

known in many parts of Europe and non-European countries. We will present its phenomenology in carnival.

Key words: holidays, regional consolidation, national myth, self-organization multiculturalism.

В статье позиционируется индивидуальный мультикультурализм как основа культурного выбора, свободы и авторства, реализуемых на Одесской Юморине. Этот праздник является способом региональной консолидации в мультикультурном городе Одессе. Показаны возможности самоорганизации членов мультикультурного сообщества на примере общегородского праздника. Представлена мифология и символика Юморины, созданная несколькими поколениями одеситов, в том числе за рубежом.

Ключевые слова: праздник, региональная консолидация, национальный миф, самоорганизация, мультикультурализм.

У статті позиціюється індивідуальний мультикультуралізм як основа культурного вибору, свободи і авторства, реалізований в одеській Гуморині. Це свято є способом регіональної консолідації мультикультурного міста Одеси. Показано можливості самоорганізації членів мультикультурного співтовариства на прикладі засальноміського свята. Представлена міфологія і символика Гуморини, створена кількома поколіннями одеситів, в тому числі тих, хто знаходиться за кордоном.

Ключові слова: свято, регіональна консолідація, національний миф, самоорганізація, мультикультуралізм.

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REGIONAL CONSOLIDATION DURING MULTICULTURAL CITY HOLIDAYS, THE YUMORINA EXAMPLE

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The self-organization component of consolidation process is based to a greater extent not on intelligence, but on feelings. On its basis, it is no rational logic and principle of excluded middle, but the ambivalent logic, aimed at myth and poetic consciousness. Unifying mythological symbols and rituals, holidays cover those communities which are consolidated on a self-organization basis. It is necessary to emphasize that political technologies are the way to generalize mythology which, in its turn, includes social environment of city holiday stored in the depths of historical memory and collective unconsciousness. This is especially important for multicultural cities such as Odessa. Its regional festival "Yumorina" celebrated its 40th anniversary in 2013. It is

The object of the research is a holiday as a way to regional consolidation in a multicultural city. The aim of the article is to show the possibility of self-organization of a multicultural community on the citywide celebration example.

To approach this aim we were to fulfill the following tasks: 1) to give a theoretical basis for the multiculturalism as a regional self-organization; 2) to model the consolidation of a multi-ethnic society based on ethnic and cultural myth-creativity; 3) to position the individual multiculturalism as the basis of cultural choice, freedom and authorship implemented in Odessa Holiday Yumorina; 4) to present the mythology and symbolism of the Odessa Holiday Yumorina.

Introduction. The major principle to formalize value orientation of national idea consists in taking into account interests of all social classes and all ethnic communities which inhabit Ukraine and, consequently, in covering all areas of economic, intellectual and spiritual life of the society [2: 78]. Thus, there is a necessity to introduce such ideology which would create a possibility to form new structures of consciousness and new mentality of the nation within its national-cultural unity and spiritual sovereignty. In this regard, there is a question of relevance of multiculturalism policy in the course of regional consolidation.

According to professor Bevzenko, there are two mechanisms within social cohesion structure [3: 40-42]. They are: organization and self-organization. The basis of

organizational consolidation consists in a person's ability to rational, analytical thinking and purposeful actions. The self-organization component of consolidation process is based to a greater extent not on intelligence, but on feelings. The selforganization approach not only impels at consolidation intentions, but also cooperates with different variants of possible movements which are available in a social system and imposed by social technologists. The more unstable and unstructured is a social space, the greater weight self-organization components gain in the process of social consolidation.

Unifying mythological symbols, rituals cover those communities which are consolidated on a self-organization basis. It means, in particular, that politicians should create one common myth which would unite all above-mentioned regional communities.

