



Ukrainian Traditional Culture in the Conditions of Modern Social Changes

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ABSTRACT

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The article comprehensively analyzes the dynamics of the development of Ukrainian traditional culture in the conditions of modern socio-political transformations. Particular attention is paid to the phenomenon of folk arts and crafts, which in modern conditions are at the intersection of the preservation of intangible heritage and the functioning of creative industries. The authors consider ethnographic heritage not as an immutable museum exhibit, but as a flexible mechanism of social unity, capable of adapting in the face of serious challenges. The historical retrospective of the destructive intervention of totalitarian regimes in the cultural code of the nation, which was accompanied by the distortion of aesthetic values, the forced unification of craft techniques and the imposition of artificial stereotypes, is studied. The example of the Baranivka Porcelain Factory demonstrates the crisis state of the industry, caused by the long-term degradation of production systems and the lack of effective support. At the same time, exhibition projects, such as the exposition in the Metropolitan House of "Sophia of Kyiv", testify to the rapid growth of public demand for the restoration of authentic artistic practices. A significant part of the article is devoted to the assessment of state regulatory and legal instruments aimed at revitalizing the industry. The thesis is substantiated that the effectiveness of such programs depends on their integration with the scientific studies of ethnologists and cultural scientists. The rejection of the ideological approaches of the Soviet period in favor of professional expertise is a critically important condition for the formation of a renewed cultural policy. It is emphasized that the processes of overcoming the colonial past cover all levels, from everyday preferences to large-scale ideological strategies. Cultural heritage is identified as an effective factor in strengthening the resilience of society to the pressure of external aggression. The importance of the synthesis of strategic state management with ethnographic analysis is emphasized, which will allow folk arts to evolve from a niche phenomenon into a powerful component of the modern economy. A conceptual model of development is proposed, where the preservation of unique techniques is combined with innovative approaches to marketing and popularization of the national product on international platforms. It is concluded that the post-war reconstruction of the country is impossible without the revival of artistic centers that act as carriers of value orientations and the foundation for building a holistic identity in a globalized world.



KEYWORDS

authenticity, decolonization, creative industries, folk arts, national identity, intangible heritage, traditional culture.




Українська традиційна культура в умовах сучасних суспільних змін

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СТАТТЯ	АНОТАЦІЯ
<p>Дослідницька</p> <p>DOI: 10.70651/3041-248X/2026.4.09</p> <p>Отримана: 03.03.2026 р.</p> <p>Прийнята: 06.04.2026 р.</p> <p>Опублікована: 13.04.2026 р.</p> <p>Авторське право © 2026 автора</p>  <p>Цей твір ліцензовано на умовах Ліцензії Creative Commons «Із Зазначенням Авторства – Некомерційна 4.0 Міжнародна» (CC BY-NC 4.0).</p>	<p>У статті комплексно проаналізовано динаміку розвитку української традиційної культури в умовах сучасних суспільно-політичних трансформацій. Особливу увагу приділено феномену народних художніх промислів, які в сучасних умовах перебувають на перетині збереження нематеріальної спадщини та функціонування креативних індустрій. Автори розглядають етнографічний спадок не як незмінний музейний експонат, а як гнучкий механізм соціальної єдності, здатний до адаптації перед обличчям серйозних викликів. Вивчено історичну ретроспективу руйнівного втручання тоталітарних режимів у культурний код нації, що супроводжувалося викривленням естетичних цінностей, примусовою уніфікацією ремісничих технік та нав'язуванням штучних стереотипів. На прикладі діяльності Баранівського порцелянового заводу продемонстровано кризовий стан галузі, спричинений тривалою деградацією виробничих систем та відсутністю дієвої підтримки. Водночас виставкові проекти, як-от експозиція в Будинку митрополита «Софії Київської», засвідчують стрімке зростання суспільного запиту на відновлення автентичних мистецьких практик. Значну частину статті присвячено оцінці державних нормативно-правових інструментів, спрямованих на ревіталізацію галузі. Обґрунтовано тезу про те, що ефективність таких програм залежить від їхньої інтеграції з науковими студіями етнологів та культурологів. Відмова від ідеологізованих підходів радянського періоду на користь фахової експертизи є критично важливою умовою формування оновленої культурної політики. Підкреслюється, що процеси подолання колоніального минулого охоплюють усі рівні, від побутових уподобань до масштабних світоглядних стратегій. Культурний спадок визначено як дієвий чинник зміцнення стійкості суспільства перед тиском зовнішньої агресії. Акцентовано на важливості синтезу стратегічного державного менеджменту з етнографічним аналізом, що дозволить народним мистецтвам еволюціонувати з нішевого явища у потужний складник сучасної економіки. Запропоновано концептуальну модель розвитку, де збереження унікальних технік поєднується з інноваційними підходами до маркетингу та популяризації національного продукту на міжнародних майданчиках. Зроблено висновок, що післявоєнна реконструкція країни неможлива без відродження мистецьких осередків, що виступають носіями ціннісних орієнтирів та фундаментом для вибудовування цілісної самобутності в глобалізованому світі.</p>



