

FOLKLOR JAKO GRA W DZIELACH IWANA ANDRUSIAKA "STEFA I JEJ CZAKAŁKA", "TRZECI ŚNIEG", "KTO BOI SIĘ ZAJĄCZKÓW"

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Streszczenie. W artykule przeanalizowano problematykę wykorzystania tradycji folkowych we współczesnej dziecięcej literaturze ukraińskiej. Zaprezentowano autorskie zastosowanie tradycji folkowych w twórczości Iwana Andrusiaka. Między innymi przeanalizowano zastosowany folkowy obraz Czakałki - postaci bajkowej, którą na Słobozanszczyźnie straszono dzieci. Również przeanalizowano skupienie uwagi autora na psychologii dziecięcej oraz bezwzględny zwycięstwo dobra nad złem, morale zawartym w bajkach literackich i osobliwościach odzwierciedlenia mentalności nacji poprzez pryzmat autorskiego światopoglądu w twórczości dziecięcej.

Słowa kluczowe: folklor, gra, folklor dziecięcy, literatura dziecięca, bajka literacka.

FOLKLORE AS A PLAY IN IVAN ANDRUSIAK'S "STEFA AND HER CHAKAŁKA", "THE THIRD SNOW", "WHO IS AFRAID OF HARES"

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Abstract. The problem of using folklore traditions in modern Ukrainian children's literature is examined. The author's using of folklore traditions in the books of Ivan Andrusiak is represented there. In particular, the used folklore image of fantasy creature of Chakalka, which is a fantastic creature and where all naughty children of Slobozhanshchyna were frightened is analyzed. The writer's attention on the children's and eternal win of kindness over evil, simple didacticism of literary fairytales and the features of mentality nation reflection through the prism of author's disposition in the children's compositions are highlighted too.

Key words: folklore, game, children's folklore, children's literature, literary fairytales.

ФОЛЬКЛОР ЯК ГРА У ТВОРАХ ІВАНА АНДРУСЯКА «СТЕФА І ЇЇ ЧАКАЛКА», «ТРЕТІЙ СНІГ», «ХТО БОЇТЬСЯ ЗАЙЧИКІВ»

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Анотація. У статті розглянуто проблему використання фольклорних традицій в сучасній українській дитячій літературі. Представлено авторське використання фольклорних традицій у творчості Івана Андрусяка. Зокрема проаналізовано використаний фольклорний образ Чакалки – казкової істоти, якою на Слобожанщині лякали неслухняних дітей. Також розглянуто концентрацію уваги письменника на дитячій психології та безумовній перемозі добра над злом, ненав'язливій повчальності літературних казок та

особливості відображення менталітету нації крізь призму авторського світовідчуття у дитячих творах.

Ключові слова: фольклор, гра, дитячий фольклор, дитяча література, літературна казка.

Formulation of scientific problem and its significance. A book for a child today isn't only a source of knowledge and hidden meanings but a chance for getting an experience. An effective method for successful learning of such an experience is unobtrusiveness, the possibility of natural behavior but not established rules. Such opportunities gives modern children's Ukrainian literature using the game.

The purpose of this article is to find how modern Ukrainian writers use the folklore in the children's compositions, especially in fairytales.

The theoretical basis for the study. Any game is a free action. A person can go inside it and out of the game without any borders. Sure, the game bases on some rules and laws according to the participation in it, but in general sense the play can be always stopped if the players want (*Stanislavska K. I., 2010*).

The play in the literature is a multifaceted phenomenon. In particular, every player (in the meaning of a reader) has a right of free treatment and its own fantasy because the method of non-completeness, a hint and open final are used there very often. Malliarne stated that "Name the subject means to destroy 3/4 poem's harmony". Umberto Eco was highlighting the desire to avoid of that fact that single meaning had the same relation. He wrote: "Highlighting of infinity expression causes white (in the meaning of unfilled) space around the word, typographical game, space composition of poetic text" (*Eko U., 1996*).

