

UDC 130.2+78(477)

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DOI: <https://doi.org/10.37627/2311-9489-22-2022-2.102-111>

THE ARCHETYPE OF THE TRICKSTER AND ITS EMBODIMENT IN THE ARTISTIC IMAGES OF GOAT AND MALANKA (ON THE EXAMPLE OF THE ORATORIO OF HANNA HAVRYLETS' «BARBIVSKA KOLYADA»)

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Abstract. The article analyzes the archetype of the trickster and its embodiment in the artistic images of Goat and Malanka in the oratorio «Barbivska Kolyada» by the modern Ukrainian composer H. Havrylets. The etymology of the concept of «trickster» and its meaning in both archaic mythological thinking and modern culture are considered. The archetype of the trickster has been found to be reflected in human consciousness and folklore through archetypal images of the trickster and the cultural hero, which can exist both syncretically and separately. The history of the oratorio of Hanna Havrylets «Barbivska Kolyada» is taken into consideration. The commonality of the features of Christmas carols and carnival from the standpoint of tricksterism is emphasized. It was found that Goat and Malanka embody both the traits of a trickster and a cultural hero, which testifies to the archaic, syncretic nature of these images. The characteristic trickster features inherent in the images of Goat and Malanka are analyzed: ambivalence, mediation, carnival, liminality, clownish behavior, playful and funny nature. The trickster functions - destructive, interpretive, creative — in the images of Goat and Malanka from oratorio of Hanna Havrylets «Barbivska Kolyada» are singled out.

Keywords: the archetype of the trickster, artistic image, Goat and Malanka, composer's work of H. Havrylets, oratorio «Barbivska Kolyada».

Formulation of the problem. In modern humanities, it is becoming increasingly important to address topics devoted to certain basics, prototypes, which permeate almost all spheres of human existence, namely — the archetypes, among which the trickster stands out. As a universal culture, the archetype of the trickster is present in mythology, folklore, fairy tales, it nourishes literature and art, in particular, music. It is no coincidence that the archetype of the trickster, which is characteristic of Ukrainian folk rites, is reflected in the images of Goat and Malanka by the oratorio of Hanna Havrylets «Barbivska Kolyada».

Recent research and publications. The archetype / image of the trickster is studied in various fields of humanities. Among the scientific developments and explorations are the following works of: D. Brinton (*Brinton, 1868*), F. Boas (*Boas, 1898*), P. Radin (*Радін, 1999*), M. Eliade (*Еліаде, 1987*), K. Kerényi (*Керенйі, 1999*),

C. Jung (*Юнг, 1991*), C. Lévi-Strauss (*Леві-Стросс, 2001*), A. Bykonia (*Биконя, 2015*), S. Karpenko (*Карпенко, 2006*), Y. Meletinsky (*Мелетинский, 1994*), M. Bakhtin (*Бахтин, 1965*), M. Hrenov (*Хренов, 2007*), M. Lipovetsky (*Липовецький, 2009*), A. Pelipenko, I. Yakovenko (*Пеліпенко, Яковенко, 1998*), J. Chernyavska (*Чернявська, 2004*), V. Turner (*Тэрнер, 1983*) and others.

Attention is paid to studies devoted to the analysis of Ukrainian folk culture, rites of the winter cycle, in particular, «Goat Guiding» and «Malanka» presented by the works of O. Kurochkin (*Курочкін, 1995*), P. Smolyak (*Смоляк, 2010*), R. Pylypchuk (*Пилипчук, 2001*) and others.

Peculiarities of H. Havrylets's choral work are studied in the musicological works of T. Bahriy (*Багрий, 2013*), O. Bench (*Бенч, 2008*), I. Kokhanyk (*Коханик, 2006*), T. Maskovych (*Маскович, 2018*), I. Nyskoguz (*Нискогуз, 2014*), O. Korchova (*Корчова, 2008*), A. Lunina (*Луїна, 2012*), A. Lashchenko (*Лащенко, 2007*), Y. Puchko-Kolesnik (*Пучко-Колесник, 2009*), T. Nevinchana (*Невінчана, 2012*) and others.