КЛЮЧОВІ СЛОВА

автентичність, деколонізація, креативні індустрії, народні художні промисли, національна ідентичність, нематеріальна спадщина, традиційна культура.

1. Introduction

The study of Ukrainian traditional culture, its transformation and existence and preservation acquires special significance in the conditions of the dizzying socio-cultural processes of today. Traditional cultural heritage is not only an accumulator of centuries-old historical and cultural experience, but also a dynamic system that records the peculiarities of the existence of the people in different eras. It reflects complex ethno-cultural processes: interaction with other cultures, phenomena of acculturation and assimilation, the level of technological and social development of society. Ukrainian traditional culture acts as a mirror of social relations, which reflects moral and ethical norms, gender models of behavior, established stereotypes, the specifics of the perception of state power, religious institutions and ideological guidelines. Material manifestations of traditional culture demonstrate to us the diversity of crafts and folk crafts, methods of construction and development of transport, culinary traditions, methods of farming, etc.

Traditional culture acquires special importance as an effective mechanism of social consolidation and cooperation in times of crisis. A vivid confirmation of this is the modern practice of rethinking and adapting traditional cultural elements to the realities of the Russian-Ukrainian war. Starting with the full-scale invasion of February 24, 2022, cultural heritage has transformed into a powerful tool of social mobilization, allowing the integration of traditional meanings into the modern Ukrainian discourse.

2. Literature Review

Modern scientific research is characterized by a multifaceted understanding of Ukrainian traditional cultural heritage, the peculiarities of its functioning in the 21st century. A review of the available professional literature allows us to systematize the main vectors of research, which cover both the transformation of folklore and mythological images in the digital space and military discourse, as well as the processes of decolonization, rethinking of national identity and adaptation of cultural practices to the challenges of the present. L. Sorochuk studied ethnoculture from the point of view of its transformation in modern conditions, primarily on the examples of the creation of post-folklore, new types of art and youth subcultures. Separately, the researcher focused on the forms of broadcasting folklore tradition through social networks and video materials in the virtual world [24]. The scientific works of N. Lysyuk, N. Logvinenko, L. Yaremko are also devoted to post-folklore. In particular, studying the content of Telegram channels and photo frogs, N. Lysiuk prepared a scientific investigation dedicated to modern variants of verbalization of such a phenomenon as killing an enemy during war [15].

N. Logvinenko studied mythological images in modern Ukrainian fantasy using the example of the work of Darya Korniy and Vitaliy Klymchuk [14]. L. Yaremko's article deals with modern carols, the texts of which reflect the realities of the modern Russian-Ukrainian war. The researcher focused on a comparative analysis of the texts of carols from the Second World War, the author's modern carol "There, in Bakhmut", textual changes in the carol "Good evening to you, Mr. Master" [30]. Folklore plots of war themes, which have a documentary basis, were discovered and systematized by R. Oficynskij and Y. Oficynskij [18].

M. Kozlovets considers traditional Ukrainian culture as a spiritual and mental phenomenon and the core of national identity, the role of which is especially pronounced both on the path to European integration and on the path of decolonization and de-Sovietization of Ukraine [12]. Through the prism of sociological, political science and sociological visions in the monograph "Civilizational Identity of Ukrainians: History and Modernity", the authors propose an analysis of "(...) the civilizational identity of Ukraine, the role of its components – ethnic, religious, national, civic and European identity, and the impact of interethnic relations, the democratization of society, the digitalization and globalization of the modern world, and Russia's aggressive policy on identification processes [21, p. 4].