The postmodernity project of modern multicultural reality creates the individual multiculturalism phenomenon. The individual multiculturalism - is the persons' ability in existence process to create new values and meanings at the crossroads of different cultures and history periods. Thus, the cultural differences are indicated by the personality during self-construction in the intercultural relations space. In this sense, we emphasize the ecological construction of personality through a synthesis of different cultures elements, because this process is based on a cultural choice, freedom and authorship. Persons' ability to carry out the previous line between the personal "I", his/her cultural identity and the Other, is a precondition of the individual multiculturalism because they are updated intra-and inter-personal interaction of "I" and "Other" (a representative of another culture) space.

We position the individual multiculturalism which implemented in Odessa Holiday Yumorina as the basis of cultural choice, freedom and authorship. First Odessa Holiday Yumorina was held on the 1st of April, 1973. Its initiator was the Odessa Club of the Funny and Inventive. The club invented the emblem of the holiday - a seaman, who both reflects the port city spirit, and is associated with the hero of the famous song, Kostya the seaman. This character, with his companion fisherwoman Sonia, expresses the basic qualities of Odessa citizens: bright personality, good sense of humor, artistry, diligence, pushfulness, and lyricism. Appeal to Odessa mythology from the founders of Odessa Holiday Yumorina is of no coincidence and is efficient as it "entrenches" Odessa holiday tradition in a multicultural city [1:47].

This is confirmed by the annual (from 1996 till now) ritual of opening a new sculpture in the Garden of Literature Museum dedicated to the significant figures who contributed to the development of Odessa mentality that turned into myths. A year before, a sculpture garden was complemented by the figure of the legendary bard Vladimir Vysotsky, who gives a symbolic "heart made with gold" to the viewers. In 2011, the garden was decorated with the monument "Odessa School", dedicated to the twentieth century Odessa writers, in which they are depicted in the form of angels. Last year, on the 40th anniversary of Humorina, the sculpture called "Silver Age", made in the Egyptian style, was erected. Russian poets Anna Akhmatova and Marina Tsvetaeva are depicted in ancient Egyptian style. It should be

mentioned that they, like Vladimir Vysotsky, were not the residents of Odessa, but thanks to this ritual, they became attached to the city spirit.

Particularly significant is the sculpture "Odessa-mama", opened in 2000. This monument symbolizes the relationship among Odessa residents. The idea was made by writer M. Zhvanetskiy, who argued that the city was based on four pillars: trade, fleet, medicine, and art. The sculptor Alexander Knyazik placed three of them at the feet of Odessa-mother, and the fourth presented in the form of a cap, which swells up like sails. "Bronze Odessa" pressed favorites to her chest: Devolan, Richelieu, Vorontsov, Deribas, and Langeron. These outstanding individuals were at the origin of Odessa as a city open to contacts with the world, integrating innovative ideas into its space and creating its own unique flavor at the intersection of different cultures.

It is necessary to note that Odessa is an example of the city where multiculturalism ideas were realized much earlier than it became important for Western Europe. This was possible thanks to its mythology as the product of regional self-organization. A striking manifestation of this is Humorina, which runs with carnival procession, a concert at the stadium, a parade of old cars, concerts of pop stars, cartoonists, and comic pictures contests, showing comedy films, street amateur concerts, and all kinds of competitions. In this carnival space, representatives of different ethnic groups, religions, and generations united by love to Odessa, cooperate [4: 208].

The pronounced patriotism has made residents of Odessa popular not only in post Soviet space, but also around the world. It is indicative that in 1976 during Humorina thousands of visitors from around the world came to Odessa. The authorities were unable to cope with the spontaneous enthusiasm of the masses and, fearing the scale of the holiday, banned "Humorina"; its revival took place only in 1987. For ten years, the holiday spirit was manifested locally: at Odessa Institutes, schools, in clubs where the Club of the Funny and Inventive took place and at comedians' contests.

Yumorina is a way to formalize and consolidate Odessa identity. Among researchers of Odessa language, mentality, mythology, tradition, there is a perception that Odessa population is a sub-ethnic group on the territory of Ukraine. It is recognized by people in other regions of the country. People from Odessa are not confused with anyone. They have a special charisma to which they attach with pleasure the residents of western, central, or eastern Ukraine, and even representatives from other countries.

