

**THE UKRAINIANS IN UKRAINE AND ABROAD: MARKED BY “BEZGRUNTIV''JA”**

***Svitlana Antonovyč***

(Ukraine)

*The article is dedicated to the problem of losing touch with the native land and the paternal home (“bezgruntiv''ja”), typical for the Ukrainians because of the need to migrate* *in the XX century and early XXI century. It deals with the phenomenon of “bezgruntiv''ja” which has got aesthetic realization in the dramatic works of Ukrainian emigrant writers of the middle of the XX century (Yu. Kosach, I. Cholhan, L. Kovalenko, A. Yurynjak, I. Bahrjany). It concludes that the Ukrainian variant of phenomenon of losing touch with the native land and the paternal home has such feature as absurdity of human existence and associated with person’s perception of his place in the world and the Universe as a whole.*

*Key words: losing touch with the native land* *and the paternal home (“bezgruntiv''ja”), displaced person, emigrant, dramatic art, play.*

**УКРАЇНЦІ В УКРАЇНІ ТА ПОЗА ЇЇ МЕЖАМИ: ПІД ЗНАКОМ БЕЗҐРУНТІВ’Я**

***Світлана Антонович***

*Статтю присвячено проблемі втрати зв’язку з рідною землею та батьківським домом (безґрунтів’я), типовій для українського народу через необхідність мігрувати в XX столітті й на початку XXI століття. У роботі розглядається феномен безґрунтів’я, який отримав естетичну реалізацію в драматургії українських письменників-емігрантів середини XX століття (Ю. Косач, І. Чолган, Л. Коваленко, А. Юриняк, І. Багряний). Робиться висновок, що український варіант явища безґрунтів’я має особливість: він обтяжений екзистенціалістською проблемою безглуздості людського існування й пов’язаний зі сприйняттям людиною свого місця у світі й Універсуму в цілому.*

*Ключові слова: втратa зв’язку з рідною землею та* *батьківським домом (безґрунтів’я), переміщена особа, емігрант, драматургія, п’єса.*

Losing touch with the native land and the paternal home (“bezgruntiv''ja”) is a symbolic problem for the Ukrainian nation, which has acquired the special meaning in the XX century and is typical for the early XXI century. It is historical fact, that the Ukrainians had to migrate either within a country (the Soviet Union or Independent Ukraine), or to Germany, Poland, Canada, USA, Latin America etc.

Changing the place of living is a necessary step of Ukrainian people, first of all cultural or political personalities, due to social, economic, political and religious factors towards individual salvation from physical or moral destruction. “Agrarian overpopulation”, persecution of “enemies” and other realities of the Soviet epoch are the reasons why the Ukrainians left their homes. The life of the citizens of modern Ukraine is substantially changed after the annexation of Crimea and the war in Lugansk and Donetsk regions. Thus, from the beginning of the armed conflict in East Ukraine in April 2014 over 1.7 million people had to leave their own homes. And this is not the final figure.

Feeling of “bezgruntiv''ja” is one of the main characteristics of being either Ukrainian emigrants of the middle of the XX century, or the internally displaced persons (IDPs) of modern Ukraine. This feeling actualizes concepts such as fear, loneliness, chaos. However, phenomenon of “bezgruntiv''ja” expresses a problem of the national spiritual, cultural and historical unity of Ukrainian people. The actualization of the customs and traditions of our culture, creation of life features, folklore are the link that gives psychological support, connects DPs with their nation, does not “get lost” in a new (sometimes alien) place. This situation is an illusory way to fill in the historical and cultural emptiness, which is a result of the people migration.

For Ukrainian person losing connection with the native land, the place where he was born, even within the territory of Ukraine, is an existential disaster. It is due to psychological attachment to the original attitude the Ukrainians to the ground as the Mother-Guardian. Sacred importance of the ground in the mental portrait of the Ukrainian nation corresponds to their traditional agricultural crops. L. Kozubenko aptly noted that the Ukrainians imagined the ground as a mother that had protective maternal function (Козубенко 2012, 170). So called “antejizm” was the source of our ideological pattern, the basis of the ethnic thinking. The ability to provide protection as a mother is its main characteristics. It symbolizes the aspiration of the Ukrainians to find their roots and life basis in general.