In Ukrainian traditional culture, there are a number of images that have long determined the specifics of the mentality and spiritual foundations of society. Among them is the image of the Cossack Mamai. O. Levitska was interested in its actualization in artistic biography and in modern culture in general [13]. The image of the Cossack Mamai as a symbol of national identity and a component of the cultural memory of Ukrainians of the early 21st century. became the subject of scientific attention in the article by D. Voronyk [29]. N. Molyn focused on understanding the image of the Cossack Mamai in the work of modern Ukrainian artists: Oleksandr Sayenko, Orest Skop, Vasyl Korpaiogenko, Mykola

Telizhenko [16]. The image of Kotygoroshka, another archetypal hero of traditional Ukrainian culture, has long since spread beyond the boundaries of the folklore image. In particular, we draw information about this from the research of O. Polishchuk, K. Kotyvytska [20], M. Semilit [22]. The prospects for the development of rural green tourism in Ukraine, with the involvement of European experience, were studied by V. Oliynyk and O. Danilova [19]. The historical and cultural heritage of small towns in Ukraine, their potential in the country's tourism development and as the center of traditional culture, attracted the attention of V. Tsypko [27]. The cultural, moral and ontological meanings of food as part of culture in wartime conditions were studied by O. Varipaev. The scientist especially focused on the influence of Soviet gastronomic unification on the denationalization of Ukrainian cuisine. Special attention is paid to modern processes of decolonization, which are manifested in the return to local culinary traditions and the gradual departure from imposed Soviet stereotypes [28].

Thus, the theoretical basis for the study of Ukrainian traditional culture in modern conditions emphasizes the role of tradition as the core of national stability and identity and an effective tool for the full-fledged functioning of the nation in times of crises and wars.

3. Problem Statement

The current stage of Ukrainian culture development is characterized by a paradoxical combination of an unprecedented demand for authenticity and a real threat of losing material carriers of tradition. While traditional culture has become an instrument of social consolidation and a kind of protective shield in conditions of full-scale war, a number of important areas of Ukrainian traditional culture, which for centuries ensured the continuity of generations and historical and cultural memory and self-identification, are in a state of systemic crisis. The destruction of production facilities, the outflow of carriers of rare technologies and the dominance of secondary pseudo-souvenir products create the risk of transforming living culture into static museum artifacts or pseudo-folklore simulacra. The mechanisms of ideological substitution of content and denationalization of traditions inherited from Soviet times still require targeted deconstruction. Therefore, an urgent scientific and managerial problem is the development of mechanisms for the revitalization of folk artistic traditions and crafts that would combine ethnological authenticity with the requirements of a modern creative economy. The question arises of the practical and effective implementation of strategic goals laid down in relevant state documents in order to transform cultural heritage from an object of colonial vision into a dynamic resource of national stability and economic growth and the affirmation of Ukrainian self-identity and authenticity.

4. Methods and Materials

The methodological basis of the article is the principles of system analysis. This allows us to consider Ukrainian traditional culture as a dynamic structure capable of self-renewal and adaptation in the face of globalization and military challenges. Our vision is based on the integration of culturological, ethnological and historical approaches, which allows us to comprehensively assess the transformation of cultural heritage. The historical-typological method was used to identify the stages of transformation of folk crafts, from authentic production to the period of Soviet unification and the current state. The case study method was used for an in-depth analysis of the fate of the Baranivka Porcelain Factory, which serves as an indicator of systemic problems in the industry. The comparative-analytical method was used to compare the goals of state regulatory and legal acts ("Strategy for the Development of Culture in Ukraine for the Period Until 2030", "Concept of the State Targeted National Cultural Program for the Development of Folk Crafts for 2024-2027") with the real challenges facing modern masters of folk culture and creativity. Discursive analysis allowed us to interpret the concepts of the "Ukrainian Turn" [6] and assess the role of cultural heritage as a tool for decolonization and counteraction to Russian hostile ideology. The empirical basis of the article is made up of regulatory and legal documents; journalistic sources; scientific research by ethnologists, culturologists, historians, art critics; materials from exhibition activities.

