

DOI: 10.31866/2410-1176.43.2020.220093

UDC 781.7(477+438):398(477.85/.87)

**STYLISTIC AND GENRE ELEMENTS  
OF HUTSUL AND GURAL FOLKLORE  
IN THE WORKS OF UKRAINIAN  
AND POLISH COMPOSERS**

Viktoriia Danylets

*PhD student, concertmaster;**ORCID: 0000-0002-3070-1778,**e-mail: danylets1985@gmail.com,**Vasyl Stefanyk Precarpathian National University,**57, Shevchenka St., Ivano-Frankivsk, Ukraine, 76000*

The purpose of the article is to find out the key features for authentic music of the mountain areas in Ukraine and Poland and to characterise the influence of Hutsul and Gural folklore on the work of outstanding Ukrainian and Polish composers in the latter half of the 20th century. The research methodology is based on the theoretical, historical, comparative and analytical methods. The article applies methods of generalisation and concretisation of the scientific material. They are to understand the influence of genre and stylistic elements of Hutsul and Gural folklore on the work of significant Ukrainian and Polish composers. The scientific novelty of the study is in deciding the stylistic and genre elements of Hutsul and Gural folklore in the works of composers of Ukraine and Poland of the research period. The main features of Hutsul folklore, namely free improvisation of the melody line, original rhythm system and unique colouristic, have masterfully transformed into the creative principles and stylistic and genre structure of prominent Ukrainian composers' musical works. They are V. Barvinsky, N. Nyzhankivsky, M. Kolessa, and A. Kos-Anatolsky. The features of Gural folk melodies can be traced in the genre and style within the works of Polish artists as K. Szymanowski and W. Kilar. The article has learnt that Hutsul and Gural's folklores are tied by the dance music, lively rhythm and a wide range of variations in melodies. Conclusions. Reinterpretation of the genre and stylistic elements of Hutsul and Gural folk melodies is a force to recreate vivid images of archaic Carpathian folklore in the works of Ukrainian and Polish composers. The works of V. Barvinsky, N. Nyzhankivsky, M. Kolessa, K. Shimanovsky and others are patterns of the national musical style, demonstrating the highly artistic transformation of Hutsul and Gural folklore. Kolomyjka in F-sharp minor by N. Nyzhankivsky, Three Kolomyjky by M. Kolessa, Harnasie Ballet by K. Szymanowski introduce new structural and compositional trends based on national traditions.

*Keywords:* Hutsul folklore; Gural folklore; composer art; folk tradition

**Introduction**

Musical folklore of Ukraine and Poland is a bright art phenomenon in the context of professional musical art. The relevance of the study lies in the description of the stylistic and genre elements of Hutsul and Gural folklore, which are formative means within the composite patterns of composer's national art in the latter half of the 20th century.

Outstanding musicologists L. Kyianovska, S. Pavlyshyn, and O. Kozarenko study the features of Hutsul folklore in the works of West Ukrainian composers of the 20th century. O. Kozarenko's monograph "The Phenomenon of the Ukrainian National Musical Language" is devoted to the study of stylistic features of Hutsul folklore. I. Zinkiv, T. Kalmuchyn-Dranchuk, S. Kudrynetsky and L. Sadova studied the reinterpretation of the kolomyjka and the influence of its genre and stylistic elements on the work of Ukrainian artists.

The musical folklore of Poland, in particular the critical features of Gural music, was considered by P. Dakhlii in the monograph "Folk Music in Modern Society". A. Hybinsky's (1976) scientific intelligence "Karol Szymanowski and Pidgallia" is devoted to the transformation of genre and stylistic elements of Gural folklore in the musical work of K. Szymanowski.

The scientific novelty of the study is in outlining the stylistic and genre elements of Hutsul and Gural folklore in the works of composers of Ukraine and Poland.

**Purpose of the article**

The main purpose of the article is to highlight the key features for authentic music of the mountain areas in Ukraine and Poland and to characterise the influence of Hutsul and Gural folklore on the work of outstanding Ukrainian and Polish composers in the latter half of the 20th century.

