activities related to sacred activities aimed at increasing well-being, nurturing health and striving to preserve the essentials that form the basis of the Ukrainian ethnic group. That is, folklore remained one of the most reliable sources, which allows us to reveal the role of a woman in the culture of the XIX century. However, it should be noted that the position of a

woman in the context of culture has been transformed in the process of historical development. Moreover, in many respects folklore ceases to play the role of a translator of cultural attitudes and values because in the XX century many forms of rituals disappear, being artificially eliminated and banned by the Soviet government. In place of folklore, which served as a center of nurture, mysterious knowledge and ethnic uniqueness of the people come the author's works, in addition, those that meet the guidelines of socialist realism. There is a formation of another type, role and purpose of a woman. Most works of art postulate the idea of equality between men and women, but there is also a desacralization of the feminine principle as a carrier of the essentially valuable things. In this period it is possible to involve as sources not so much folklore how many other forms which act as personification of cultural values. Accordingly, this change not only forms of manifestation of the essence of the understanding of the feminine principle, but also its position in culture needs to be covered. After all, after Ukraine gained independence, the transformation processes became even more flourishing. That is why it is expedient to consider the change in the image and role of women in the context of Ukrainian culture of the XIX – early XXI century.

2. The image of a woman and its significance in a traditional society: the Ukrainian context

The study of culture of the XIX century is possible through the prism of various sciences – historical, art history, culturological, ethnographic. The development of modern intelligence related to the coverage of the role and importance of women in society, aimed at revealing new perspectives on the seemingly already known and established information. It is worth noting that in recent years there have been a number of works in which the view of folk art which has been widespread so far is somewhat denied. There are works that force to demystify those provisions that have already acquired a “textbook” character. However, not all of them deserve a critical attitude and need deep thinking.

A number of researchers note that the position of a woman in Russia (from the ninth to the fourteenth centuries) was one that demonstrated gender equality between men and women when it came to free subjects. In particular, it concerned legal components, civil, economic issues. Parity existed: “a) at the household level and in the family between spouses; b) in civil law relations at the conclusion of contracts and compensation of losses; c) in all types of economic activity, especially among the upper strata of the population at the national level; d) women and men as representatives of the same sections of the population enjoyed the same judicial and legal protection” (*Chernjakhivsjka, 2016*). At the same time, the process of women losing their position is gradually beginning, which intensifies after the Ukrainian lands become part of the Russian Empire. The main reference point for assessing the position of women in the society of that time was the work of Domostroy, the provisions of which contradicted both common sense and Ukrainian customary law. The wife in the family had to adhere to strictly regulated behavior, non-compliance with which was punished by both the husband and the church” (*Chernjakhivsjka, 2016*).

The patriarchal structure of the family was widespread in society, where it was the man who was responsible for both the children and the woman. These guidelines limited the freedom to make decisions, the ability to take responsibility independently. “The patriarchy of Ukrainian culture was manifested in other things, in particular at the level of family and marital relations, where the final right to vote always remained with the father – the head of the family who was considered responsible for the behavior not only of his children but also of his wife. Even in

the case of a crime committed by a married woman, the responsibility lay with the man who “neglected” her (Kis'). In many ways, women were deprived of the “voice”, the right to make personal decisions, being a kind of hostage to the way of life that existed in society. A woman's social status depended on a number of factors, but the right of her father, and later her husband, to make rather difficult decisions was unchanged.

Modern researcher Oksana Kis' notes that given the functioning of traditional culture, it is difficult to operate with the concepts that are common now. Women had much fewer rights and freedoms or rather their importance was due to the spread of partnerships that involved working together in the economy. “Traditional culture is based on other principles, the concepts of human rights and freedoms do not apply to it, they do not function in it. If we talk about gender relations, then in traditional culture there is particular the principle of complementarity, according to which social roles divided into male and female must work in a partnership. The basis of the peasant family was agriculture (farming or cattle breeding, in which mostly male labor is used) and male property” (Kis'). The very traditional culture inherent in a traditional, pre-industrial society is in fact one of the longest stages of human development. This form lasted for thousands of years and was associated primarily with “the agrarian system, low-dynamic social structures and the traditional way of socio-cultural regulation. In a traditional society, the main producer is not a man, but nature” (*Tanchyn, 2008: 62*). Due to the fact that the majority of the population is engaged in activities related to nature, agriculture, the division of labor is simple. In such societies, as I. Tanchin points out, there is considerable inertia, innovations are quite small. In a traditional society, the values, functions and responsibilities of each member of society are clearly defined and are not comparable to modern ones.