5. Results and Discussion

In the humanitarian discourse, interest in the phenomena of cultural heritage and collective memory has significantly increased, particularly in the context of their vulnerability to destructive influences. Historical and cultural heritage is an integral part of Ukrainian history and national memory. It represents a unique part of the culture of each region of Ukraine, as emphasized by O. Biryova [2, p. 91]. For example, as noted by O. Bondarets, Ukrainian museums focus on introducing new approaches to creating narratives using museum tools, understanding and highlighting the traumatic past, and integrating world experience in working with “complex history.” An important task is to popularize the history of Ukraine, freed from myths and stereotypes [3, p. 110]. Modern academic studies emphasize the decisive role of these factors in the formation of identity at both the individual and group levels, emphasizing that the attack on cultural heritage is, first and foremost, an attempt to deconstruct the memory of the community [10]. According to the Director of the USAID Mission in Ukraine, James Hope, “Russia’s malicious, targeted destruction of Ukrainian cultural monuments is a huge loss for Ukraine, Europe, and the entire world. In an attempt to erase the culture and history of Ukraine, the Kremlin seeks to erase the very concept of the Ukrainian nation (...)” [1].

Despite the enemy’s systematic attempts to destroy Ukrainian identity through the destruction of material evidence of the past and the suppression of spiritual traditions and moral foundations, our culture has demonstrated an exceptional ability to self-renew and translate meanings even after centuries of trials. This gives grounds to assert that traditional culture, even despite the destructive influence, in particular, of the Soviet policy of genocides-holodomors, remains the fundamental support that consolidates Ukrainians and preserves the integrity of national memory in the conditions of recent upheavals.

It is necessary to dwell more substantively on such a document as the “Strategy for the Development of Culture in Ukraine for the Period Until 2030” (hereinafter – the Strategy). It was approved by the relevant order of the Cabinet of Ministers of Ukraine on March 28, 2025. The Strategy is “(...) one of the instruments for the restoration, reconstruction and modernization of the state, designed to accelerate Ukraine’s path to membership in the European Union” [25]. Among other things, the Strategy emphasizes the crisis state in which folk arts and crafts are. This provokes the gradual loss of unique production technologies and artistic techniques, creating the risk of complete disappearance of an important branch of traditional culture. As part of the intangible cultural heritage, folk arts and crafts require comprehensive transformation and strategic development, taking into account current international trends, in particular those highlighted in UNESCO recommendations. To ensure promising development and entry into the international commercial market, this area requires significant support, modernization and adaptation to modern conditions and requirements. There is an active rethinking of the role of folk arts and crafts as an important factor in preserving the authenticity and national identity of Ukraine. Accordingly, we can talk about the awareness of their potential for further development, which can serve as the basis for cultural and economic growth. However, the industry faces a number of systemic problems that hinder its progress. Among the main challenges: a reduction in the number of craftsmen who possess rare techniques; replacement of authentic domestic products with mass stylized fakes; insufficient presence of folk arts and crafts in the national information space; inconsistency of the current regulatory framework with the modern needs of the industry [25]. In one of his interviews back in 2010, Yevhen Shevchenko, the head of the National Union of Folk Art Masters of Ukraine, painfully described how difficult it is for Ukrainian craftsmen to compete with “authentic” souvenir products imported from abroad. After all, many folk crafts continue to be preserved precisely thanks to souvenir products, which are a kind of mirror of a particular region of Ukraine:

“Folk crafts in Ukraine have existed for thousands of years. But now this system has disappeared, like the great Atlantis. Artistic and industrial capacities have been reduced to a handicraft level. Such enterprises as “Poltavchanka”, factories in Reshetylivka and Bohuslav, the large enterprise “Hutsulshchyna”, the factory “Druzhba” in the Dnipropetrovsk region have been practically destroyed. Now they are run by businessmen who dispersed the collectives of craftsmen and set up other production. Although after the creation of the National Union of Masters of Folk Art, we managed to unite folk craftsmen and preserve the ethno-artistic code of the country” [5].