In many cases, this image was built on the Odessa mythology reflected in jokes, songs, narratives, and biographies of Odessa prominent citizens. Going back to the ritual of the annual opening of the new Odessa Humorina monument, we emphasize that they are speaking names, reflecting the Odessa myth with its metaphors, symbols, and rituals [5: 123]. There are few names of the main sculptures: "Rabinovich, the hero of the Odessa jokes", "The antelope Gnu", "The monument to the Future genius", "Sasha - the musician", "Jeans Duke", "Green Van", "Odessa- Mama", "Misha from Odessa", "Barges full of mullet", "The monument to the unknown reader", monument to Ilya Ilf and Yevgeny Petrov.

It should be noted that the myth of Odessa intensively developed in the works of Odessa writers who glorified their city, that is, Odessa folklore found its literary refraction. This fact was as important as the foundation of the city for Odessa residents; this is evidenced by an ironic copy of an monument to Catherine II in the Garden of Odessa Literary Museum. Instead of the swords in the hands of Odessa founders, i.e. Potemkin, Deribas, Devolan and Zubov - are books of famous Odessa writers. The very same Empress is studying Ukrainian - Russian dictionary. The monument is called "To Odessa reader".

The continuation of this theme is the sculpture "Odessa School", dedicated to the galaxy of writers and poets of the 20s of the XXth century — the founders of the literary school of Odessa: E. Bagritsky, V. Inber, I. Babel, S. Kirsanov, Y. Olesha and V. Kataev. The fate of each of them was in their own tragic. After many decades, they have returned to their city of its "guardian angels" [1: 46].

The fortieth anniversary of Yumorina was also celebrated in Odessa families; currently three generations were included in this consolidating holiday. The population of Odessa is changing its demographic characteristics. Many were in exile, but on Yumorina holiday they came back to their native city. Significant is the appearance of World Odessa Club in the 1990s, a social organization, designed to combine all those, who like Odessa regardless of the place of residence, age, national origin or political persuasion and those who feel themselves Odessa residents, and who would like to participate in the revival of the city.

Natives of the Odessa settled in many countries of the world but continued informal links with Odessa and their former countrymen. The structure of the World Odessa Club and its Presidential Council includes people who make up intellectual and spiritual elite of Odessa: scientists, musicians, artists, actors, writers, historians, industrialists, bankers, lawyers, and doctors. The club is open to all who live anywhere in the world now. Odessa Diasporas referred to as "virtual" members of the Club. The club was created to communicate, share news, to help in the preservation of Odessa historical and cultural heritage, to support those talented young people who are able to carry on the traditions of creative, commercial, and industrial spheres of Odessa life. The club publishes the newspaper "Odessa World News", and since 1997 - a monthly comic magazine "The Fountain", and since 2000s the club has being publishing literary almanac "Deribasivska - Rishelyevskaya".

Thus, under the Odessa Humorina example it was demonstrated specificity of individual multiculturalism as the implementation of cultural choice, freedom and authorship. Remarkable is the phrase uttered by M. Zhvanetskij, the chairman of the World Odessa Club: "... the Jews, Russians, Ukrainians, Greeks, Moldavians! What do you have else besides Odessa? Especially in your souls? She is your Mom".The ethnicity problem, the issue of confessionalism, locality, and regionality in Yumorina content is solved in its symbolism, the ceremony processions, ritual of opening the sculptures as a way to place value and semantic accents in the tradition and the future of this multicultural city.

Conclusions. Odessa Yumorina demonstrates the capabilities of self-organizing multicultural community on the example of a city wide celebration. The consolidation

of a multicultural society has led to the emergence of Odessa myth. The main components of this myth are the myths of kinship, love, humor, talent, honesty, freedom and enterprise. Odessa people translate this mythology by positioning individual multiculturalism not only to other regions of the country, but also to those countries where there are significant Odessa Diasporas. Thus, Odessa with its holidays and myths may be the object of the study and borrowing positive experiences of cultural globalization.

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