### Main research material

The West Ukrainian music of the first half of the 20th century is an interesting and diverse phenomenon in the context of the world musical art. The aesthetic platform of Halychyna musical art was influenced by different ethnic cultures, in particular, Polish, Czech, Austrian, each of which left its unique imprint and enriched Ukrainian culture. The main style direction reflected in works by domestic composers of the early 20th century was romanticism. “Trying to bring fresh ideas to the romantic music standards, which almost reached their limits, the 20th-century composers started using sharp folk tunes, rhythms, melodies, ways of development of melodic thought... This resulted in the most lasting aesthetic music direction of the 20th century as Neofolklorism” (Sadovenko, 2011, p. 174). At the same time, the music encompasses stylistic tendencies of Impressionism, Expressionism, Symbolism, Neoclassicism, and Neofolklorism.

The broad palette of styles of the West Ukrainian music is borne out by the experience of Halychyna composers, who have mostly obtained their professional music education in the Czech Republic and Austria. The semantics of Halychyna music is inextricably linked with West Ukrainian musical dialects – Hutsuls, Lemkos and Boyko’s. Particular attention should be given to the Hutsul theme creating numerous opportunities to be reinterpreted and processed by composers. The Hutsul musical tradition is characterised by bright melodic, passionate rhythm and a specific tonal and harmonic character. Particular attention should be paid to the genres of authentic Hutsul dances, including kolomyjka, which is a universal ancient archetype of Ukrainian folklore. Hutsul motifs are masterfully embodied in works by the West Ukrainian composers, namely V. Barvinsky, N. Nyzhankivsky, M. Kolessa and A. Kos-Anatolsky.

Their music work was based on Kolomyjka as the central genre of Hutsul music. Kolomyjka is characterised by a passionate tempo, improvisation, syncopated and dotted rhythm, bright grace of the melody pattern, rapid pace. The specific nature of kolomyjka sets it apart from other Ukrainian dancing genres. Because of its poetic form, kolomyjka is considered to be one of the most improvisational genres. O. Kozarenko (2000) has appropriately identified the role of kolomyjka: “Due to its popularity, the kolomyjka genre has become a general symbol of Halychyna in the national musical language” (p. 180). This statement is not an exaggeration, but rather a statement of fact that kolomyjka is the main genre in West Ukrainian music. Of particular note is the ability of its stylistic elements to a wide variety of transformations within the framework of the composer’s reinterpretation. O. Kozarenko (2008) rightly remarks that “the genre of kolomyjka gives free rein to introduce one’s ideas, inspired by the influence of modern artistic tendencies. Thus, kolomyjka became a genre generalisation for “Hutsul secession” in Galician music” (p. 29).

Apart from being used in the final parts of extensive musical pieces, kolomyjka is reflected in independent musical compositions. The musical and illustrative structure of kolomyjka has become a productive workshop for many outstanding Ukrainian composers, whose work marked the progress of the national musical language. S. Kudrynetskyi (2010) claims that “...the kolomyjka form is older than the genre, and the 14 lines couplet model was formed even before the settlement of the Slavs” (p. 20).

Among Halychyna composers, who used Hutsul folklore, in particular, kolomyjka, Vasyl Barvinsky is the most distinguished. The significant features of the individual style of the composer are 1) formative factor of folklore; 2) application of new composition techniques; 3) complete style pattern (Impressionism, Neoclassicism, Symbolism, Romanticism). The high professional level of V. Barvinsky has developed under the influence of V. Novak, a well-known Czech composer. V. Barvinsky had masterfully redefined the Ukrainian folk songs; his music is predominantly lyrical. At the same time, the impressionistic harmony and texture principles of the musical fabric’s development give the sound a warm and soft colour, elegant charm and an exquisite emotional sound palette. In his works, the composer uses Lemko, Transcarpathian and Hutsul folklore. Having reinterpreted the melodic and rhythmic features of the West Ukrainian musical dialects delicately, he created highly artistic samples of chamber piano music. In his piano works, V. Barvinsky frequently uses kolomyjka motifs. The texture of his miniatures is mostly polyphonic and is characterised by the presence of supporting voices. Hutsul themes in a masterful artistic reinterpretation can be clearly traced in the chamber and piano music by V. Barvinsky. Apart from the impressionistic tendencies, V. Barvinsky’s works reflect the features of Neofolklorism, as manifested in the modern approach to the reinterpretation of folk intonations. L. Kyianovska (2000) points out that “...Barvinsky is biased towards the “polystylistic multiplicity of folklore themes within the context of different past styles influenced by Secession and Symbolism” (p. 190).