For example, let us recall the fate of the Baraniv Porcelain Factory in the Zhytomyr region. This was a unique artistic and industrial production that originated at the end of the 18th century, not least due to the presence of local clay suitable for the porcelain industry. However, despite its long history, the factory ceased production of its unique products in 2010. In Ukraine, porcelain and faience products occupied one of the leading places among decorative and applied arts. They combined modern technologies and traditions of Ukrainian folk culture, especially in the field of paintings and decorative motifs. In the porcelain products created in Baranivka, along with obvious Austro-German influences, in particular in the design of handles, forms of lids and spouts of teapots, a connection with traditional forms of folk ceramic dishes, such as cups, lids and bells, is clearly traced [2]. For example, at one time, one of the most famous masters of the factory, the ceramist Ivan Velychko, embodied in his porcelain paintings the folk artistic traditions of his small homeland, the village of Berezova Luka in the Poltava region. In particular, a special place in his creative works was occupied by mallow – a flower that was inseparable from everyday life and the understanding of beauty by Ukrainians. The decorative images of mallow, embodied by the artist in porcelain, emphasized the Ukrainian character of modern tableware, which in many ways gravitates towards traditional culture. In the colorful decor of gift tea pairs, a deep connection with the Poltava region is felt, with its calm rhythm, warm colors and melodiousness of ornaments. Such art is distinguished by its balance and harmony, reminiscent of a folk song that originated here. After all, mallows and Poltava region are a real poetic soil on which the entire subsequent vision of Ukrainian porcelain grew, gentle, harmonious, filled with restrained and sophisticated beauty. I. Velychko belonged to the generation of artists that raised Ukrainian porcelain to a new aesthetic level, transforming it from a simple imitation of folk motifs to the formation of a modern plastic language, where functionality and decorative perfection were harmoniously combined. Baranivka porcelain products, as masterpieces of Ukrainian modernism, based on folk artistic traditions, were exhibited in exhibitions in France, Italy, Canada, and the USA [8].

And already in 2025, in the hall of the Metropolitan House of the National Reserve “Sophia Kyivska”, one could visit the exhibition “Unique, Incomparable: Baraniv Porcelain of the Mid-20th Century”. For the banner of the exhibition, a geometric floral ornament with large stylized flowers with triangular cores and leaves resembling eyes was chosen on the “Sunflower” service designed by Ivan Vitsko, another ceramic artist originally from the Poltava region [8]. At one time, the ceramist became fascinated with the folk art of the western Ukrainian regions of Ukraine. His ceramic works, in which the artist creatively reinterpreted and popularized the folk art of the Hutsul region, were exhibited at exhibitions in Kyiv, Brussels and other cities [7]. Visitors to the aforementioned exhibition had the opportunity to get acquainted with the best examples of the products of the Baranivka Porcelain Factory, one of the oldest enterprises of the porcelain industry in Ukraine. The exhibition featured an exhibition of almost 200 items of porcelain tableware and small plastic works, which reflect the creativity of outstanding masters who worked at the factory in the 1950s–1960s, the period of the greatest flowering of Ukrainian porcelain. The exhibition included tea and coffee sets, tableware, vases, interior items and small sculptural plastic, which demonstrate the innovative searches of the factory in the field of design against the background of the renewal of decorative and applied arts of the mid-twentieth century. The exhibition highlighted the creative work of sculptors and artists who laid the foundation for new trends in applied arts and contributed to the formation of a distinctive school of Ukrainian porcelain. Recently, in Ukraine, there has been considerable interest among art historians, collectors and the public in the creative heritage of artists whose works are associated with the Baraniv Porcelain Factory [25]. Despite the undeniable historical and artistic value and popularization of porcelain heritage in the museum space, there is an urgent need to take the discussion about folk crafts beyond the exhibition halls. The awareness that these centers of craftsmanship are not just past history, but part of the modern creative economy, lies at the heart of regulatory documents that determine the vectors of state support for the industry. In particular, an important step in this direction was the adoption of the “Concept of the State Targeted National and Cultural Program for the Development of Folk Crafts for 2024-2027”, which emphasizes the dual nature of this phenomenon. The document states:

“In folk arts and crafts, elements of intangible cultural heritage are manifested as the main source of cultural diversity and self-expression of the Ukrainian people. At the same time, folk arts and crafts belong to the creative industries, which are a powerful driver of the socio-economic development of the state and contribute to increasing the level of employment of the population” (Concept of the State Targeted National Cultural Program for the Development of Folk Arts and Crafts for 2024-2027, 2021).