The aim of the article is due to its scientific novelty, because for the first time the archetype of the trickster and its embodiment in the images of Goat and Malanka on the example of the oratorio of Hanna Havrylets «Barbivska Kolyada» became the subject of special musical and cultural analysis. The research methodology is based on scientific culturological, anthropological, philosophical, psychological and musicological explorations, as well as on comparative, cultural-anthropological and logical-analytical methods, which allows to consider this problem comprehensively.

Presentation of research material.

1. *The concept of «the archetype of trickster» and its significance in culture.* The emergence of ideas about the existence of the basics that determine human life not only on the physiological but also on the spiritual level occurs in the early stages of cultural development. Such primordial principles are the archetypes that permeate human existence, society, culture, and so on. They contain general superpersonal schemes, which are inherent in all mankind and accumulate information about human life, pass it on to descendants regardless of the will of the bearer. In modern scientific thought, the concept of «archetype» acquires the status of «metacategory», which provides translation and synthesis of various research paradigms.

Among the huge number of archetypes that exist in culture, there stands out the archetype of the trickster, which is present in almost all spheres of culture, and its reflection can be found in numerous images of mythology, folklore, literature and art. Trickster is one of the universal archetypes, which is the embodiment of all antisocial, infantile, unacceptable aspects of «Me», «Shadow» unconscious features of man and society. According to C. Jung, the archetype of the trickster is one of the extremely ancient archetypal structures of the psyche, which symbolizes the psychological childhood of the individual and is a «Shadow» of the individual. It forms a whole together with other provocateurs, «violators» of cultural and social rules, norms and taboos. The archetype of the trickster appears as a cultural universal (*Юнг, 1991*) — a universal prototype, expressed through the double symbolism of the cultural hero and his Shadow.

It should be noted that the archetype of the trickster is reflected in archaic mythology and folklore through archetypal images — the trickster and the cultural hero, which exist in syncretic unity. After all, often in myths, the characters that reflect the archetypal features of the trickster are characterized by both creative and destructive properties, the ability to cosmic chaos and bring disorder, thus transforming the world from ideal to the real one. The archetype of the trickster is present in the mythology and folklore of any nation, however, has its own unique versions, varieties and modifications. Trickster is a timeless prototype, from which, according to K. Kerényi, «all clownish creatures of world culture originate» (*Кереньї, 1991, С. 245*).

According to one version, the first to use the term «trickster» was the American anthropologist D. Brinton (*Brinton, 1868*) to describe a comic character who often appears in fairy tales and legends only of the indigenous peoples of North America. However, another American scientist F. Boas (*Boas, 1898*) denies this concept, emphasizing the widespread use of this image. The concept of «trickster» in its modern sense was introduced into the scientific thesaurus by the American anthropologist and folklorist P. Radin (*Радін, 1956*), who was in fact one of the first to carry out a fundamental culturological analysis of the trickster in the mythology of North American Indians.

Based on Y. Meletinsky's concept of the main images of archaic myths of «ancestors-demiurges-cultural heroes», emphasis is placed on the syncretism

of this image, which during historical development has become a separate character, in particular, a trickster and a cultural hero (*Мелетинский, 1994*). Usually, the trickster appears as a twin brother of a cultural hero. He may unsuccessfully imitate a cultural hero, be weaker than him, or even hostile to him. This combination is not accidental, because the double aspect of perception of the world existed in archaic times, when along with serious myths about the positive actions of the cultural hero there were also «reduced» ones, those that parody them, where the main character was a trickster.

In archaic myths, the trickster appears as an antisocial character who always tries to rebuild the social order. He ignores the rules established by society there, thus proving that there can be no understanding of order (Space), if it does not make a mess (Chaos). The actions of a trickster can be both charitable and insidious, he is always guided by his desires and instincts, depending on the situation in which he is, becomes the initiator of socio-cultural changes that look like damage. In his actions, the trickster can use deception, stunts, provocations, transformations, an infinite number of reincarnations and changes in appearance. He is immoral in terms of the dominant ethical system of the cultural hero and is on the border of the world of human society and the primitive world of wildlife. Therefore, from the point of view of a social person, he is ridiculous, meaningless.