Despite the fact that there was a patriarchal system on the territory of Ukraine, it was quite different from what was typical in other Eastern European countries. Although the woman was under the control of her husband, she had property that could be inherited from mother to daughter. Including the woman was able to dispose of money from the sale of “women's economy”. “It is worth mentioning the opportunity for women to dispose of a certain amount of money (received from the so-called “women's economy”- gardening, dairy). Another thing is that in the family farm most of the income came from farming and cattle breeding and accordingly was at the disposal of the husband” (Kis'). A woman had the opportunity to trade in such products as textiles, dairy products, certain horticultural products and to spend the earned money on her own thinking.

The beginning of the period of aspirations to fight for gender equality in the Ukrainian space begins at the end of the XVIII century which happened under the influence of revolutionary events that took place in Western Europe and enlightenment ideas. The formation of a number of societies and organizations that supported the growth of women's self-awareness began to play an important role. This was facilitated by appearance in 1812 of the so-called “Women's Patriotic Society” (community) – the first organization in the Empire, which aimed to achieve public goals. This organization initiated the history of organized women's political activity in the Russian Empire” (*Chernjakhivjsjka, 2016*). Awareness of the intelligentsia in the development of feminist movements in Western Europe played an important role. In their theoretical works, writers, critics and politicians are beginning to defend the idea of the need to achieve women's equality in socio-political life. At the same time, this was mostly due to the upper classes while for the lower classes these shifts were not very relevant and accessible.

A significant role in the gradual growth of women's rights is the abolition of serfdom as well as the active position of a number of representatives of the nobility who began to defend the possibility of higher education for women. This process was associated with appearance

of women's courses. If in 1892 women who were holders of electoral property qualifications could only authorize their male relatives to participate in the elections, in 1917 the Provisional Government issued a Decree "On holding elections of public city councils" and "Provisional rules on holding elections of public city councils", where it was emphasized that all male and female citizens of all nationalities and religions who have reached 20 years of age may participate in elections.

By turning to folklore as one of the informative resources you can get information that reveals other issues related to the role and importance of a woman. Folklore is a form that preserves a deeper layer of folk wisdom which gives a woman much more importance. At the same time, the woman is presented in it in different ways, taking into account the genre variety of oral folk art. "Folklore, rituals and customs gather and consolidate the experience of traditions, concentrate part of the cultural life of society, groups, families, which are related to situations and actions that are repeated regularly, become stable, polished by experience, and require verbal consolidation. Since ritual folklore is associated with ethnographic reality, its fullness of various ethnographic realities, structural and semantic elements becomes clear" (Koval', 2010: 102). G. Koval wittily notes that the culture presented through the prism of folk traditions has many differences related to ethnic characteristics, regional and genre characteristics.

A woman is an obligatory participant in the natural cycle of human existence which included a number of rituals associated with the family – maternity, wedding, funeral and memorial. If by the XIX century they are such that they have a fairly high level of significance, then gradually a number of them begin to lose their sacred meaning. The development of the spiritual principle in the XIX century contributed to the fact that it was possible to distinguish the idea of the trinity of the image of a woman: Mother of God, Woman-Mother, Woman-Motherland. The hypostasis of a Woman-Mother was most traditionally presented. In fact, the maternity rites were one that confirmed the status of the family. "According to customary law, the family came into force only when it had children" (Babenko, 2013: 65). According to researchers, family rituals associated with the birth of a child could be divided into four stages: prenatal, maternity, postpartum and those related to the socialization of a child. Rites related to births, the choice and naming of names, the election of godparents, and baptism proper played an important role. From birth there was a woman and not only the mother but also the midwife.