Dramatic Ukrainian writers of emigration of the mid-twentieth century is a notable phenomenon in the history of Ukrainian culture. Its specific character is a special type of reflection caused by DPsʼ situation. Recently, scientists studying the cultural, artistic, political and other processes of Ukrainian society of the twentieth century – beginning of the XXI century talk about existential feeling of loss and melancholy (T. Hundorova M. Lipovec'ky, A. Etkind etc.). In particular, melancholy is a condition inherent to DPs. It is deeply endured by a person for a long time or forever defines being emigrants in a new space, causing a state of resentment and distrust (Гундорова 2012, 219). As written by T. Hundorova, melancholy is a consciousness, generated by a feeling of loss, including the loss of himself, perfect, adult, socialized person (Гундорова 2012, 175). This condition can also be interpreted as a consequence of raw traumatic memory of the Soviet past (Гундорова 2012, 161).

The hard “boundary” situation caused by losing of the native land and it is appeared in the Ukrainians as panic and fear either themselves or their place in life, in cultural and historical process. V. Ahejeva clearly declared: such altered state of the world and human consciousness requires the ability to reconcile with relativity, multiplicity, particularity of the truth, with the right of everybody to construct its own hierarchy of values. It gives more freedom, but also imposes much greater burdens of individual responsibility (Агеєва 2006, 176–177). Sacralization of the homeland distinguishes feeling of “bezgruntiv''ja” and emphasizes its destructive force for the Ukrainians as representatives of their nation.

Ukrainian artists tried to understand the phenomenon “bezgruntiv''ja” in the early twentieth century. Let us remember *Kaminnyj chrest* (1899) by V. Stefanyk, *Na kameni* (1902) by M. Kocyubyns'ky *Bez gruntu* (1928) by G. Epic and others. In the middle of the twentieth century in Ukrainian diasporic literature there is increased attention to the artistic study of the problem “bezgruntiv''ja”. In particular, at this time there are such famous works as *Enej i žyttja inšych* (1946) by Yu. Kosach, *Bez gruntu* (1948) by V. Domontovych.

Of course, problem of “bezgruntiv''ja” is an organic part of the Ukrainian emigration context of the mid-twentieth century. Understanding of it can be found directly in the works of diaspora’s cultural figures, including Yu. Lavrinenko, Yu. Sherekh. It should be mentioned a series of articles *Zustriči z Zachodom /Meetings with the West/ (Vid Kocjubyns'koho do Rosselini, vid Rosselini do Kocjubyns'koho /From Kocjubyns'kyj to Rossellini, from Rossellini to Kocjubyns'kyj/* (1950), *Don Kichoty promiž nas (“Narodnij Malachij” Žana Žirodu) /Don Quixotes among us (“National Malachij” by Jean Giraudoux)*/ (1948), *Zachid je Zachid, a Schid je Schid /The West is the West and the East is the East*/ (1952)), written by Yu. Sherekh. The author considers the problem as the most representative problem of the twentieth century: all the historical processes of that time are specially intended to deprive a person of the ground (Шерех 1998, 390). Yu. Sherekh, taking into account the socio-political situation of the epoch, justified emphasizes the Ukrainians’ feeling of fear: the modern concept of fear consists of an important and typical component for the XX century that is the fear of losing ground, the fear is to be blown away or to start all from the beginning (Шерех 1998, 390).

Yu. Lavrinenko is also interested in the definite problem. The researcher describes this phenomenon as “fatally gone” (Лавріненко 1971, 139). For the Ukrainian diaspora, including above all, the political situation of the epoch, such mood is completely well founded. Yu. Lavrinenko names the reason by which a person consciously forced to live without the ground as “terrible epoch idiocy” (Лавріненко 1971, 139).