However, the trickster is able to extract valuable things for people, which characterizes him from a positive side. Coincidence and spontaneity are characteristic of him, and thanks to his cunning or lucky chance in myths and fairy tales, he defeats monsters without doing anything heroic. He is able to organize and improve the world, «but with such mistakes and omissions that as a result nothing is perfect» (*Элиаде, 1987, С. 232*).

The archetype of the trickster embodies the features that indicate its ambivalence, because it can even combine polar properties — high/low; sacred/profane; transcendent/immanent, etc. Trickster is characterized by antisociality and immorality, clownish behavior, funny and playful nature. However, despite all the «negative» characteristics of this archetype, due to it there is a reversal / rearrangement / change of accents in stable axiological models, softening in the alienation of consciousness from certain fixed values, thus consciousness is freed from the existential experience of «truth» (*Пелітенко, Яковенко, 1998*).

The irony that accompanies the trickster becomes in modern conditions a way of psychological protection, adaptation to new changes in culture, by entering the space of new creativity, where the trickster is able to create new and unexpected combinations of situations, thus overcoming all the laws of rational thinking.

Another extremely important quality that is inherent in the archetype of the trickster — liminality — should be emphasized. According to culturologist M. Lypovetsky (*Литовецький, 2009*), the trickster is able to turn situations around, undermine the structures of culture by «exposing» them and beat internal contradictions, blur opposition not from the outside but from within, thus bringing elements of chaos into the existing order, making the ideal world real. M. Hrenov (*Хренів, 2007*) calls the trickster a liminal archetype that is capable of transgression, because in an altered state of consciousness the trickster abandons the usual logic in order to achieve the desired results. Therefore, there is a violation of the structure of culture, the cultural role of man, his potential, because, as M. Hrenov notes, «if in relation to the “structure” of behavior a person occupies a low status, then, accordingly, in anti-behavior he will occupy a high status» (*Хренів, 2007, С. 89*). In this context, V. Turner points to the timelessness and non-status of the trickster as a liminal being:

«Liminal beings <...> can be represented as possessing nothing. They can dress up as monsters, wear only rags, or even walk around naked, demonstrating a lack of status, property, insignia, or secular clothing that indicates their place or role. Their behavior is usually passive or degraded <...>» (*Тэрнер, 1983*).

As a universal archetype, the trickster finds its vivid expression during the carnival, which dates back to the celebration of the ancient Greek Dionysians and ancient Roman Saturnalia and runs through the medieval carnival as a red thread to the modern carnival of the world as a whole. Carnival appears as a typical tricksteriade (*Бахтин, 1965*), characterized by ambivalence, dialogue, universal democracy, instantaneity and fluidity of the flow of life in the mutual transformations of life and death, irony, ridicule, informality, romantic utopianism, fearlessness, audacity, protest etc. The archetype of the trickster is the embodiment of the binary opposition of

everyday life and official seriousness. It is during the carnival that there is a temporary liberation from any rules laid down by society, because the carnival is a holiday, a liminal phase in the existence of mankind, during which status relations between people, contradictions, conflicts are abolished, attitudes to values and norms of life are transformed, the result of which (transformations) marginality becomes the center of sense-creating, anti-behavior becomes the norm. Trickster mixes / destroys everything with his behavior in order to create new combinations and possibly anomalies. But most often, everything new arises due to sacred sacrifice. Trickster can act as a victim, because in order for order to come, we must give up or sacrifice something. Most often it is the low, which due to its sacrificial nature in the liminal period reaches a high level.

According to its characteristic properties, the archetype of the trickster goes beyond any traditional understanding, it does not belong to the world of consciousness, because it is pushed into the realm of the unconscious. However, the features of this archetype are able to manifest themselves in human life in various images, characters of literature and art, culture in general. The archetype of the trickster is usually a mediator between worlds and social groups, it promotes the exchange between them of basic cultural values, their rethinking, often initiates a change in people's worldview and world perception. It also performs a neutralizing function, because it semantically recodes the main culturally significant opposition, passes through all possible semantic cultural values and measures, without stopping on anything seriously. As a mediator, the trickster is in a constant dynamic formation, provoking the search for new meanings in being, creating a single whole from double meanings.