The woman-mother always sang lullabies to a child which retained the function of a talisman. The text which had a magical meaning was to protect the baby from disease and disaster. In addition to lullabies, the mother could sing other songs that would perform a lullaby function. Quite often while singing the lullaby, her mother did some work – spinning, embroidering. It was the mother who "from an early age involved girls in the care of young children, organized their games and prepared a dowry accordingly. The mother explained to her daughters about the purpose of certain subjects, about their future family life and the desired son-in-law. The mother-woman involved young women-girls, according to their age category in preparation of the dowry (weaving, embroidery, quilting, etc.)" (Tkach, 2018: 164). The woman-mother instructed, brought up, formed the availability of knowledge about certain areas of human life.

When it comes to humorous songs, a woman who heads a family often takes on the full burden of responsibilities. In this type of songs ridiculed the human vices that ruled over men – laziness, idleness, drunkenness, etc. There have been many examples of a woman beating a man, but O. Kis' points out that this was unlikely in a traditional culture.

Female images were comprehensively presented in the wedding ceremony, because here were presented such parts as: pre-wedding (courtship, inspection, engagement), the actual

wedding, post-wedding. Moreover, the woman performing different social roles acquired different colors in the folk tradition. The bride's mother, the bride, the matchmaker – each of them was assigned a role in the ceremony. It is quite interesting that a lot of funny episodes were used at the wedding and most of them were performed by women, not men. Humorous songs were performed by groups of women who made fun of matchmakers, boyars, and lamps. And often there were both 2 girls' and 2 women's choirs. These choirs not only commented on all the main stages of the wedding, but also spoke on behalf of the main actors.

3. The image and role of a woman in the culture of the Soviet period

In Soviet times both the image and the role of a woman were transformed. This process is due to changes in ideological guidelines, political sentiments prevailing in society. The Soviet government is beginning to radically change the culture. As a result, there is a destruction of folklore, which contained the great wisdom of centuries, customs, rituals and traditions. “Thus, the new government destroyed folk customs and culture, traditional social and personal morality. Entire layers of traditional spiritual and psychological culture were erased from the world of the individual” (*Nepipenko, 2019: 117*). Instead, another layer of cultural and social values is formed, which are actively beginning to be implanted in society. Although the main key aspects related to women's beginnings remain at the general level, priority activities are beginning to change. The system is being transformed, according to which a woman in the Soviet Union is much more progressive as she rejects patriarchal attitudes and moves in the direction of freedoms. “A woman's identity was imagined in terms of her relationships with her family, children, society and the state, but not necessarily in that order. And finally, the most important thing: the Bolsheviks used the position of women under Soviet rule as a way to prove their modernity and their place in vanguard of European countries” (*Choi, 2015: 118*). Evidence of this are such visual sources as cinema, posters. In particular, the role of a woman begins to be associated with the performance of quite difficult physical work which, on the one hand, would allow her to position herself as an equal to a man. On the other hand, a woman's strength leveled her femininity. Little attention was paid to supporting and broadcasting the guise of a mother. “The cinema of the NEP period also exerted a significant agitational and psychological influence on the broad masses of population, including women, imposing a pattern of correct class-proletarian behavior, depicting an exemplary strong, equal to a man new working woman” (*Nepipenko, 2019: 119*). The formation of the image of a working woman corresponded extremely well to the guidelines put forward by the representatives of the Bolshevik ideology, because the process of building a country of workers contributed to the leveling of individual experiences. These images were broadcast not only in cinema, which was much less accessible to the general public, but also in posters. They were a common means of propaganda, played an important ideological role and contributed to the education of Soviet citizens. Moreover, positioning a woman as equal to a man should emphasize their freedom, the ability to be relieved of the burden of household chores and “purely female” responsibilities. “After the revolution the policy of the Soviet state in the “women's” issue, aimed at involving women in social production, contributed to the rapid development of emancipation with all its consequences. As a result, women's participation in the hardest manual labor, traditionally “male” professions, was defined as a great achievement of socialism, a manifestation of true equality and the liberation of women from “domestic slavery” (*Shalyghina, 2009: 134*). In fact, in the post-revolutionary period there is a formation of the role of a woman whose self-realization is associated exclusively with the adoption of

male codes of behavior, but then there is an evolution associated with maintaining the previous figure and adding traditional women's occupations.