There are two main features of the game: freedom and escape from real life in a temporary field of activity, where their own laws dominate. In the book «Games people play. What Do You Say After You Say Hello!» Eric Berne says that the games people in the life play are rendered from one generation to another one. So, a favorite game of an individual can be seen in the past - from parents to their parents, and in the future - from children to even grandchildren. Although, these games are made unconsciously as a model of behavior. I think you can often hear the saying, "You behave like a mother!" or any similar expression, associated with similar behavioral patterns (*Berne E., 1996*).

Though, Z. Freud noted that the subject creates behaviours' templates or patterns for himself/herself that define the current trend to transfer relationships. Volodymyr Propp distinguishes not patterns, but roles in fairy tales, each one with its own sphere of action. Those roles are the Antagonist or Assailant, the Donor, the Auxiliary, the Princess or her Father, the Mandator, the Hero and the Fake Hero.

Though, the patterns are transferred not only from parents to children, but also to a separate ethnic group, because they are appointed in cultural traditions especially in literature. Ethnographic features are reflected in folklore.

According to New World Encyclopedia "Folklore is the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, superstitions, and so forth, common to a particular population, that comprise the traditions of that culture, subculture, or group" (*New World Encyclopedia, 2018*).

Among the great substance of folklore we can single out children's folklore. Anatoliy Ivanitskiy considers children's folklore as a multidisciplinary system consisting

of prosaic, recitative, song and game pieces. All genres of children's folklore can be divided into three groups:

- texts for children created by adults (lullabies, funny stories, tongue twisters);
- works that have become from the general folklore to the children's folklore (tales about animals, folk songs, riddles, proverbs, sayings);
- children's works (playing songs, rhymes, jokes) (*Ivanytskyi A. I., 2004*).

Zoriana and Mariana Lanovyk say: "Children's folklore has its own features: it has age characteristics of children in the choice of themes, images and ideas; verbal material characterized by a combination of elements of the game, accompanying movements; it has marked educational direction in many works (*Lanovyk M. B., 2005*).

In Library of Congress notes that "Children's Literature" is defined as material written and produced for the information or entertainment of children and young adults. It includes all non-fiction, literary and artistic genres and physical formats" (*Library of Congress Collections Policy Statements, 2018*).

Brian Sutton-Smith speaking about children's folklore said: "Children's folklore is not easy to define. In earlier definitions, attention was given predominantly to traditional stories, dances, proverbs, riddles, poetry, material culture, and customs, passed on orally from generation to generation. Today's definitions, by contrast, place more emphasis on the living character of these customs in peoples, whether tribal, ancient, ethnic, or modern" (*B. Sutton-Smith, 1999*).

Eric Berne singled out the term "scenario", when he told about behavioral patterns. "The first and the most archaic version of the scenario - is the primary "protocol" which is perceived by a child in the age when the child knows less about the world... Fairy tales help child to develop their imagination. Firstly, mothers read for their children and then children read for them in their spare time when the imagination can be free" (*Berne E., 1996*).

M. Zubrytska highlights a problem in Ukrainian literary on the crossroads of the world of text and the world of text reader: "Postmodern reception is like a game when a player (the reader) is proposed to make the text of disparate pieces, phrases, quotations, that is the game of the same text where the reader plays, "transcodes" text, plays in the text (like the game), and then plays with the text" (*Zubrytska M., 2004*). P. Bilous considers the game theory in the article "Literature as a game". G. Biychuk thoroughly examines the concept of playing as a principle of organization and interpretation of literary texts.

According to J. Heizinga, the game in aspects of human culture is compared with the sacred act of archaic culture, but with greater mainstreaming of the spiritual element. J. Heizing says: "sacred act is more than just apparent actualization, apparent reality; it is also more than just a symbolic embodiment; it is - a mystical transformation" (*Heizingha Y., 1994*). This archaic reality, transformation are implemented by using folklore motives and archetypes in children's literature. Because when a kid plays in its mind, it overcomes obstacles, gains experience, transforms and grows spiritually.

Presentation of the main material and the substantiation of the results.

Ukrainian literature for children often uses folklore as a special type of game. Ivan Andrusiak does the same in his books "Who is afraid of hares", "The Third Snow" and "Stefa and her Chakalka".

The book "Who is afraid of hares" by I. Andrusiak isn't just a simple tale or story, it's an interesting game for whole family. In foreword the author says "Quirky, funny

and sometimes a little bit sad game in fairy tales, stories, novels, jokes, poems, songs and sometimes real stories should not be only performed, but also played by whole family (instructions are included) ..." (*Andrusiak I., 2010*).