Based on the work of researchers of the archetype / image of the trickster, let us highlight its main properties:

– *affective nature*. The actions of the archetype of the trickster are characterized by chance and spontaneity, because he is always guided by his instincts, and his main task is to satisfy his desires and needs;

– *ambivalence*. Archetypes have a dual nature (Юнг, 1998, с. 84, С. 501). On the one hand, the archetype is correlated with instincts and related states of affect, on the other — such acts of cognition

as insight, catharsis, intuition. In the process of transformation of the archetype of the trickster into the archetypal images — the trickster and the cultural hero — there is a combination of contradictory and polar features, which indicates its ambivalence.

– *invariance*, because the archetype of the trickster is capable of an infinite number of reincarnations, modifications, transformations, gender reassignment, etc. He is prone to disguise, has many «masks»;

– *communicativeness* is realized in the act of communication in the exchange of information between people, cultures through a developed and stable symbolic system. Thanks to it, there is a reversal / reassessment of basic cultural values, a change in worldviews, the formation of new cultural codes based on the combination / mixing / inversion of old ones.

– *mediation*. Trickster has a kind of marginal-mediator character (Леву-Спрос, 2001), as he often initiates a change in people's worldview and world perception. As a mediator between different semiotic cultural fields, the trickster is able to provide unlimited freedom in the culture of new meanings.

– *liminality*, which is directly related to the ambivalence of the trickster. Trickster deconstructs established cultural structures, he is able to bring elements of chaos in order, to transfer all cultural values from the realm of the ideal to the realm of the real. M. Hrenov points to the ability of the trickster to transgress, namely to overcome, destroy and mix structural boundaries, thereby creating new combinations and anomalies. Therefore, the archetype of the trickster is characterized by a destructive function, which provides an opportunity for further development of culture;

– *carnivalization*. The archetype of the trickster in its formation over time acts as an image of carnival culture, and the carnival itself becomes a typical tricksteriade.

– *creativity*. By violating and ridiculing the boundaries between oppositions, the trickster, as one of the leading cultural archetypes, carries out the so-called creative «explosion» (Чернявская, 2004). By creating a dynamic tension between the «permissible» and the «impermissible», the «sacred» and the «disgusting», he is able to create through outrage, thus becoming a cultural hero who creates new cultural values.

2. *Archetypal features of the trickster in the*

images of Goat and Malanka in the oratorio of Hanna Havrylets «Barbivska Kolyada». The archetype of the trickster as a mythological image is preserved in folk art in the form of traditions and rites, it still nourishes art and is filled with modern content in the works of prominent artists, writers and composers. In particular, one of the brightest embodiments of the archetypal features of the trickster are the images of Goat and Malanka from the oratorio of H. Havrylets «Barbivska Kolyada».

The name of the composer H. Havrylets became known in the 80s of the XX century, and her compositions are still heard in Ukraine and other countries. According to the Ukrainian musicologist O. Bench (Бенч, 2008), the artist's music is characterized by «living» musical intonations that creep into the depths of the listener's soul. Another Ukrainian musicologist and conductor A. Lashchenko notes that the compositions of H. Havrylets «gained the meaning of classics» (Лащченко, 2007, С. 187), they are performed by famous choirs, soloists and orchestras.

The oratorio of H. Havrylets «Barbivska Kolyada» was written for mixed and children's (female) choirs, soloists, percussion and folk instruments in 2010. This composition was ordered to the composer by a prominent Ukrainian modern conductor E. Savchuk, who was born in the village Barbivtsi (now Brusnytsia, Chernivtsi region), which determined the title of the composition and the local area from which the folk song material was taken. The oratorio includes sixteen samples of Ukrainian folk art, which are part of the winter cycle (carols, Christmas carols, Epiphany songs, Christmas carols, lyrical songs and theatrical plays «Goat Guiding» and «Malanka») and were recorded, deciphered and processed by T. Yevstafievich from fellow villagers (Луїна, 2012). Selected H. Havrylets's folk song material for the oratorio is reinterpreted in sound forms and becomes a means to build their own musical and dramatic construction.

It should be noted that H. Havrylets defines the genre of «Barbivska Kolyada» as an oratorio, however, not in its traditional sense (there is no end-to-end plot development), but by the main idea with which all actions are connected — the birth of the «main character» Jesus Christ. In chronological terms, this composition covers the celebration of Christmas carols, the origins of which date back to pre-Christian times, when mankind was characterized by mythological

thinking. After the adoption of Christianity, some pagan elements of Carol were replaced, and the holiday itself was partially assimilated with Christmas and Holidays, the celebration of which began after the winter solstice.