The composer’s focus was on the genre of piano miniatures, which corresponded to his lyrical type of musical expression. It may be explained by the high internal aesthetics and spirituality of the composer and

his chamber presentation of musical content. After all, the priority orientation of V. Barvinsky's creative method was folklore singing as the basis for the variant variational principle of musical structure. It is the variation that is the composer's main compositions principle. Particular attention should be paid to V. Barvinsky's *Preludes* characterised by impressionistic colour, new harmonic findings and expressive folklore intonation. The characteristic features of Hutsul folklore are presented in *Prelude No. 3*, which S. Pavlyshyn (1990) refers to as "stylised kolomyjka" (p. 11). Other examples of the reinterpreted traditional Carpathian folklore are two Hutsul kolyadkas for the small symphony orchestra.

V. Barvinsky frequently used the method of stylisation of the kolomyjka genre. This method was implemented in the finale of the piano trio in A minor, in *Kolomyjka* from the children's piano plays cycle *Our Sunshine Plays the Piano* and kolomyjka from the *Ukrainian Suite*. V. Barvinsky played a significant role in the development of Ukrainian musical art, in particular, piano music with an expressive folklore background and high European traditions.

Another Galician composer, N. Nyzhankivsky, also plays a significant role in the process of establishing the national style of Ukrainian composers art. The composer's artistic manner combines the trends of European musical art and the folklore component, in particular the stylistic features of Hutsul music. The features of Hutsul folklore are clearly expressed in the polyphonic composition *Prelude and Fugue on Ukrainian folk themes*. The musical frame of the work uses dance genres of folklore as kozachok, hopak and kolomyjka.

The kolomyjka genre features have become the main formative features in *Kolomyjka in F-sharp minor* by N. Nyzhankivsky. The work traces the features of Hutsul folklore in combination with Neoromantic style trends. The composition is written in a complex three-part form, where the main principle of thematic development is variability. N. Nyzhankivsky's kolomyjka is an expressive example of the stylisation method. The skilful use of technique and expressive components of Hutsul folklore, such as syncopated rhythm, tonality and harmonic features, short movements and fast tempo, indicate the folk genre and stylistic background of the work. N. Nyzhankivsky, along with V. Barvinsky, consolidated the national frameworks in Ukrainian musical art, creating beautiful examples of piano music, where the main semantic dominant is folklore in its ethnic local diversity.

Among the outstanding Ukrainian composers, Mykola Kolessa deserves special attention. The composer's individual music style is characterised by Neoclassical and Neofolklorism tendencies. He is considered to be the first West-Ukrainian modernist. M. Kolessa's piano works synthesised the primary folk sources and modern means of musical expression. The artist's creative manner combines both the impressionistic stylistic tendencies and the intonational and rhythmical diversity of Hutsul music. The suite for orchestra *In the Mountains* and the piano suite *Pictures of Hutsulshchyna* are examples of variational development of musical content. The Hutsul style and Impressionism character of M. Kolessa's compositions represent a new chapter in the development of the National composite art of Ukraine in the first half of the 20th century. Particular attention should be paid to the harmonic language used in the composer's works. The innovative features of the harmonic language are reflected in the following aspects: 1) folk tunes intonations; 2) the use of chromaticism; 3) reinterpretation of dissonance as a dramatic principle of compositional structure.

The energy and the rapid pace of piano works by M. Kolessa make them similar to those of the traditional Hutsul dances. The unique colour of the sound in the compositions is achieved with the help of selected compositional techniques: the use of folk tunes, sharp syncopated articulation, constant change of meter and rhythm, imitation of the sound of trembita, cymbals, jaw harp, violin and other folk instruments on the background of polyphonic textures. "His piano music is not pianistic... It is enlarged and decorated with piano texture; however it is based on a more compact sphere of triple music" (Vorobkevych & Kashkadamova, 2004, p. 156). It is worth noting that in the work of M. Kolessa, the kolomyjka genre is naturally and innovatively transformed in piano compositions. *Three Kolomyjky* is a bright example of reinterpretation of stylistic and genre elements of Hutsul folklore (1958). The national style of M. Kolessa's work has played an important role in Ukrainian musical art. Moreover, it declared the uniqueness and universality of folk music in the context of compositional reinterpretation and connection with modern trends of the 20th century.

