

## A SONG AS A KEY TO CULTURAL MEMORY

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Which Ukrainian songs do foreigners know? Perhaps, they remember the popular 2022 *Chervona kalyna* (link) full of raised spirit with its call to cheer up glorious, worried Ukraine, and with prevailing “the heroic pathos” (L. Harmash). It may be the 2022 Eurovision winner *Stefania* (link), whose sad refrains with fragments of a folk lullaby alternate with assertive recitative rap. Or probably they have heard that the world-famous *Shchedryk* (link) with the festive tonality has Ukrainian origin (R.LeDonne), being rooted in pre-Christian calendar-ritual folklore. Each of the songs is tonally different and corresponds to different periods in the history of Ukrainian culture.

Surprisingly, these three songs, which were situationally extremely popular outside of Ukraine, were presented as their favorite songs by some Ukrainians. The short-term favourites were determined more by the context (the desire to emphasize belonging to a community) than by any personal memories. It may even seem as if such Ukrainians resemble foreigners who have recently discovered Ukraine for themselves.

Do those Ukrainians who arrived in Berlin in 2022 because of Russia’s undeclared war against Ukraine have favorite Ukrainian songs? What songs did they recall, caught off guard by one of the final questions, designed to shift their attention from the difficult interview questions about their war experiences to something pleasant, because such songs are usually associated with leisure, nice memories etc. Is the song that springs to mind upon an unexpected request really a favorite? And how can such a song correlate with the tonality of its fan’s memory, considering that tonality as accumulated means of expression in a message conveys the attitude, emotional state or impression?

Favourite songs can serve as a key to individual memory. Attention to respondents’ favorite songs can reveal multidimensional nodes of memory, also it can through tonalities serve for the respondents as a source of renewal of their emotional balance in stressful conditions.

Taking into account that “speech and music profoundly correlate on the prosodic level, possessing some common auditory and acoustic features” (V. Marchenko). I assumed that each respondent has a favorite song, the tonality of which could be used as a basis for determining the individual range of tonal variability in the discourse about their memories. According to the qualitative study by Alexandra Lamont and Rebecca Webb (2010), short-term musical favorites are rapidly changing and significantly dependent on context. While long-term favorites are tightly intertwined with memories of certain intense emotional events in the respondents’ lives. And the question is were the choice of Ukrainian songs as their favorites in response to my closing question after the interview about their war experiences based on *situational context (life in here-and-now)* as short-term favorites, or rather based on *individual memories (life in there-and-then)* as long-term favorites?