It should be noted that the «Christianized» Christmas Carol became the basis of the oratorio of H. Havrylets «Barbivska Kolyada». It involves both church and folklore, adapted to religious carols, Christmas carols. However, in this composition there are elements of pagan rites — «Goat Guiding» («Help us God...»), the character of Malanka («Oh, Chinchyk Vasylychuk»), the phrase «Oh, Give us God», which is homonymous with «Oh Dazhbog» and more. Based on the genre basis of each issue, the oratorio of H. Havrylets can be divided into three «festive» parts (Нускогуз, 2014): Christmas Eve (Christmas) — New Year (St. Basil the Great's Day) — Jordan (Epiphany).

«Barbivska Kolyada» includes two actions «Help us God...» and «Oh, Chinchyk Vasylychuk» which are based on theatrical and ritual actions — «Goat Guiding» and Malanka. Between these rites, you can draw a parallel with the carnival, as a certain theatrical action. It should be noted that the ritual actions «Goat Guiding» and «Malanka» are often accompanied by carnival laughter — the laughter of a clown-trickster, but this does not destroy its sacred meanings. On the contrary, when the pathetic pathos seriousness of the bourgeoisie in the image of the «mass man» (Бахтин, 1965, С. 187) discredits the truth, the noble frivolity of the game comes to the rescue, the creative potential of which is boundless. The game is never forced, even if it is a journey game or an initiation game. The game ambivalently combines the determinism of rules and free will of man, which turns the game into a topos of loneliness, which went beyond history (Бахтин, 1965, С. 15).

The rites «Goat Guiding» and «Malanka» use masks, make-up, disguise, props and upside-down clothes, which are considered a sign of belonging to the world of the dead, in which everything is upside down. The «otherworld» of Goat and Malanka points to the trait of mediation that is inherent in the archetype of the trickster. These images act as intermediaries between the world of the living and the dead, facilitate the exchange and translation of information between them. Goat and Malanka are characterized by ambivalence — a combination of opposite characteristics of both worlds: living / dead,

beautiful / ugly, good / evil, and so on. After all, these images are reduced characters not only in moral and value characteristics, but also in their origin (they are from the afterlife). But each of these characters has a sacred meaning — the more they make a mess in the house, the happier is the family that lives there.

As, in ancient times, only men were allowed to go to carols on New Year's Eve, the composer continues the ancient folk traditions using only a male choir. Both «Help us God...» and «Oh, Chinchyk Vasylychyk» do not start immediately with singing, but with an introduction-playing of elements of the rite. Between the soloist (who personifies the main representative of the carolers) and the choir (people) there is a dialogue, built on tradition — the question of permission to carol and the next positive answer. The arrival of carolers was considered a good sign that provided prosperity for the whole family in the new year. Thus, in the stage realization of this composition there is not only the performance of the action, but also the performance of the rite in its authentic form.

It should be noted that in the action «Help us God...» the not typical plot of a rite «Goat Guiding» is used. It lacks the traditional characters — Grandfather and Doctor, and the image of Goat acquires anthropomorphic features. Based on the text of the issue, we can assume that the image of Goat, as the embodiment of the archetype of the trickster, is gradually transformed into the image of the Hero-Savior (cultural hero). It sacrifices itself to save a person from starvation. Also, in the action «Help us God...» the journeys of Goat are introduced. It is known that in the ritual songs, the journeys have a symbolic meaning of the transition from one world to another (otherworld), which means death. The process of the Goat's journey through the «steep mountains», which are the border between the world of the living and the world of the dead, is also important. Therefore, in this issue there is a symbolic death when Goat leaves its master and the next resurrection — its return.

In this issue of the oratorio, Goat acts as a certain totem symbol, because despite all its brawls, it still ends up being the savior of people. In the plot № 10 «Help us God...» there is a certain rite of initiation. Goat's preparation for trials is accompanied by trials for other heroes, because they have to sacrifice it. Such sacrifices were usually associated with providing people with a good harvest.