Particularly the phenomenon of “bezgruntiv''ja” has got aesthetic realization in the dramatic works of Ukrainian emigrant writers of the middle of the XX century, because in the drama ideological positions and mental state of the hero reveal brightly and emotionally expressive. The personality of crossing cultures with “destroyed” biography, the personality who loses the ground under feet is the main topic of the diaspora’s literature of that time. For the most artists of this period such situation had personal experience. Ukrainian playwrights who had psychological trauma due to losing of the motherland, tried to understand the emotional state of the DPs, deprived of their homes and detached from native roots. Forced emigrants’ existence was marked by nonsense. In the plays of such emigrant writers as Yu. Kosach (*Dijstvo pro Jurija-Peremožcja /The Performance of George Victorious/*), I. Cholhan (*Dity Dažboha /Dazhboh’s Children/, Zahublenyj skarb /The Lost Treasure/, Son ukrajins'koji noči, abo Mandrivka čumaka Mamaja dovkola svitu /The Dream during a Ukrainian Night, or Chumak Mamaj’s Journey around the World/, Choždenije Mamaja po druhomu sviti /Mamaj’s Going to the second world/, Mamaj nevmyruščyj /Immortal Mamaj/, Duma pro Mamaja /The Ballad about Mamaj/*), L. Kovalenko (*Pryjichaly do Ameryky /Came to America/*), A. Yurynjak (*Na dalekych šljachach /On the Long Journey/*), I. Bahrjany (*Rozhrom /The Defeat/*) and others it is described the hard ambiguity emigrants’ situation which indicates a special type of DPs’ existence. The situation of losing touch with the native land and the paternal home is the impulse of people awareness of their value and self-affirmation. The question of national identity acquires the ontological meaning. It is associated with the desire of the Ukrainian people to declare themselves as powerful force in the world historical and cultural space.

Emigrant fury of the first half or the middle of the twentieth century is not the root cause of the problem of “bezgruntiv''ja” in Ukraine. For the reasonable observation O. Chernenko the Ukrainian roots departure from the most leading Ukrainian elite was a negative consequence of autocratic and imperial policy which operated in two modes under Tsarist and Communist Russia. It stopped the development of Ukrainian identity and intellectual education of Ukrainian intellectuals, often causing inferiority complex (Черненко 1994, 107). Such policies often become the cause of so-called “inner emigration”. This is a situation when people that remained in Ukraine, but mentally did not accept the Bolshevism system had to become isolated from the world around them (Лавріненко 1964, 7). And then almost everyone remained a stranger in this new reality, and eternal dreamer to turn to the native land of his heart, his recollections and thoughts (Лавріненко 1964, 8). However, the concept of “inner emigration” is not a subject of interest for our work. It is appropriate to refer to the works of those playwrights who had to leave their own homes and homeland.

The problem of psychological adaptation of those who had recently emigrated excites of the Ukrainian diaspora writers. The mental state of DPs is characterized by a fear of the fugitive and the fear towards the unknown. For instance, fear is a peculiar feature of life in exile for Zhurbenko’s family in a play *Pryjichaly do Ameryky* /*Came to America*/ by L. Kovalenko. The wife of the main character Ivas' very often speaks about the fear. Olena Zhurbenko, interested of her natural calling is to create psychological comfort and sheltered spot for the family. However, her life is full of foreboding danger. Fear turns to standby evil. “My wife is a cowed creature” (Коваленко 1956, 128), – Ivas' said.

In society the fear determines person’s place in the world. It is the factor of self-improvement of a personality, culture and civilization. The philosophical understanding of fear provides the latest cultural and historical opportunities to revive of the human capacity for new growth itself on the principles of humanism and individualism (Туренко 2006, 9). According to L. Kovalenko’s conception for emigrants the fear can be defined as “social and psychological human disaster” (Андрусенко 1991, 131). This condition is a result of significant disagreement between different meaning benchmarks.

The Zhurbenkos forced to adapt to the new rules of life. Losing of personal documents and the unnecessary registration after the moment they came to America causes indignation. Now the possibility to be sent to Russia goes some way to the second place. The main problem is the preservation of their own names but also for persons with feelings of “bezgruntiv''ja” it is a perspective not to lose their identity and possibly national identification. On this occasion it is remarkable moments that raise the question of belonging to a certain nationality. In the play *Pryjichaly do Ameryky* L. Kovalenko repeatedly follows the actions in which one of the main characters, Ivas', defends his origin: “I am not Russian, I am Ukrainian” (Коваленко 1956, 106). The author seeks to distinguish Ukrainian people and Ukrainian culture against the background of Russian. L. Kovalenko describes the Ukrainians compared with the Russians and partly the Americans as proud and moral persons. However, in case of “bezgruntiv''ja” this feeling becomes topical, emphasizing emigrants’ fear to find themselves in a situation of “identification shift”.