The question arises: why are women's images and roles so transformed in Soviet times? This period is characterized by a revision of values because if a woman kept the guidelines of traditional culture, she would not be ready to build a new society, "whose civic duty was to reproduce new members of the large working family of the Soviet people, so the proletarian state for the purpose of mobilizing it for this" (*Nepipenko, 2019: 120*).

During the Second World War, the image of Mother and Motherland began to become much more important. They are used as a tool of ideological struggle. This can be traced to an example of the development of posters. Despite the fact that images of mother in posters of the Soviet period are beginning to be broadcast, they have features that convey masculine rather than feminine features. Strong-willed and decisive insults prevail. The appearance of I. Toidze's poster "Motherland Calls" becomes exemplary and one that acquires a symbolic meaning. However, in the visual images there are images of mothers with children who call on them to save from enemies. In addition to the above-mentioned images, there were also images of a front-line friend or nurse, a woman exiled to Germany, a concentration camp prisoner, a partisan, a donor and others. It was the woman who symbolized the Motherland, the Fatherland and Europe which the Allies liberate from the fascist yoke ("Europe will be free!" poster) (*Shalyghina, 2009: 136*). The main emphasis in women's images of the Soviet period was the emphasis on equal rights and opportunities as in men. At the same time, in posters created in Western Europe and the United States women were more associated with the role of mother. The monument "Motherland" by the sculptor V. Borodai becomes a vivid embodiment of the image of a strong and strong-willed woman capable of defending her children, which was broadcast during the Second World War. This monument was unveiled on May 9th, 1981, which was attended by Leonid Brezhnev.

After the Second World War the portrayal of a woman as capable of raising the economy, promoting the development and reconstruction of the country has remained unchanged. This is due to the fact that there were fewer men than women. At the same time, the image of a mother-woman, a woman-heroine who raises many children on her own was actualized. This was aimed at adopting orphans many of whom remained after the war and providing them with everything they needed in orphanages. The need for marriage registration is highlighted, while others are not recognized. The award to mothers-heroines is established. "To qualify for the award, a woman had not only to give birth to the required number of children, but also to raise them. Therefore, the candidate will receive the Order of the Mother-Heroine only when the youngest child out of ten will be one year old, provided that the remaining nine live to this time. Mothers who do not raise their children cannot claim the award" (*Attwood, 2015: 99*).

The gradual breakaway from the masculinized image of women which was characteristic of the beginning of the Soviet period of twentieth-century culture is being replaced by the principle of a gradual departure from revolutionary-colored forms. The idea of proportionality of two principles begins to be postulated – socio-political and family-domestic in the image of a Soviet woman. The image and ideal of the Soviet woman in the period after the Second World War is quite clearly visualized through magazines. Magazines such as "Rabotnitsa" and "Krestyanka" became a kind of translator of the ideological guidelines of the time. Their pages begin to depict not only women workers in the workplace but also at home space. One of the favorite subjects of magazine publications during postwar years is the housewarming. Quite idealized paintings are presented which in many respects differed from reality. At the same time, the emphasis is on the universality of a woman, her ability to transform in accordance

with the chosen social role. "New situations involve new roles for women. The standard role set imposed on a woman by pre-war magazines was "worker-mother-citizen representative." After the war this set remains fundamental but other very unexpected social practices are also encouraged" (*Kir'yanova, 2007: 139*). The gradual "softening" of the image of women in the second half of the twentieth century is associated with the need to stabilize society to rely on traditional values and to move away from revolutionary fervor. Some reliance on the "bourgeois" values that were rejected after the revolution is now beginning to be postulated. Their development is due to the fact that they are offered to the masses, they are perceived as those who can stabilize and consolidate society because the majority of the population sought to settle down and live better.