First of all it is necessary to say about the title of the book "Who is afraid of hares". The rabbit is typical for our folklore. It is often presented in the ritual and wedding songs, children's folklore. In fairy plots he often represents cowardice. The author plays with a reader from the beginning of the story, because who is afraid of bunnies?!

A reader starts to think as writer wants: "Why do I need to be afraid of them?". But notion "fear" by I.Andrusiak is not the same that we used to, it's opposite concept. When author describes hares' war he asks reader: "Can a respectable Hare take in its paws swords, sabers or guns?". Of course no. Because, why he needs it, if he has a much more reliable and interesting weapon, which shots more effectively and doesn't cause fear or pain. // It's enough just to smile and the enemy is impressed. // You can just joke - and you have a successful attack. // And if you move the ears the panic covers the enemy and he begins to run. // So, it is the Hares' war!" (*Andrusiak I., 2010*).

The author tells us about a new type of hares. And of course about a new type of wolf. The wolf must be brave, cunning and dangerous beast. According to Polissian legends this animal was created to do a harm for people. In the fairy tale "The Hare's' war" we can see usual situation, where the wolves chase hares. But in the story "Who's afraid of hares" the wolf is bothered that all are afraid of him. Chasing of hare is just a morning exercise which charges him for the whole day. Because when hares start to move their ears "a respectable wolf must chase them. And also he must not catch anyone of them... And it happens every morning. When one member of the Dybayliv's family was too far from home, the wolf suggested to carry the baby. The child agreed without fear: // " - Unbeaten carries unbeaten" - the baby has remembered a fairy tale and tightly hugged the wolf 's neck (It refers to the Ukrainian folk-tale "beaten carries unbeaten" in which healthy cunning Fox was barely carried by alive Wolf. // " - No, not exactly" - said the wolf - A happy carries a happy one. At last someone does not afraid of me, that's why I'm happy" (*Andrusiak I., 2010*).

There are the endless songs with folk motives and long bows and author's funny baby-songs. Some chapters include instructions for these funny baby-songs. For example, "The bird is flying-flying" - game is described not just like a simple game, but a very simple: "It will be the best to play it not in the evening, but in the morning time, when you are not in hurry. You need to move your palm under your child and say: "The bird is flying, the bird is flying, the bird is flying...and my little daughter (or son; and you can call it by its name)... // ... and then you can choose the moment when your child would be interested in this bird. When it would be waiting for bird's next action - send the bird to the child. // ...and my little daughter (or little son) - BITE! // And let your little bird quickly but softy tickle baby's neck, hand, ear or any other part of body" (*Andrusiak I., 2010*).

In the fairy tale "The oversea's egg" is transferred from the folk fairy tale "Speckled Hen". In the original fairy tale an egg has been broken. But in I. Andrusiak's story – The Speckled Hen not only incubates, but also takes care of the crocodile, which has hatched.

Ivan Andrusiak's book "The third snow" interests the reader from the title too. Why the third snow? Why not the first or the fourth one? What special happens before or after the third snow? The number three includes different meanings in mythology. Firstly - vertical three-term model of the world, which is a collection of upper, middle

and lower kingdoms. Also number three describes a dynamic cycle of changes (for example: childhood and youth – maturity - old age). The number three always expressed increasing, magic, holiness in Ukrainian folklore.

According to the tale, the first snow is a beginning of real detective story in the forest school. The reader, or the player, begins his journey through the fairy forest just when the first snow has fallen. The plot of the story is the second snowfall. The third snow is the outcome of the story. The heroes go through the stages of the life cycle. They untangle the mysterious riddles that has happened in the forest and become elder. All actions happen in the forest, because the forest is a sacred place from the archaic ancient times. That is where the ritual of initiation, transformation, growing ups happens. This initiation is often used now. Besides that, the forest is also a psychological space of children's play and imagination.