Thus, the archetype of the trickster in the image

of Goat from the oratorio «Barbivska Kolyada» is presented as follows:

- Goat is weaker than the owner, it depends on him on the initial plot, which is inherent in the trickster in relation to the cultural hero;

- Goat has a funny nature, because all its brawls and parodies make a person laugh — it is embodied in the intonation of the actions, because the melody always revolves around one fretboard and at the end of each motif is a jump on the quart, which is very similar to Goat jumping in the owner's house;

- trickster's tricks, because Goat uses various tricks to get a reward;

- creating chaos, disorder in the house. Goat ends its «existence» in our world only with the advent of order;

- sacrifice, because Goat sacrifices itself to get good for man and thus save him;

- dualistic nature, ambiguity, contradictions in character, because by its nature the image of Goat embodies the ambivalent features of the archetype of the trickster.

«Oh, Chinchyk Vasylychyk» Christmas carol, which is used during malanking, namely on the Day of Basil the Great. In this issue, H. Havrylets uses a typical plot for Christmas. In «Oh, Chinchyk Vasylychyk...» Malanka is depicted at first as a caring housewife who cooks for her young boyfriend — Vasylych. Along with this, she is very clumsy — everything that Malanka does is not good. The last thing that didn't work out for her was the soiling of the apron that Malanka went to wash, as a result of which she got lost. But Malanka is found and the Christmas carol ends with wishes and congratulations on the New Year.

In «Oh, Chinchyk Vasylychyk...» a typical plot of the Malanka rite is used, as it depicts the traditional plot lines for malanking — the love line of Vasylych and Malanka, the grazing of kachurs and their loss, the wandering of the main character. Throughout the Christmas party, Malanka appears distracted and clumsy, she fails in all attempts to do something good. It can also be assumed that Malanka is no longer alive, because in the text she is always called a god. In this issue, H. Havrylets uses an authentic unadapted text with all the dialectisms, which emphasizes the ritual nature of this Christmas carol.

As in «Help us God...», in «Oh, Chinchyk Vasylychyk...», there are shown Malanka's journeys for her to do the housework, as a result of which she got

wet and died after the development of the plot line. However, as in the rite of «Goat Guiding», Malanka comes to life. One of the important features is also the «sending» of Malanka to the water, namely to the Dniester, which determines its local origin — «our Malanka floated on the Dniester water» and her inseparable connection with water. It is known that in the rite of «Malanka» according to pagan beliefs there is a cult of worship to the moon, as well as water and bread (various magical actions with a loaf of bread near wells and ponds).

If we consider Malanka as one of the reincarnations of the trickster, we can say that she has the features of this demonic-comic image, namely — awkwardness, comical behavior, unsuccessful imitation of the ideal. After all, in her actions Malanka seems to be trying to be a caring hostess, which she does not succeed. In «Oh, Chinchyk Vasylchyk...», Malanka acts in a reduced way in relation to the ideal hostess, who, although not in the plot as a separate character, but we understand what exactly and whom Malanka copies. As a trickster image, Malanka has a funny beginning, because her actions, parodies and copying are comical, especially if this rite is acted live. It is known that the magical function of laughter in both the rite of «Goat Guiding» and the rite of «Malanka» is to form a connection with the sacred, so that nature can replenish the forces for spring awakening and ensure a future good harvest.

Conclusions. The archetype of the trickster is an extremely ancient structure of the psyche, which reflects all the unacceptable aspects of humanity, pushed out of the realm of the conscious into the realm of the unconscious. In mythology, literature and art, the archetype of the trickster is a prototype, a model that is reflected through archetypal and artistic images — the trickster and the cultural hero. These images exist in inseparable connection, they are constantly transformed into each other, and their archetypal features are mixed. In archaic mythology, trickster characters are usually the personification of violators of established worldviews, and in literature and art they are deconstructors of the world, whose behavior is deviant in relation to the established world order.