Women portrayed in magazines looked neat and attempts to emphasize feminine traits were no longer considered to be rejected. "The desire to be feminine, to emphasize with their clothes and accessories their individuality is encouraged not only in specialized sections but also in passing in major publications. Thus, the mention that a military woman is elegant in civilian clothes is not considered an encroachment on her equality with men. Skillfully applied make-up, hairstyle, expressive look cease to be the prerogative of actresses – posing in front of the camera is not forbidden to ordinary workers" (*Kir'yanova, 2007: 140*).

4. Ukrainian culture since independence: the role and status of a woman

After Ukraine gained independence, a process of significant changes in the field of culture took place. Including the existing transformation of female images in artistic practice, the gradual change of gender policy as well as the formation of new ideals. One of the central ideas is the idea of Berehynia (woman-guardian). It had significant potential for women's integration and the principle of matriarchy was beginning to be emphasized. O. Kis' notes that the image of Berehynia, as one who is the protector of the family hearth is not an ancient element but something that was formed in the late 1980s. Moreover, its source are works of art which are formed in the wake of the national revival. Namely, the "Berehynia" was invented by Vasyl Skurativsky and Vasyl Ruban who independently began to use this image as a kind of embodiment of the goddess of the hearth. In fact, neither in Ukrainian folklore nor in Slavic mythology there are practically any mentions of Berehynia" (Kisj). In fact, researchers identify a number of female stereotypes that are characteristic of today. In addition to Berehynia, there are such as: Barbie, Business Woman and Feminist.

The image of Berehynia is associated first of all with motherhood, it is one that sacralizes reproductive functions. This approach is in line with the guidelines of traditional society. The image of a woman – Barbie, associated with an emphasis on femininity, forms a visual that attracts men as well as focuses on external factors and behavioral lines. A business woman is an image of a woman who is forced to take duties of earning money but would prefer to take on a different guise. The image of a business woman acts as one that is quite leveled including in the media which acts as a factor in strengthening the position of men. The image of the Feminist is the least popular and one that provokes a lot of criticism from both women and men. A domestic author S. Filonenko, based on the above-mentioned images of the modern woman, singled out those that are more in line with the minds of young people – they are Cinderella, Glamorous Maiden, Bitch Woman, Superwoman, Cosmonaut, Military Woman (Filonenko). The traditional image of Mother is widely represented in the contemporary Ukrainian art space, in particular in sculptural images as one associated with the perpetuation of historical and cultural figures.

Despite the fact that the development of technology and changing conditions of modern life, in the culture of Ukraine there is a process of revival of values and traditions characteristic of authentic folk rituals. There is interest in including elements of wedding ceremonies in the lives of modern Ukrainians. "Under the new socio-economic and cultural conditions, the wedding ceremony is changing, although its basis remains traditional. As before, it consists of three main cycles but significantly shortened and transformed. The wedding is taking place now, preserving the main traditional ceremonial invitations of the guests, the meeting of the newlyweds, the feast, the distribution of the cow, the gifting of the brides, the symbolic dedication of the girl to womanhood, etc." (*Babenko, 2013: 66. (Babenko, 2013: 66).*)

The formation of folklore is also present in modern art practice. However, it takes other forms. From now on, the process of folklorization is connected with the collective reproduction of the author's material, which acquires changes in the process of performance. "In the creative process, the role of author's creativity has significantly increased. And not only in the city: in the villages talented masters and groups create many songs, some of which are later folklorized. Collectivity nowadays means mastering author's and folk songs by everyday musical practice. In this case, works distributed in this way may undergo certain changes in the lyrics and melodies (*Novohats'ka, 2017: 34*). So, the point is that there is more folklorization than functioning of authentic forms of folklore. Accordingly, they are deprived of all the compositions which were present in the ritual actions. There are mostly examples of the use of elements of traditional clothing, song and dance material, decorative and figurative art, but they are deprived of the possibility of being represented as a complex and a single syncretic activity.