Hutsul themes in its extensive artistic, symbolic, genre and stylistic pattern are vividly embodied in the works of A. Kos-Anatolsky, a significant Ukrainian composer of the second half of the 20th century. The following artist's piano works depict the picturesque landscapes of the Carpathians. They are *Homin Verkhovyny* (1954), *Hutsul Toccata* (1958), the piano suite *Blue Mountains* (1969), *Mountain Legend* (1974). A. Kos-Anatolsky's piano pieces are mostly virtuosic and are characterised by a concert type of presentation. At a high artistic level, the composer reinterpreted genre and stylistic elements of kolomyjka at the tonality, harmonic, textured and timbral-colouristic levels of musical and compositional structure in his unique pi-

ano works. A. Kos-Anatolsky's music, especially his piano works, once again emphasise the prospects and uniqueness of the composer's method of stylisation, which is based on the archaic semantics of Carpathian folklore and open up unlimited opportunities for artistic interpretations.

Folk musical traditions have also become an artistic and semantic background in Polish musical culture. Dance genres of national folklore, in particular Gural folklore, played a special role in professional instrumental music in Poland. The work of the notable Polish composer K. Szymanowski represents an extrapolation of stylistic elements of Gural folklore combined with the aesthetics of secession style. An outstanding example of the interpretation of the Gural motifs in professional music is the ballet *Harnasie* by K. Szymanowski. It combines the archaic folklore and modern techniques of composer writing.

An outstanding Polish composer of the second half of the 20th century W. Kilar also approached Gural folklore in his work. The artist's symphonic poem *Krzesany* represents a new chapter in the transformation of stylistic and genre elements of folklore in the composer work of the mountainous area in Poland. The use of folklore features combined with the technique of minimalism gives W. Kilar's music simplicity, freshness and artistic originality.

### Conclusions

The compositions of Ukrainian and Polish artists emphasise the significant potential and prospects of folk music in the context of professional composers art. It was the archaic nature of the genre and stylistic structure of folklore that opened up new opportunities for tonality, harmonic, textured, timbral renewal of the musical language of composers following the modern aesthetics of the secession style characteristic of the first half of the 20th century. Musical works by V. Barvinsky, N. Nyzhankivsky, M. Kolessa and A. Kos-Anatolsky, K. Szymanovsky and W. Kilar represent a highly artistic interpretation of stylistic and genre elements of the national folklore of Ukraine and Poland. In the works of V. Barvinsky, N. Nyzhankivsky and M. Kolessa, genre and stylistic features of kolomyjka are articulated actively. The melody, rhythm, tonality and harmony of music follow it, in particular in the piano miniatures of composers like *Prelude in G Minor* by V. Barvinsky, *Kolomyjka in F-sharp minor* by N. Nyzhankivsky and the piano cycle *Three Kolomyjky*. A bright illustration of extrapolation of Hutsul folklore is the piano work of A. Kos-Anatolsky. The melodic pattern, rhythm, texture and harmonic structure of the works *Hutsul Toccata*, *Homin Verkhovyny* and *Mountain Legend* by A. Kos-Anatolsky emphasise the highly artistic stylisation of genre and stylistic elements of Hutsul folklore.

Genre and stylistic features of Gural folklore are represented in the ballet *Harnasie* by K. Szymanovsky and the symphonic poem *Krzesany* by W. Kilar. The distinct Gural dance rhythm, the grace of the melody line and the timbral features of the mountain folklore of Poland can be clearly traced in the compositional structure of these works.

The issue of interpretation and transformation of stylistic and genre elements of the primary folklore source in composer art is in for further consideration and research because national folklore in its aesthetic, semantic, genre and stylistic aspects is a unique source for compositional reinterpretation and stylisation.