A. Yurynjak also describes the feeling of fear in the play *Na dalekych šljachach /On the Long Journey/*. The author pays attention to “the repatriation fury” (Юриняк 1955, 4). In the preface to the work the playwright explains his conception: “... it was a wild and incomprehensible horror: how is it that the Bolsheviks can with impunity seize and kill people, the only “crime” which is that they want to live in freedom! [...] The point is not only because many natural offerings of the Soviet peoplecatching of that time [...] but especially in strengthening in the vast masses of under-Soviet people terrible understanding that it will not flee away from the Soviet authorities” (Юриняк 1955, 4). Therefore there are logically words of a character of the play “On the Long Journey”: let it be the devil, but not the Bolsheviks (Юриняк 1955, 28).

Total fear of emigrants creates a new state of chaos. DPs are once again forced to adapt to new conditions, because rational and traditional order is always destroying. This position is a symptom that clearly indicates the imperfection of the Universe and demonstrates the vulnerability of the people in new life realities.

A. Yurynjak focuses on the concept of fear as an attribute of emigrants’ lives. In the play a sense of horror is dominated because of repatriation. The author traditionally accentuates the Soviet Union as a center of physical and spiritual destruction of people and compares it with a source of evil. The playwright emphasizes characters’ uncertainty in the future by the mood of anxiety, frustration, confusion which are typical for them. Their internal state contrasts with the hopes of a “new” life in exile (Юриняк 1955, 51). The position to go “a long way together” (Юриняк 1955, 54), to maintain their contacts is typical for emigrants. Their cohesion evidences of national, cultural, spiritual connection between DPs. The linkage between emigrants is interpreted as the last thread that connects with native land. Perhaps the greatest tragedy for the person, playwright says, is the situation when these people are “going to die” on the long ways (Юриняк 1955, 44).

The human existence out of the homeland, native house, isolated from the cultural and historical traditions, is an absolute nonsense. The lack of ground as a support, as a way to balance the life is filled in by constant characters’ talks about Ukraine in the play *Na dalekych šljachach* by A. Yurynjak. The characters have created an illusory model of homeland which symbolizes their spiritual comfort. Interpreting the problem of “bezgruntiv''ja” the author uses such literature method as dream because this technique allows A. Yurynjak to discuss the problem showing the action in another dimension. According to the play Rostyslav, one of the characters, had a dream, in which he and soldiers-defenders of Ukraine had to leave their native land. A. Yurynjak tries to recreate the emotional state of people who have to emigrate. Psychological dominant here is a spiritual connection with the homeland, remembering and sense of unity with the native land. The soldiers proudly talk about their roots (Юриняк 1955, 34). The replicas show the love to their land. “I wither in a foreign land, – one of the soldiers said. – Melancholy and the shadow will be with me without the Ukrainian sun” (Юриняк 1955, 34). Another character declares: “For freedom of motherland I preferred to put my head here. Too little consolation I managed to incur from the fields, forests, meadows…” (Юриняк 1955, 35). Certainly, A. Yurynjak, describing the beauty of the Ukrainian land, emphasizes its life-giving force.

In the play *Na dalekych šljachach* by A. Yurynjak the dream reveals emigrants’ homesickness. It also motivates ideological position of DPs in the diaspora. In the drama A. Yurynjak emphasizes: “I believe, you proclaim the truth of Ukraine in the world. Strikes the wall of lies that have surrounded us by Moscow…” (Юриняк 1955, 35).

The plays by I. Cholhan are diverse and interesting in the context of a phenomenon of “bezgruntiv''ja”. It should be considered his plays *Dity Dažboha /Dazhboh’s Children/* and *Zahublenyj skarb /The Lost Treasure/*, devoted to DPs life. In the play *Dity Dažboha* I. Cholhan describes life in exile in a special place (camp), so-called “fortress” (Чолган 1990, 293) or “Zelenyj horbočok” /“Green Hill”/ with “torn by wind and rain flag which is a symbol of emigrants’ destiny” (Чолган 1990, 294). It is symbolically to compare DPs’ camp with the ground, because it demonstrates losing of those defenses that usually an own home gives a person.