After the collapse of the Soviet Union, not only folklore forms began to be revived and developed. Religion is also being actively introduced in Ukrainian society, returning to the positions it held in the 19th century. At the same time, this sphere of modern culture, especially that represented by Orthodox Christianity, occupies a very specific position related to women. On the one hand, there is an active participation of women in the rites of baptism, as well as in those associated with the great Christian holidays – Christmas, Easter, Baptism, Trinity. However, the participation of women in a number of events related to the institution of the church has traditionally been prohibited. "The place of women in church rites has always been secondary: women were forbidden to enter the altar, it was forbidden to attach to certain icons that are in it, it was forbidden to study in theological seminaries, and so on. This is primarily due to the betrayal of Eve, who is considered the great-grandmother of all women (*Tkach, 2016: 167*). All these factors make it possible to say that the female component in church rites is encouraging and restrictive.

As we look at the system of social and legal opportunities for women in the late 20th and early 21st centuries, we should note the preservation of certain attitudes that were laid down in the early Christian times. A woman is perceived as a strong and strong-willed person who is equal to men in social relations. However, the image of a woman changes. While in the Soviet period, especially in the post-revolutionary period, the idea of the woman was dominant with many masculine rather than feminine figures, by the end of the XX century female images became more and more sexy. This level of presentation of the feminine principle is embodied in advertising, films, photography and other visual forms. The XXI century is characterized by the struggle for a tolerant attitude to the representatives of different races, religious beliefs, gender, people with different physical abilities, which leads to the absence of a single and constant dimension of the image of a woman. With the development of ideologies of feminism, the right to have a choice in the question of desire or unwillingness to be a mother, the sphere of professional activity, the ability to choose a way of life, to have financial independence from men is

defended. At the same time, in many families there are ideas typical of traditional society, which include the main responsibilities of women to raise children, housework, etc.

In political and social terms a number of gender issues remain in Ukraine. In particular, it is about the need to take a number of actions aimed at achieving gender equality. V. Chernyakhivska proposes to highlight the following: “actively implement the principles of anti-discrimination policy, policy of positive actions and empowerment; strengthen measures against sexual harassment; intensify gender policy; to affirm the principles of the policy of commensurate value (equality of pay), etc.” (*Chernyakhivska, 2017: 210*).

5. Conclusion

The image and role of women in the space of Ukrainian culture demonstrates the presence of constant features that have become dominant. One of the key images that has not lost its relevance is the image of a mother. It acts as a translator of cultural values inherent in traditional society. In the culture of the XIX century it is mostly represented in folklore sources. The feminine principle in traditional culture was presented as important but demonstrates dependence on men, the principle of subordination. The image of a woman in this period depends on social status because while members of the intelligentsia and the upper classes begin to fight for rights, for women of the lower classes the problem of survival remains important.

In the culture of the Soviet period there is a gradual transformation of the image of women. In the post-revolutionary period, the equality of rights and freedoms of both sexes began to be emphasized. The Soviet government portrays women as those who easily master men's professions, have the ability to reject fundamentally women's affairs and act as universal personalities. In visual evidence, women have masculine features. During the Second World War, the image of the mother began to develop again, which does not lose relevance in the post-war period. Gradually, the idea of a woman who can easily combine different tasks, acting as a skilled worker – a mother and a social activist. Attention is once again drawn to the traditional values that guide the stabilization of the economic and political situation in the country.

There are several key images of women in modern culture. In particular, the traditions laid down in folklore are being revived which are manifested in the desire to reproduce elements of folk traditional authentic culture. The role of the mother remains unchanged which can now be combined with other images. The issue of defending gender equality in Ukrainian society which will be accompanied by respect for women's rights and freedoms is becoming relevant. It is important to achieve non-discrimination and tolerance.

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