As noted by ethnologists V. Borysenko and M. Borysenko, Ukrainian culture, which has a thousand-year history of development, is currently experiencing a new era of civilizational renewal. In these difficult times, the preservation of cultural heritage and experience accumulated by previous generations is becoming extremely important. Traditions, customs, beliefs, art, and worldviews have always occupied a central place in the lives of Ukrainians, as well as many other peoples of the world. This system was formed on the basis of a cultural type of economy dominated by agriculture and cattle breeding. In the beliefs of Ukrainians, one can see a deep respect for the natural elements: water, fire, air, earth, nature, and the sun. Our ancestors believed that a careful attitude to nature and the environment guarantees their existence and harmony. However, throughout history, moral and legal ideas have undergone serious tests. This is the forced dispossession of peasants, the tragedy of the Holodomor-genocide of 1932-1933, repressions. Here we also have the destructive influence of atheism, during which hundreds of architectural masterpieces of sacred art were destroyed. Accelerated urbanization and globalization have also harmed traditional culture. Today, culture faces new challenges in the conditions of war, devoid of rules and humanity. Scientists insist: for effective activity in such an important area as the preservation of the intangible cultural heritage of Ukraine, after the end of the war, modern expeditionary research into the traditional culture of Ukrainians and ethnic communities living in our country should be significantly intensified. It is especially important to strengthen cooperation between geographers, ethnologists and culturologists, which will allow for the scientific substantiation of national and regional lists of intangible heritage objects. Based on the modern existence of living and revived traditions, it is necessary to create a database of ethnographic realities, as well as introduce state support for performers of musical and song culture and centers of folk crafts. Through the analysis of the collected materials, it is important to highlight the local diversity of cultural phenomena of an isofunctional nature, preserving their uniqueness. Scientists should develop recommendations that will help avoid the spread of pseudo-folklore elements. A necessary aspect is the popularization of elements of intangible cultural heritage through the media, the organization of exhibitions, festivals and educational programs in schools of various levels. Given the many years of ideological pressure on national traditions during the Soviet era, the destructive impact of the Russian aggression, which caused and continues to cause damage to our shrines, this context must be carefully taken into account during the revival of ancient customs and the current preservation of living cultural traditions [4, p. 74-80].

So, from the outlined positions of V. Borysenko and M. Borysenko, it becomes obvious that the goals declared in the "Concept of the State Targeted National and Cultural Program for the Development of Folk Crafts for 2024-2027" require a much deeper integration of ethnological science into modern management practice. In fact, the implementation of the Concept cannot take place without taking into account scientifically based recommendations for identifying authentic techniques and countering pseudo-folklore phenomena, as researchers insistently emphasize. In this context, state support for crafts is transformed from a purely economic instrument into a complex cultural mission. It is about preserving a living tradition as a form of countering ideological pressure and a means of building a stable national identity. It is precisely such a synthesis of strategic planning and comprehensive ethnographic and culturological analysis that is the foundation on which the renewal of the Ukrainian cultural paradigm in the post-war period should be based. The adaptation of folklore archetypes, in particular, the aforementioned images of the Cossack Mamai or Kotyhoroshko, and the renewal of rituals during the Russian-Ukrainian war are not just an act of preserving the past. We can safely say that they serve as symbolic weapons that strengthen the value foundation of Ukrainian society. These trends indicate that the processes of decolonization, which cover all levels, from gastronomic practices to mental guidelines, are important for the formation of a new cultural subjectivity and systemic stability of the country in the face of existential threats. The cultural heritage of the Ukrainian people plays a central role in the process of decolonization, since it is it that serves as the carrier of folk traditions, customs and values. It is on these foundations that the identity of society is built. Culturologist, Professor P. Gerchanivska defined these processes as the "Ukrainian turn" [6].