It is determined that in «Barbivska Kolyada», H. Havrylets uses the rites of the winter cycle, which cover the celebration of the whole Kolyada: from carols to Jordan. Characteristic trickster features of the rites «Goat Guiding» and «Malanka» in many respects

coincide with the features of the carnival. In particular, disguises, masks, props are used, they reveal all the fantastic features that are not typical for everyday life, and in general everything that goes beyond the understanding of existing and non-existent. There is a «transformation» of a person into another person or animal. Goat and Malanka are archetypal trickster images of carnival culture. They are the embodiment of the binary position of everyday life and official seriousness, because during the carnival there is a temporary release from any rules laid down by society. Goat and Malanka destroy and mix everything in order to create new combinations and anomalies in the culture. In the oratorio of H. Havrylets, these images are duplicates of the main Character of a musical composition (or folk rite) Jesus Christ. Hence is the feeling of sacralization of what happens through sacrifice, death and resurrection.

Tricksterism in the rites of «Goat Guiding» and «Malanka» is considered: a) in terms of their important place in Ukrainian folklore, namely the transformation of pagan traditions and their assertion in the Christian paradigm; b) as a theatrical and entertainment play, folk drama; c) in terms of the authentic meaning of the folk rite. It is in these rites that the trickster archetype «transforms fraud and transgression into an artistic gesture of a special kind of performance, in which the pragmatics of the trick are reduced, and the artistic effect is brought to the fore» (Литовецький, 2009, С. 236). Here you can see both the trickster carnival theatricality, which follows from the liminality, and the direct or indirect connection with the sacred context. Such qualities distinguish trickster images of Goat and Malanka from ordinary swindlers. The trickster does not belong to the world, he is separated from society, taken out of its borders. He can be seen as a character traveling between worlds, who constantly crosses borders, and the transition is in both directions.

Analysis of actions from «Barbivska Kolyada» of H. Havrylets, № 10 «Help us God...» (Goat) and №11 «Oh, Chinchyk Vasylchyk...» (Malanka) in the context of the archetype of the trickster allowed to single out:

– *destructive function* of the archetype of the trickster (due to violation of established rules, traditions and boundaries that exist in laughter culture), which provides an opportunity for further development of culture;

– *interpretive function*, as Goat and Malanka are in the role of mediator between different semiotic

fields. Mediation in this case allows trickster images to be given unlimited freedom in creating new meanings;

– the most important function in culture — that is *creative*. Usually «subversive» actions of trickster images of Goat and Malanka have a parody meaning and tend to «artistic gesture», «aestheticization of space», «performativity» and «theatricality» (Липовецький, 2009).

Undoubtedly, the approaches and methods of

research of the archetype of the trickster in culture on the example of Ukrainian folk artistic images of Goat and Malanka in the oratorio of H. Havrylets «Barbivska Kolyada» suggest further development and correction. The proposed culturological analysis is far from unique and indisputable, but we expect that the problem of tricksterism in modern life and work is relevant today and may be of interest to other researchers in this field.

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Архетип трікстера та його втілення в художніх образах Кози та Маланки (на прикладі ораторії Ганни Гаврилець «Барбівська коляда»)

Анотація. У статті проаналізовано архетип трікстера та його втілення в художніх образах Кози та Маланки в ораторії «Барбівська коляда» сучасної української композиторки Г. Гаврилець. Розглянуто етимологію поняття «трікстер» та його значення як у архаїчному міфологічному мисленні, так і сучасній культурі. З'ясовано, що архетип трікстера відображається в людській свідомості та фольклорі через архетипові образи — трікстера та культурного героя, котрі можуть існувати як синкретично, так і окремо. Розглянуто історію створення ораторії Г. Гаврилець «Барбівська коляда». Підкреслено спільність рис Різдвяної Коляди та карнавалу з позиції трікстерства. Виявлено, що Коза та Маланка втілюють як риси трікстера, так і культурного героя, що свідчить про архаїчну, синкретичну природу цих образів. Проаналізовано характерні трікстерські риси, властиві образам Кози та Маланки: амбівалентність, медіаторство, карнавальність, лімінальність, блазнівська поведінка, ігрова та сміхова природа. Виокремлено трікстерські функції в образах Кози та Маланки з ораторії Г. Гаврилець «Барбівська коляда» — деструктуруючу, інтерпретативну, креативну.

Ключові слова: архетип трікстера, художній образ, Коза та Маланка, композиторська творчість Г. Гаврилець, ораторія «Барбівська коляда».