According to the play *Zahublenyj skarb* I. Cholhan focuses on preserving the spiritual connection with the homeland: “This is a treasure for all of us, a part of our souls and hearts, this is symbiotic link, a thread that connects us with a native land” (Чолган 1990, 393). The heading of the play has a conceptual importance, it leads to the problem of finding spiritual ground, because such “treasures” assert person’s belonging to a nation.

In the play *Zahublenyj skarb* by I. Cholhan it seems meaningful the name of DPs’ camp “Sadok vyšnevyj” /“Cherry Garden”/. It raises a number of associations, including the gardens of the native land with famous T. Shevchenko’s cherry garden etc. The displaced persons’ camp gives the impression of idyll. In the exile emigrants feel anxiety and loneliness, that’s why they turn the camp into the search for defense themselves. The camp once again becomes a sacred place, signs of the own home, the native land. The characters of the play emphasize in their song: “It is a national ground, / It is Ukraine in a foreign land...” (Чолган 1990, 356). It is illusory protection and the result of a psychological trauma of a fugitive. Therefore attributes of Ukrainian culture as a symbol of angst often appear in the play: steppe, river, poplar, a black horse, bandura etc. Reaction to “bezgruntiv''ja” is removal and preservation of Ukrainian museum treasures by one of the characters, that symbolize the spiritual connection with the homeland (“our historical relics” (Чолган 1990, 392)). In the interpretation of the diaspora it is indestructible cultural tradition.

The next point that deserves attention in the context of phenomenon of “bezgruntiv''ja” concerns Ukrainian traditions, folklore, mythology, customs, rituals. Such elements are widely used by diaspora playwrights, including L. Kovalenko, Yu. Kosach, I. Cholhan and others. Things, that have always been in the Ukrainian houses, folklore, keeping the traditions in a foreign land, psychologically “compensate” the lost homeland. All of them create the illusion of a full human being, preserving the national identity.

For example, in the play *Pryjichaly do Ameryky* by L. Kovalenko accentuates mentioned aspects, especially the author writes about Ukrainian customs. The song, which sounds repeatedly during the drama, has the conceptual importance for it. It not only creates a state of sadness, depression, loneliness, but also spiritually complements one center of Ukrainians, formed in the bar by Stepanjak – one of the characters in the play.

The play *Dijstvo pro Jurija-Peremožcja /The Performance of George Victorious/* by Yu. Kosach has a special meaning: the playwright refers to the idea of asserting national roots, searching for them in the past. The author describes the events of the seventeenth century, particularly the government of Yurii Khmel'nyts'ky. The playwright saturates his work by historical and cultural concepts which are typical for that time. For example, Yu. Kosach writes about a story “Alexandria”, popular among Cossack intellectuals. He refers to works, dedicated to historical, political, cultural, religious and other issues. The specific language of the play demonstrates the spirit of the age. The author includes an interlude which introduces the activities of so-called itinerant philosophers. The play aims to emphasize “continuity” Ukrainian customs and traditions. It is strengthened the originality of the Ukrainian people with the unique spiritual heritage in the global cultural and historical space.

This approach is typical for I. Cholhan’s dramatic art, particularly the writer appeals to Ukrainian mythology. In the plays *Dity Dažboha* and *Zahublenyj skarb* the playwright introduces an image of Dazhboh, who is the Slavic god of the light and the sun. According to a national tradition Dazhboh is a popular for good deed, he is a guardian of human destiny and prosperity, gives “white day”, happiness and love (Войтович 2005, 124). For I. Cholhan Dazhboh’s “children” are emigrants, “expelled live overboard without a homeland and relatives ...” (Чолган 1990, 342). The image of the Slavic god is a symbol of national connection for DPs.

I. Cholhan uses the image of Mamaj, typical for his dramatic art (*Son ukrajins'koji noči, abo Mandrivka čumaka Mamaja dovkola svitu /The Dream during a Ukrainian Night, or Chumak Mamaj’s Journey around the World/, Choždenije Mamaja po druhomu sviti /Mamaj’s Going to the second world/, Mamaj nevmyruščyj /Immortal Mamaj/, Duma pro Mamaja /The Ballad about Mamaj/*). In the Ukrainian tradition Cossack Mamaj is a legendary hero. He is the embodiment of a kind of Ukrainian character, the image of freedom and immortality of the nation (Войтович 2005, c 233). There are many stories that extol his glory.