### References

- Chybinski, A. (1976). *Karol Szymanowski a Podhale [Karol Szymanowski and Podhale]*. Polskie Wydawnictwo Muzyczne [in Polish].
- Dahlig, P. (1987). *Muzyka ludowa we współczesnym społeczeństwie [Folk Music in Contemporary Society]*. Wydawnictwa Szkolne i Pedagogiczne [in Polish].
- Kalmuchyn-Dranchuk, T. (2004). Fortepianna tvorčist Nestora Nyzhankivskoho v konteksti profesiinoho rozvytku muzychnoho mystetstva Halychyny pershoi polovyny XX stolittia [Piano Works of Nestor Nyzhankivskyi in the Context of Professional Development of Musical Art of Galicia in the First Half of the Twentieth Century]. *Scientific Issues of Ternopil National Pedagogical Volodymyr Hnatiuk University. Specialization: Art Studies*, 1(12), 23-30 [in Ukrainian].
- Kozarenko, O. (2000). *Fenomen ukraïnskoï natsionalnoï muzyčnoï movy [Phenomenon of Ukrainian National Music Language]*. Shevchenko Scientific Society [in Ukrainian].
- Kozarenko, O. (2008). Hutsulska muzyčna setsesiia: natsionalnyi vidhuk na yevropeïskyi vyklyk [Hutsul Musical Secession: a National Response to the European Challenge]. *Muzyčna ukraïnistyka: suchasnyi vymir*, 2, 146-152 [in Ukrainian].

- Kudrynetskyi, S. (2010). Kolomyika u fortepiannii tvorchosti Ostapa ta Nestora Nyzhankivskykh [Kolomyjka in the Piano Creativity of Ostap and Nestor Nyzhankivskyi]. *Scientific Issues of Ternopil National Pedagogical Volodymyr Hnatiuk University. Specialization: Art Studies, 1*, 19-25 [in Ukrainian].
- Kyianovska, L. (2000). *Stylova evoliutsiia halytskoi muzychnoi kultury XIX–XX st. [Style Evolution of Galician Music Culture of the 19th - 20th Centuries]*. Aston [in Ukrainian].
- Molchko, U. (2001). *Fortepianna tvorchist N. Nyzhankivskoho [Piano Creativity of N. Nyzhankivskyi]*. Kolo [in Ukrainian].
- Pavlyshyn, S. (1990). *Vasyl Barvynskyi*. Muzychna Ukraina [in Ukrainian].
- Sadova, L. (2000). Zhanr kolomyiky v fortepiannii tvorchosti V. Barvinskoho [The Genre of kolomyjka in the Piano Works of V. Barvinsky]. In V. Hrabovskyi (Comp.), *Vasyl Barvynskyi. Statti ta materialy [Vasyl Barvynskyi. Articles and Materials]* (pp. 5-8). Vidrodzhennia [in Ukrainian].
- Sadovenko, S. M. (2011). Sutnist neofolklorizmu v konteksti evoliutsii muzychnoi kultury. In *Kulturna polityka u konteksti etnokulturnoho riznomanittia Ukrainy [Cultural Policy in the Context of Ethnocultural Diversity of Ukraine]*, Proceedings of the All-Ukrainian Scientific and Practical Conference (pp. 190-194). National Academy of Culture and Arts Management [in Ukrainian].
- Vorobkevych, T. & Kashkadamova, N. (Comps.). (2004). *Mariia Krushelnytska: Spohady, statti, materialy [Maria Krushelnytska: Memoirs, Articles, Materials]*. Spolom [in Ukrainian].
- Zinkiv, I. (2009). Kolomyika u tvorchosti Vasylia Barvinskoho [Kolomyjka in the Works of Vasyl Barvinskyi]. *Ukrainian Art Studies: Materials, Investigations, Reviews, 9*, 99-106 [in Ukrainian].

*The article was received by the editorial office: 22.10.2020*

**СТИЛЬОВІ ТА ЖАНРОВІ ЕЛЕМЕНТИ  
ГУЦУЛЬСЬКОГО Й ГУРАЛЬСЬКОГО  
ФОЛЬКЛОРУ В ТВОРЧОСТІ  
УКРАЇНСЬКИХ І ПОЛЬСЬКИХ  
КОМПОЗИТОРІВ**

Данилець Вікторія Володимирівна  
Аспірантка, концертмейстер,  
ДВНЗ «Прикарпатський національний університет  
імені Василя Стефаника»,  
Івано-Франківськ, Україна

