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## THE FUNCTIONING OF THE CALENDAR RITES IN TEXTS OF UKRAINIAN DRAMATIATS 20–30-IES OF THE XX CENTURY

**The relevance of the study.** Folk drama is an integral part of people's artistic creativity. Its beginning dates from ancient times, although it belongs to the latest genres of folklore.

Folklore stood out from the syncretic forms of old art and developed in close connection with primitive pagan religious cult and with the most ancient Slavic mythology [7, 40]. The beginning of folklore was outlined by M. Hrushevsky: "Human collective scream (the choral unarticulated singing in a primitive form), rhythmic motion (dance) and rhythmic scream, caused by different shots, – started from the claps of naked hands and different instruments (primitive form of orchestra), this is the soil of the oldest forms of verbal art" [9, 95].

One of the elements of pagan rituals was games that gradually developed in a dramatic scene [25, 13–14]. Later the term "action" meant works of Church and Church-school practices [11, 17]. V. Vsevolodsky-Gerngross noticed that games which were designed for entertainment of the recipient passed in drama in the XVI–XVII centuries [5, 33]. Researcher noticed the proximity of drama and games. He indicated that in the game on the first place there is a gaming interest and in the drama there is plot, theme, idea [11, 19]. Michael Wozniak emphasized that buffoons were organizers and participants of folk ceremonies from ancient times to the XVII century [3, 6]. Firstly they were mentioned in the Chronicles in 1068 [6, 20]. Filaret Kolesa indicated that professional buffoons came to Kyiv Rus from Byzantine Empire and the West [14, 6]. Their games were the oldest "theatre" of Kyiv Rus. Frescos with buffoon's performances have survived on the walls of St. Sophia Cathedral in Kyiv [13, 16]. But churchmen constantly harassed buffoons till to prohibition of their activities by Imperial decree. The fate of itinerant singers and comedians was similar in Poland. Juliusz Kleiner noticed that one of the archbishops closed them in prison in the XV century [30, 27].

The interest of folk rituals and ceremonies came with interest to folklore's traditions. Folk rituals and ceremonies formed the basis of the folk drama. Although, Michael Wozniak noticed that we can see only a faint echo of the rites of the dramatic character in the ancient literary works [3, 9]. Their elements are widely represented in the works of the writers of the 20–30-ies of XX century.

Rituals are a source of folk drama and they function as examples of ancient syncretic culture in the works of artists. **The aim** of our study is examination of rituals which were recorded in the works of Ukrainian writers 20–30-ies of the XX century. For this purpose it is necessary to solve a **number of tasks**: from a wide array of dramatic works to highlight the texts which have rites and rituals; to consider the functioning of the calendar and family rituals in the works.

Calendar agricultural rituals are the most fully reflected. Calendar changes are ruled by the law of repeatability: "Cyclic repetition is a law of biological existence, the world of animals and men as part of this world is inferior to it", Yuri Lotman wrote [16, 34]. The cycle of the calendar rites is associated with the calendar myths, agrarian magic focused on the changing of the seasons and ensure harvest [18, 656].

Among calendar rituals the traditional New Year's rituals are widely presented – a series of winter holidays, in particular, St. Nicholas, Christmas, New Year, Epiphany.

St. Nicholas appeared as an assistant and protector of the farmer. In the repertoire of the dramatists, who lived outside the Soviet Ukraine, in particular, in the works of Spyrydon Cherkasenko and Vasil Grandi-Donsky there are plays for children's theater. Plays were dedicated to the 19th of December which is the winter Nicholas.

The play of Vasily Grendi-Donsky "St. Nikolai" (1936) consists of two independent parts. The first is a dialogue between a woman with a sick boy that is more of a mother's monologue, which "breaks" by son's questions about the celebration of St. Nicholas. This part is a kind of prologue to the second, which has other characters: Saint Nicholas, angels, girls, boys and others.

The work of Vasily Grendi-Donsky has cognitive character and Spyrydon Cherkasenko's play is solved in a moral and ethical way.