The playwright describes Mamaj’s image in the context of such ancient Ukrainian tradition as chumakuvannya. I. Cholhan introduces the character the world art space with its own national nuance. Chumak’s image is a hidden attempt to revive national identity, ideology and values. For example, in the play *Son ukrajins'koji noči, abo Mandrivka čumaka Mamaja dovkola svitu* there are the words about a world that breaks into atoms (Чолган 1990, 116), a comedy political system (Чолган 1990, 121), satire on the political and social order, discussing the national identity. During the play the author writes about the shooting a Hollywood film on a Ukrainian material, singing Ukrainian folk songs, an exhibition of Ukrainian embroidery etc. This kind of spiritual “compensation” gives the characters an opportunity to experience a feeling similar to harmonious existence in the motherland.

In the final part of chumak’s journey, entitled *Duma pro Mamaja* I. Cholhan portrayed Ukrainian people’s life in America over the past forty years. The play is a kind of summary of all I. Cholhan’s works. The Mamaj’s image combines different time intervals from the past to future Ukraine, stressing the historical “continuity” of the country and state policy of the Ukrainian people. At the end of the play Mamaj flies by rocket to his native village Pashkivka to awaken the national spirit. The character of the chumak represents generations, they belong to the Ukrainian national space. The imaging of Ukraine by I. Cholhan in diachronic terms of time is accompanied by a feeling as if hard ground disappears or it is slipped out from under somebody’s feet all the time. Then each plot is intended in some way to remind a person about the social, spiritual and national roots.

In diaspora literature you can find an interesting interpretation of the problem of “bezgruntiv''ja” in dramas, depicting the events of the past of Ukraine and discussing the national idea. From the psychological point of view such emigrants’ position testifies about the hope to compensate the ethnic and state lack by reference to historical events and important figures.

One of the emigrant writer I. Bahrjany proposes own pictures of national myths in the play *Rozhrom /The Defeat/*, devoted to years of German occupation of Ukrainian territory. Olha Urban’s family represents an ideal of the Ukrainian nation, and the image of the main character Olha is characterized by understanding of the national problems. The author focuses on her figure as a new type of conscious Ukrainian personality. In the play the Ukrainians are described as highly educated and moral people. Olha Urban’s family is distinguished by features of internal unrest and feeling of national unity. The spiritual connection between people is important and necessary for Ukraine in trial situations. Checking by crisis has potentially to serve as a basis for self-affirmation of Ukrainian nation. “It is not important, that the enemies think about us. It is more important, what we think about ourselves, it is more important to realize, who we really are. It is difficult, my dear, to find ourselves, to understand our historical mission” (Багряний 1948, 96), – the main character of the play says. Olha, referring to other characters, puts ideologically important questions: “Who are we, that others want to deny us or do not admit our existence?!” (Багряний 1948, 96).

The question of national identity goes into the existential dimension. Recognition of the Ukrainian nation as possessing and equal to the historical impact forms proper consciousness of its representatives. I. Bahrjany interprets the desire to eradicate inferiority complex, typical for a forced country, turning into the idea of spiritual and intellectual “superiority” of the Ukrainians. Portraits of T. Shevchenko, M. Khvylja, H. Kosynka, B. Antonenko-Davydovych, M. Johansen, M. Kulish etc., hanging on the walls in Urban’s apartment, form the cultural aura of the family (society). In the play the author repeatedly says about Olha’s library with books in the original by prominent figures of German culture: A. Schopenhauer, H. Hegel, F. Nietzsche, J.-W. Goethe, K. Marks and others. The playwright compares one of the characters, the artist Hryts', with Rafael. Such moments in the text are designed to expand the cultural space, depicting Ukrainian nation equal in their spiritual heritage and historical potential to other nations. This recognition contributes to self-realization in society. For example, Hryts' as a talented artist is very popular among Germans. The occupants are delighted by Olha’s erudition and Herr Mathis acknowledges her timely views on the emergency situation in the world. The heroine says reassuring words: “No, we are developing as a separate historical force, undeniable and real, not understandable and alien for others” (Багряний 1948, 97). Olha is a symbol of absolute faith in the revival of the nation in the future. Tomorrow is a great day of Ukrainian nation (Багряний 1948, 97).