Researcher at the National Center of Folk Culture "Ivan Honchar Museum" Ya. Muzychenko notes that in the 19th century, modern nations began to form in Europe, whose identity was largely based on traditional cultures. Folklore, customs, rituals associated with calendar and family holidays, folk clothing and cuisine are important elements of this culture that distinguish one people from others. Such features help to preserve national identity, although there are still common features between different cultures. In the celebration of Christmas, for example, you can see similar elements in many European peoples.

However, each of them has its own unique traditions. This complex of features, such as holidays, art, clothing, songs, fairy tales, etc., creates the traditional culture of the ethnic group. Ukrainian traditional culture was formed over millennia. It includes not only the Slavic heritage, but also elements of the cultures of the peoples and tribes that once inhabited the territory of modern Ukraine. For example, some Ukrainian traditions, such as pottery, date back to the Neolithic period. During the Soviet Union, Ukrainian traditional culture experienced several waves of transformation. The government structures left the external form of folk customs, but filled them with content that met the needs of communist education. The first stage of such changes began in the 1920s. At that time, the Soviet authorities allowed the celebration of Christmas, calling it "Komsomol". A feature of such a celebration was the change in attributes and rituals. For example, carolers went with a five-pointed star to the homes of those who supported the government, and instead of the traditional carol, they brought gifts to the hosts. One of the evidences of the replacement of traditional culture was the disappearance of kobzarism and lyrism, which were replaced by bandurist bands. In the 1930s, uncontrolled kobzars stopped traveling through villages. Those who survived the Holodomor and repressions were united in bandurist chapels. Their performances were strictly regulated. During concerts, they performed songs about the communist party, called folk songs, with a list approved by the censorship. Russification and the fight against the so-called Ukrainian bourgeois nationalism caused the gradual disappearance from the repertoires of folk choirs of authentic songs characteristic of the regions that these groups represented. The unification of creativity made the choirs extremely similar to each other, which led to the loss of unique performance features, musical techniques and traditions inherent in individual regions of Ukraine [17].

The Holodomor of 1932-1933 also caused serious damage to Ukrainian culture. After the tragedy, people were not in the mood for celebrations, and the Soviet authorities purposefully instilled a contemptuous attitude towards traditional holidays. As the researcher notes, citizens were forced to work on Saturdays and Sundays precisely on Easter, Trinity and other religious dates. Churches were closed for services and turned into dance clubs or warehouses for storing property. Cities were actively deprived of manifestations of Ukrainian culture and large-scale Russification was carried out. At the same time, elements of folk holidays, singing songs and the use of the Ukrainian language were allowed to be preserved in villages. However, this served as a tool for forming the idea of the inferiority of Ukrainian traditional culture. A stable Soviet image of the so-called Ukrainian girls in a wreath with ribbons, decorated with a corset, as well as Cossacks in bright blue or red harem pants, as well as Hutsul girls with a hutsulyk, who represented Ukrainians. It was in such ideologically correct attire that choir and dance ensembles performed, performing the repertoire approved by the Soviet authorities. However, there were still some centers that were able to preserve traditional culture. In Kyiv, such a place was the house of the artist and sculptor Ivan Gonchar, where he founded the Museum of Ukrainian Folk Culture. I. Gonchar compiled 20 unique author's albums from his own sketches and photographs, which contain descriptions of different regions of Ukraine, individual villages and towns. In these works, he carefully depicted the ethnographic features of each area. The home of the enthusiastic artist served as a center for the formation of Ukrainian ethnic culture, which was transformed here into a distinct national phenomenon. It became the center of the cultural and civic movement of the Ukrainian sixties, a unique phenomenon in world history that combined artistic and socio-political activism. For example, the artist, human rights activist and public figure Alla Gorska, visiting this space for the first time, became interested in the Ukrainian language, since she was previously Russian-speaking, and began to study folk art in more depth. This experience influenced her work. She became more expressive, authentic and marked by national identity [9]. The artist wrote in one of her letters:

"I do not like Picasso's art as a manifestation of the worldview of the world bourgeoisie. Art without roots, people, nation. The art of individuals, which is based on their own feelings (Freud). However, Picasso is still...my protests, chatter. He exists objectively as a certain philosophy, worldview. But there is Mexican art that represents its people. And I am working to create contemporary Ukrainian art that represents its people. And it reveals the true face of Picasso" [11].