Birthday of Jesus Christ differs from the holidays of winter cycle. The holiday preserved the remnants of pre-Christian beliefs. It is celebrated on December 25th, after the day of winter solstice, when the "newborn" sun turned to spring. The rite of caroling is a visitation to people's houses with a performance of Christmas carols. It is cheering, congratulatory Christmas songs, which contain magic spells, recitative formulas or spiritual songs. Caroling is partly christian non-church tradition. The magical idea of the "first day" was the basis of magical ritual of Christmas activities. It's the wishes for the New Year holidays, which must become a reality.

On Christmas days peoples went caroling with Nativity Play which was a wooden box, some kind of a theater. In Ukraine it was two-storeyed. Trade skits were showed on the first floor and the second floor included plots from the gospel stories about the birth of Jesus Christ, the coming of the Magi's gifts, the killing of innocents by Herod, Rachel weeping for the dead babies.

Thus, the action of Nativity Play consists of a combination of two different parts which are related rather mechanically [1, 95]. This is because they came from different sources and for centuries were evolved separately. The canonical text with stable images spread on Ukrainian lands from the XVII century. There was newborn Jesus, his Mother Mary, Joseph, shepherds, angels, Herod, his warriors.

The "Young Theatre" under the guidance of Les Kurbas set of experimental performance "Vertep" in December 1918. Valerian Revutsky noted the national identity of the action, in particular, the orientation of the Director on Nativity Play of Galagan, and pointed out the Kurbas's good knowledge of the puppet theatre of Gordon Craig: "And he did a synthesis – inspired the dolls of den by the theory of G. Craig" [15, 28].

Mari Pidhiryanka presented her version of theater performances in 1921. Her "Vertep" contains the normalized by folk traditions range of characters, and the functions

that they perform. The writer has developed first, the spiritual part which was the scene of worship. She placed it under the Ukrainian reality:

**Baltazar:**

Аж красше время для вас настане;  
Дадуть вам руку браття Славяне.  
И виведуть вас из тьми неволь  
На свѣтло правды, науки, волю [21, 23].

Author transformed carol “New joy came” and completed it with wishes:

Даруй роки щасливіи  
Подкарпатской Руси [21, 23].

Christmas game (author’s definition), “the Holy evening” (1936) of Vasiliy Grandi-Donsky introduces a small audience with the customary laws and beliefs of Ukrainians: “it is needed to sit down, then you will sleep better, and hens won’t drink eggs”, “who, in the day of the Sainted Evening, is polite, polite will be a whole year” [8, 457]. Carols for this work gave Mykola Arkas.

Themes of winter Christmas holidays are brought together by works of Olena Pchilka: one-act play “A Christmas fable” (1919) and the play “Happy day of Taras Kravchenko” (1920).

Ethnographic material is introduced in the artistic structure of “Christmas fable”: the story of the pine tree which “is decorated for Christmas” [23, 5] and carols. Olena Pchilka collected carols which were published in 1903 in the journal “Kievskaya Starina” (Vol. I–VI). Old Ukrainian tradition are reproduced in the play “Happy day of Taras Kravchenko”: “our boys go for New Year to the houses of the neighbourhood to congratulate owners, and recite poems which are intentionally arranged and printed on the sheets of paper” [24, 12].

In the play “Two Witches” (1919) the celebration of Shrovetide is depicted. The author introduces the rituals, customs, beliefs in artistic structure:

Не зву тебе “журавликом”,  
Щоб я не журился, –  
Назву тебе “веселиком”;  
Щоб я веселился [22, 8].

The writing has another title – “Winter and Spring”, so the names of the main characters-antagonists were put in the title. Spring was presented as a resurrected being, and the winter was associated with death. The characters are in verbal and effective competition: that is dialogical competitions and ritual fights, in which the winner is the challenger. Agonal forms of ritual verbal competition between Winter and Summer trace from ancient times, this is verbal competitions between man and God. Victor Zhirmunsky indicated that verbal contest between Winter and Summer had to promote magically agricultural prosperity of the village [10, 209].