Мета статті – з’ясувати особливості автентичної музики гірських регіонів України та Польщі, охарактеризувати вплив гуцульського й гуральського фольклору на творчість видатних українських та польських композиторів другої половини ХХ ст. Методологія дослідження передбачає використання теоретичного, історичного, компаративного, аналітичного методів, узагальнення та конкретизації наукового матеріалу з обраної проблематики – для осмислення впливу жанрово-стильових елементів гуцульського й гуральського фольклору на творчість знакових українських та польських композиторів. Наукова новизна дослідження полягає у визначенні стильових та жанрових елементів гуцульського й гуральського фольклору в творчості композиторів України й Польщі досліджуваного періоду. Виявлено такі елементи гуцульського фольклору, як імпровізаційність мелодичної лінії, своєрідна ритміка та колористика, що майстерно трансформувалися в творчих принципах та жанрово-стильовій структурі композицій видатних композиторів України, – В. Барвінського, Н. Нижанківського, М. Колесси, А. Кос-Анатольського. Риси гуральського мелосу чітко простежуються в жанрово-стильовому аспекті творчості польських митців – К. Шимановського, В. Кіляра. Встановлено, що гуцульський та гуральський фольклор споріднюють танцювальний характер музики, запальний ритм та широкий спектр варіативності мелодики. Висновки. Переосмислення жанрово-стильових елементів гуцульського й гуральського мелосу – це поштовх до відтворення яскравих образів архаїчного карпатського фольклору в творчості українських і польських композиторів. Твори В. Барвінського, Н. Нижанківського, М. Колесси, К. Шимановського й ін. є взірцями національного музичного стилю, які демонструють високохудожню трансформацію гуцульського та гуральського фольклору. Коломийка фа-дієз мінор Н. Нижанківського, «Три коломийки» М. Колесси, балет «Харнасі» К. Шимановського презентують нові структурно-композиційні тенденції, які базуються на національних традиціях.

*Ключові слова:* гуцульський фольклор; гуральський фольклор; композиторська творчість; фольклорна традиція

**СТИЛЕВЫЕ И ЖАНРОВЫЕ  
ЭЛЕМЕНТЫ ГУЦУЛЬСКОГО  
И ГУРАЛЬСКОГО ФОЛЬКЛОРА  
В ТВОРЧЕСТВЕ УКРАИНСКИХ  
И ПОЛЬСКИХ КОМПОЗИТОРОВ**

Данилец Виктория Владимировна  
*Аспирантка, концертмейстер,  
ГВУЗ «Прикарпатский национальный университет  
имени Василя Стефаныка»,  
Ивано-Франковск, Украина*

Цель исследования – выяснить особенности аутентичной музыки горных регионов Украины и Польши, охарактеризовать влияние гуцульского и гуральского фольклора на творчество выдающихся украинских и польских композиторов второй половины XX века. Методология исследования предусматривает использование теоретического, исторического, компаративного и аналитического методов, обобщения и конкретизации научного материала по избранной проблематике – для осмысления влияния жанрово-стилевых элементов гуцульского и гуральского фольклора на творчество знаковых украинских и польских композиторов. Научная новизна исследования заключается в определении стилиевых и жанровых элементов гуцульского и гуральского фольклора в творчестве композиторов Украины и Польши исследуемого периода. Выявлены такие элементы гуцульского фольклора, как импровизационность мелодичной линии, своеобразная ритмика и колористика, которые мастерски трансформировались в жанрово-стилевой структуре произведений выдающихся композиторов Украины – В. Барвинского, Н. Нижанковского, М. Колессы, А. Кос-Анатольского. Черты гуральского мелоса четко прослеживаются в жанрово-стилевом аспекте творчества польских композиторов – К. Шимановского, В. Киляра. Установлено, что гуцульский и гуральский фольклор роднят танцевальный характер музыки, зажигательный ритм и широкий спектр вариационности мелодики. Выводы. Переосмысление жанрово-стилевых элементов гуцульского и гуральского мелоса – это толчок к воссозданию ярких образов архаичного карпатского фольклора в творчестве украинских и польских композиторов. Произведения В. Барвинского, Н. Нижанковского, М. Колессы, К. Шимановского и др. являются образцами национального музыкального стиля, которые демонстрируют высокохудожественную трансформацию гуцульского и гуральского фольклора. Коломыйка фа-диез минор Н. Нижанковского, «Три коломыйки» М. Колессы, балет «Харнаси» К. Шимановского представляют новые структурно-композиционные тенденции, которые базируются на национальных традициях.

*Ключевые слова:* гуцульский фольклор; гуральский фольклор; композиторское творчество; фольклорная традиция