I. Bahrjany seeks to embody features of a new generation in Olha’s image, emphasizing the exclusivity of the Ukrainian nation. Absolute belief in the superiority of own people becomes reliance for her and her entourage. The characters of the play *Rozhrom* declare the idea of a promising historical moment, when you can have a chance to create a new Ukraine. Considerations on the problem of human existence and self-affirmation especially excite Olha. The characters of the play talk about the willingness to die for their beliefs, because they are afraid of slavery and dishonor. The idea of revival of free Ukraine and free Ukrainians is declared with pathos in I. Bahrjany’s work.

It should be noted that the feeling of “bezgruntiv''ja” is a part of the world outlook and self-perception. The need to adapt to the new conditions, a system of values, sometimes foreign culture causes the emergence of migrant trauma.

Of course, today it is difficult to talk about the aesthetic realization, particularly in dramatic art, of political problems of modern Ukraine and especially the problem of “bezgruntiv''ja”. However, as we know, refugees from the combat zone of Lugansk and Donetsk regions try to arrange a new house as “at home” or put a thing “in the same place”, thus creating is the illusion of welfare, stability, security, peace, full of life. The problem of finding someone’s place in another space (in a new organization or school) borders on fear to be heard by no one in this environment. The state of fear and chaos leads to unity, cohesion of the migrants, indicating the national, cultural, spiritual connection between them and the state-potential of the Ukrainian people.

The Ukrainian emigrant playwrights define the isolation from homeland, cultural and historical traditions as a result of determining by the absurdity of the Universe. The Ukrainian variant of phenomenon of losing touch with the native land and the paternal home has such feature as absurdity of human existence and is associated with person’s perception of his place in the world and the Universe as a whole.

1. Агеєва В. (2006). *Поетика парадокса: інтелектуальна проза Віктора Петрова-Домонтовича.* К.
2. Андрусенко В. А. (1991). *Социальный страх: (опыт философского анализа).* Изд-во Уральск. ун-та. Свердловск.
3. Багряний І. (1948) *Розгром: повість-вертеп.* Прометей. [Б. м.].
4. Войтович В. (2005). *Українська міфологія.* Либідь. К.
5. Гундорова Т. (2012). *Транзитна культура. Симптоми постколоніальної травми: есеї*. Грані-Т. К.
6. Коваленко Л. (1956). *В часі і просторі: п’єси.* Ми і світ. Париж; Торонто; Нью-Йорк.
7. Козубенко Л. (2012). *Архетипи Землі та Виру як літературознавча проблема у романі Григорія Тютюнника “Вир”.*Теоретична і дидактична філологія. Випуск 13. С. 169–172.
8. Косач Ю. (1997). *Дійство про Юрія-Переможця: трагедія.* Близнята ще зустрінуться. Антологія драматургії української діяспори. Час. К.; Львів.
9. Лавріненко Ю. (1964). *Документи “внутрішньої еміґрації” Максима Рильського.* Листи до приятелів. № 7–8. С. 7–9.
10. Лавріненко Ю. (1971). *Про ґрунт одного безґрунтя.* Зруб і парости: літературно-критичні статті, есеї, рефлексії. Сучасність.
11. Туренко О. (2006). *Страх: спроба філософського усвідомлення феномена.* ПАРАПАН. К.
12. Черненко О. (1994). *Аналіза світоглядних принципів у прозі В. Домонтовича.* Сучасність. № 5. С. 107–112.
13. Чолган І. (1990). *Дванадцять п’єс без однієї: зібрані драматичні твори 1945–1989.* ОУП “Слово” накладом ОУП “Самопоміч”. Нью-Йорк.
14. Шерех Ю. (1998). *Зустрічі з Заходом.* Пороги і запоріжжя. Література. Мистецтво. Ідеології: три томи.Т. 1. Фоліо. Х.
15. Юриняк А. (1955). *На далеких шляхах: п’єса в 5 діях з життя українських скитальців.* Україна. Детройт.