In 1989, as the pressure of the totalitarian regime eased and the Ukrainian liberation movement grew, the development of folk culture began to recover. In the first years of independence, a new subject of ethnography was introduced into school curricula. The number of publications, in particular magazine publications and scientific research devoted to traditional culture, increased. The process of the revival of cultural identity, which began in Ukraine at the end of the 20th century, slowed down significantly in the 1990s. This was due to the restoration of Russian influence on cultural processes in the country. Russian literature began to be imported into Ukraine in large quantities, aimed at forming

pseudo-patriotic ideas about culture. At the same time, the state almost completely stopped funding the publication of ethnographic literature and periodicals, which became a serious obstacle to the development of national cultural self-awareness. In 2005, Ukraine experienced another stage of cultural upsurge, when embroidered shirts became fashionable, and a number of famous Ukrainian figures, including musician and singer Oleh Skrypka, initiated the organization of large-scale cultural events, such as the "Land of Dreams" festival. This period was marked by a growing interest in traditional culture and its popularization among Ukrainian citizens. According to researcher Ya. Muzychenko, the full-scale Russian invasion significantly changed the attitude of Ukrainians to their national cultural heritage. In the conditions of war, which threatens the very existence of the state and its people, Ukrainians seek to find deeper answers to the questions about the causes of aggression. They increasingly come to the conclusion that Russia's goal is to destroy their national identity. In response to these challenges, Ukrainians turn to their cultural roots, seeking in them the basis for self-knowledge and preservation of their identity [11].

As we can argue, the modern cultural paradigm of Ukraine is the result of a dramatic dialogue between the forced Soviet unification and the organic aspiration of the people to preserve authenticity. The integration of this historical experience into modern management mechanisms, such as the aforementioned Strategy-2030... and the Concept for the Development of Crafts... is necessary for the formation of a successful model for the development of Ukrainian traditional culture in the pan-European space. The implementation of state programs cannot be just an administrative process. It should become a form of restoring justice to those centers of craftsmanship that, like the Baraniv Porcelain Factory or the Ivan Honchar Museum, have become symbols of the invincibility of the Ukrainian spirit. It is precisely such an approach, combining scientific expertise with awareness and understanding of historical traumas, that allows us to transform folk culture from an object of colonial exploitation into a fundamental basis for national stability, progress, and pride.

6. Conclusions

Ukrainian traditional culture in the conditions of modern social changes and military challenges is not a static past. It confidently acts as a dynamic resource of national stability, a fundamental support that consolidates the nation, ensures its continuity and serves as spiritual and moral protection in the struggle for its own identity.

Analysis of the activities of centers of folk crafts, in particular the fate of the Baraniv Porcelain Factory, shows that the loss of the material base without proper state support and scientific support leads to irreversible gaps in the transfer of unique technologies and artistic techniques. Modern strategic documents, such as the "Strategy for the Development of Culture in Ukraine for the Period Until 2030" and the "Concept of the State Targeted National and Cultural Program for the Development of Folk Crafts for 2024-2027", outline the correct vectors of development. However, their success depends on the synergy between state institutions, professional unions of masters and academic science.

In our opinion, the renewal of the Ukrainian cultural paradigm in the post-war period should be based on three principles:

- scientific validity: integration of ethnological research into the state planning process to identify authentic techniques and counteract pseudo-folklore phenomena, processes and simulacra;
- decolonization approach: cleansing traditional culture from Soviet ideological layers and patchwork stereotypes that deformed authentic national subjectivity. It is also about freeing the Ukrainian cultural space from Russified formats and the modern influence of Russian cultural narratives, or the "Russian world";
- innovative adaptation: rejection of the survival strategy in favor of transforming folk artistic traditions and cultural heritage in general into an active subject of the modern creative economy.

Thus, the preservation of a living tradition today is not only an act of cultural memory, but also an effective tool for countering existential threats. With a comprehensive approach, Ukrainian traditional culture in its modern version, with maximum preservation and reproduction of the original foundations, can become a competitive brand of Ukraine, embodying a harmonious combination of deep historical roots with a modern vision of the future.

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