Competitions between Spring and Winter transferred in scenic painting “Spring” (1933) by D. Marchishin. The process of detention and the transfer from generation to generation of people’s views reflected in the work

**Grandpa.** <...> я це чув ще від старих людей, що на Зелені Свята Весна з Весняним Вітром шлюб беруть [17, 20].

Children's work "Interpreted" (1931) by P. Sorokotiaha belongs to spring calendar cycle. The play is adapted to the campaign "The protection of birds" [26, 3].

Among year cycle rituals ancient Slavic feast of the summer solstice St. John Baptist's Day is marked out. It was superimposed worship of the Orthodox Church of the day of John the Baptist. In ancient times this feast was considered as a marriage of water and sun (Lada with Kupala); it was held in a midsummer night with many rituals and magic activities, divination, games, which were accompanied by Kupala songs. People believed that herbs collected on St. John Baptist's Day had special healing properties. A lot of legends were connected with the fern flower. Ivan Nechuy-Levitsky called the holiday "Pagan service to the gods". He wrote: "Not one folk ceremony does not carry us in such old antiquity, as St. John Baptist's Day's ceremony" [20, 54].

The holiday lost sacred status in Soviet times, it is witnessed in the collective work of drama circle club by Karl Marx – the play "St. John Baptist's Day" (1925). And although the characters sing, play "King", go into the forest in search of treasure, in the final works some of them share the view expressed by the komsomolets: "<...> це старі, дикі звичаї, що здавались селянам за втіху, а вони були на користь тільки куркулям та корчмарям" [12, 39]. Instead young people offered other value orientations:

**Komsomolets.** Як-би ви записались до клубу, там-би вам дали освіту, знання... Тоді ви покинете стародавні нікчемні іграшки [12, 57].

Thus, the work showed rejection and rejection of age cultural traditions, the destruction of archaic ritual calendar and the desire to form a new picture of the world. The rituals are associated with certain cycles of agricultural works, namely with the beginning and end of cleaning, related to autumn holidays cycle. Reaping is an ancient folk tradition which reaches prehistoric times, celebrating the end of harvest. The main objective of the action is to contribute the ensuring future harvest. Scenes of convening the reapers to visit are depicted in the play "Without God nor to the threshold" by Augustine Voloshyn: "After the last verse reapers are included in a court. Ahead girls hold highly large chaplet, which is made from the rye or wheat and roped round with roses, and there is also a large bread from a new flour" [4, 359].

There are songs that glorify hard work and glorify the hosts:

**One of the reapers** (*coming out of the crowd and getting in front of host*).

Вітай, милий господарю,  
Прийми вінок колосків,  
Хвали Бога за уроду,  
За цей красний новий хліб [4, 360].

In the songs that were performed at the end of the harvest, the decisive role is played by the magnification [7, 52]. The tradition of celebrating these holidays remained in Soviet Ukraine. The characters of the play "New paths" (1930) of Ivan Misun intend to celebrate the holiday of the first sheaf [19, 58]. The play "The Current" (1932) of V. Sukhodolsky completes "Symbolic celebration of the first sheaf" [28, 60]. And the play

“The Team of the Poor or the Feast of the Harvest” (1925) of Stephan Bondarchuk finishes the composition of “the Celebration of the feast of the harvest” [2, 69].

The works of Nikolay Kulish depict situations where calendar rites were secularised: Easter (“So Goose Die”, “Pathetique Sonata”), Christmas (“Goodbye village”).

So, the link between holidays and labor has a long tradition, which continues to function today.

When calendar rites provided a calendar of activities, then another cycle rites regulated domestic relations. A major milestone in a person’s private life was accompanied by family rituals: christening, wedding and funeral. Family rituals operate in the play “Descendants” of Yury Yanovsky. Echoes of folk rites, in particular matchmaking, sound in the play “Goodbye, Village” of Nicholas Kulish. This rite of the wedding cycle is devoted to the work of Vasily Grandi-Donsky “Matchmaking” (1936). The author wrote a play, in which he depicts one of the forms of leisure of rural youth – “Vechornytsi” (1935).

Thus, the pattern or reason for celebrating two ritual cycles: those that provide a calendar of activities, and those that regulate domestic relations, enter into a number of works of 20–30-ies of XX century. In these works elements of calendar holidays and rites are adequately used, in particular the winter cycle.

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