Ivan Andrusiak's heroes are classic in their external signs, especially hedgehog - Petro, hare - Mykola, thrush -Marko, squirrel - Katia, wolf - Meletiy. However, they are different from their behavior if we compare them with folk sisters and brothers. Hare-Mykola is not a typical hare-coward, but a teacher in the forest school. Wolf Meletiy is also a teacher, but only for predators. He doesn't always listen to his natural instincts to eat smaller animals, but he thinks sensibly, tries to help the investigation. We should also describe a family of bears. They think they are the main animals in the forest. Bears are often associated with people in Slavic mythology. The author in the playing form tries to give the reader an opportunity to compare the manners of bear's expression in comparison with other animals. The bears talk with the borrowings from the other language, so we can immediately feel the difference. Though, later they confess that they just wanted to look fashionable in the forest.

Saying "you", playing with a reader the author writes: "and you know that we can taste the words even better then candies. Because candies end soon in spite of the amount But words never end" (*Andrusiak I., 2015*).

"Stefa and her Chakalka" is another interesting travel for a young reader. In the foreword the author says: "If you are naughty, then Chakalka or another magic person certainly will come to you at night. It will take you to the soundproofed bag and will carry you in to the dark forest. And what's the next?" (*Andrusiak I., 2007*).

Exactly, what's the next we find out in the text. Stefa is a girl from an intelligent family. Her mother is a teacher of the teachers. Her father writes speeches for politics. The both of this themes accompanying all story of growing little Stefa. The travel to the magic world begins from the girl's mood. And she even isn't scared of telling about Chakalka, who takes a naughty children. Stefa thinks that only this imaginary magic person will understand her.

The author plays with his own biography in the text. His daughter is really called Stepha and she has an older sister. Ivan Andrusyak's wife works at the university in real life.

The folk elements are presented in the tale: road, forest, home, but there are no magic animals. There are usual naughty children and mythical person Chakalka.

To save Stefa the elder sister sends a Chafer. The Chafer is a sacral insect in Ukrainian folklore. The Chafer becomes for Stefa a helper and a pointer from her older sister and that's why a feature of family unity and supportness. For modern Ukrainians a symbol of Chafer is an important element for nation identification. Because Taras Shevchenko in famous Ukrainian poem "The cherries garden near home" used chafers as an art image for creation of complete idyllic picture of Ukrainian peasant family life.

In modern Ukrainian children literature folklore uses as a play and for education. Using folklore as a play has two directions. At first, some heroes can be unknown for modern children. In text of Ivan Andrusyak that unknown hero is Chakalka. Folklore as a play also can uses in identification of heroes which children already know. When kids recognize some famous characters, they are more interesting of reading the text. In particular, used folklore image of fantasy creature of Chakalka, which scared all naughty children of Slobozhanshchyna.

Chakalka is the main hero of the story. She is a bright example of folklore tradition of Ukrainians. Chakalka is a version of witch called Baba-Yaha in Slobozhanshchyna. She steals children and try to educate them how to be a Chakalka. But she penitents, becomes good and it transmits. It is a sample of features of literary fairytales because in folklore a witch Baba-Yaha stays unchangeable. In Ivan Andrusyak's fairytale Chakalka tells about her difficult life history which is interesting as for children and as for adults: "I have dreamt for all my life to become a good teacher. But everyone told me: "What haven't you seen in school? Lazybone? Write a dissertation! From pedagogic!" And I wro-o-o-ote... Do you know what said to me an old professor when he had read my dissertation? – What? – That I can not work with children in any way (*Andrusiak I., 2007*).

Conclusions. Therefore Ivan Andrusyak used folklore in different levels. In texts we can find folklore lexemes in names of heroes – they are traditional for Ukrainian folklore fairytales. In figurative level writer describes a similar places of events like forest, home, road and external features of heroes. In structural level stories of Ivan Andrusyak's are different from folklore traditions. He used not a classical structure of fairytales but he wrote a narrative story-playing, narrative story for girls and narrative-fairytale. The author modernizes the folklore plots. In his stories the hares are fighting with their neighbors, a wolf wants that other animals in the forest don't fear him and Chakalka became a good. It is very important as for identification of children with their ethnos, as for poetics of story in unobtrusive and interesting playing form. Because in the heroes' compositions even the metaphors they say are plays. Play in words, gives not only the base of knowledge but also a new experience.

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