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A Theatrical Analysis of *Intermezzi* in Jesuit Drama: The *Codex of Orsha* and the Use of the Vernacular

*Analiza teatralna intermediów w dramacie jezuitów. Kodeks orszański
i wykorzystanie języka potocznego*

*Тэатральны аналіз інтэрмедыя ў езуіцкай драме: Аршанскі кодэкс
і выкарыстанне гутарковай мовы*

ABSTRACT: This article examines early Jesuit drama and *intermezzi* performed in the Grand Duchy of Lithuania, focusing on the *Codex of Orsha* manuscript and its links to the Polatsk College. It discusses questions of authorship, linguistic variation, and regional attribution, highlighting how vernacular Ruthenian dialects were used in comic scenes to reflect social and cultural identities. By comparing these plays with contemporary Western European examples, the study situates early Belarusian theatre within the broader framework of the European Baroque stage.

KEYWORDS: Belarusian theatre, Jesuit drama, *intermezzi*, dialect, *Codex of Orsha*, Polatsk, Baroque.

This study of dramaturgy requires not merely literary or historiographical analysis, but also the methodological tools of theatre studies—an understanding of performance conventions, staging, audience reception, and the semiotics of embodiment.

In examining the early development of dramaturgy in the Belarusian lands, it is necessary to consider the broader body of scholarship devoted to the history of Russian theatre. Many examples that could be associated with the theatrical traditions of Belarus or Ukraine have often been included within studies of Russian theatre. This overlap occurred largely because theatre historiography began to take shape in the late eighteenth and early nineteenth centuries, after the third partition of the Polish–Lithuanian Commonwealth

and the expansion of the Russian Empire. During this period, Belarus became part of the empire and, later, a republic within the Soviet Union, where its cultural institutions developed under limited autonomy and within a broader Russian historical framework. A close reading of major nineteenth-century histories of Russian theatre suggests that a substantial portion of their material actually concerns the performance cultures of Belarus and Ukraine.¹

Recognizing this helps to clarify how early Belarusian and Ukrainian theatrical practices contributed to the wider development of theatre in Eastern Europe and encourages a more nuanced understanding of the region's complex cultural history.

The approach taken by Paulina Lewin² in her monograph *Ukrainian Drama and Theater in the Seventeenth and Eighteenth Centuries* [2008], widely regarded as a foundational work in anglophone scholarship on early Ukrainian theatre, has been instrumental in defining the parameters of Ukrainian Baroque studies. Her research on early Ukrainian drama and theatre remains essential for understanding the aesthetic and cultural dynamics of the Ukrainian Baroque tradition. Following Lewin's approach, this article focuses on a specific segment of Jesuit drama known as *intermezzi*, examining their dialects and themes as key indicators of regional identity and cultural hybridity within the Belarusian Baroque framework, taking as an example fragment of the manuscript known as *Codex of Orsha*, attributed to Jesuit College of Orsha.

Within this transnational context, the *intermezzi* of Jesuit school theatre in the Grand Duchy of Lithuania emerge not as marginal curiosities, but as active participants in the broader European traffic of ideas, languages, and performative forms. Yet within these studies, while Jesuit and school dramas were often transcribed or summarized, these short comic *intermezzi*, performed between the acts of serious religious or historical plays, have received only limited scholarly attention.

In the 19th century, researcher Peter Morozov authored the book *History of Russian³ Theatre until the first half of eighteenth century*, where he defines

¹ My observations are based on a close examination of major nineteenth- and early twentieth-century scholarship on Russian theatre (though not limited to it), many of which, in fact, devote the greater part of their material to the history of Belarusian and Ukrainian performance. See Tikhonravov 1874; Maikov 1889; Morozov 1889; Perets 1905 and 1923.

² In its *In Memoriam* notice, the Harvard Ukrainian Research Institute (HURI) remarks that Paulina Lewin, a central figure in the modern recovery of Ukrainian theatrical history, viewed seventeenth- and eighteenth-century Ukrainian theatre as "one of the best elaborations and adaptations" of the Western (especially Polish) Baroque, rather than a mere imitation.

³ The use of the term 'Russian' in this context is historically anachronistic. In 1629, Kyiv was part of the Polish-Lithuanian Commonwealth, and the development of religious

intermezzi (*intermedii*) as “short scenes performed between the acts of a serious spiritual or historical drama, intended to give the audience rest and amusement.” According to Morozov, content was drawn from humorous tales, anecdotes, and scenes of everyday life; their characters included peasants, soldiers, gypsies, Jews, and other figures from the urban and rural crowd.” [Morozov 1889: 65–66]. A Jesuit *poetica* of 1648, [Morozov 1889: 66] defined the form succinctly: “Intermedium est brevis actio, ficta sive vera, inter actus comicos vel tragicos, constans verbis, rebus, personis lepidis...” (a brief action, comic or tragic, composed of witty words, deeds, and characters designed to refresh the listener.) From the early twentieth century, Vladimir Perets⁴ undertook systematic research and provided commentary on new sources related to the history of Russian theatre and drama from the seventeenth and eighteenth centuries. In seeking possible solutions to the question of the origins of Russian theatre, he pointed, first, to the fact that “the history of our ancient, and subsequently popular, theatre... progressed through the borrowing of foreign literary and artistic traditions from Western Europe” [Perets 1923: 16–17]. Also he observed the influence of Polish and Ukrainian theatres, particularly that “perhaps, over time, we will discover intermediate, linking elements between Russian popular dialogue and Polish *intermezzi*” [Perets 1905: 89].

This article, employing comparative analysis and a theatrical studies approach, does not seek to trace the origins of the phenomenon that can more properly be associated with the nineteenth century and is widely known as Russian theatre, but instead aims to distinguish early modern examples of theatre in the Grand Duchy of Lithuania, which can be attributed to early Baroque examples of Belarusian theatre,⁵ and to situate them more accurately within the broader framework of European theatre.

drama there occurred within the cultural and confessional frameworks of the Ruthenian Orthodox tradition. The term reflects the retrospective national framing typical of early Soviet historiography, which often sought to subsume Ukrainian and Belarusian cultural phenomena under the rubric of a unified Russian history.

⁴ Vladimir Nikolaevich Perets (1870–1935) - studied at the Faculty of History and Philology at St Petersburg University (1889–1893). He earned his master’s degree in 1900 and his doctorate in 1902, both focused on the historical connections between Russian and Ukrainian verse and song poetry of the sixteenth to eighteenth centuries, as well as the influence of Polish poetry on Ukrainian versification in the sixteenth and seventeenth centuries. His major work on these topics was published as *Historical-Literary Studies and Materials* [see Perets 1900–1902].

⁵ In this article, I present a brief fragment of my research, which focuses on *intermezzi* and traces their origins within the traditional culture of Belarus in the broader context of the European theatrical tradition.

Orsha and Polatsk: Two Theatrical Manuscripts

In 1955, a rare manuscript was bought from Stefan Kamiński's bookshop in Kraków. Bound in half leather, the volume contained a compilation of Jesuit dramas by anonymous authors. The manuscript was attributed to the Jesuit College in Orsha. This manuscript, known as the *Codex of Orsha*, preserved in the Ossolineum Library in Wrocław under catalogue number 12778. It features four dramas, each accompanied by *intermezzi*, humorous scenes, all believed to have been performed at the Jesuit college in Orsha between 1689 and 1697. The dramas are:

1. "The Glorious Aid of Ramiro's Victory by Angelic Troops"
2. "The Mystical Wedding Communion of Genserik and Tryzymund"
3. "The Mystical Communion of the Innocent Lament of Karol and Fryderyk"
4. "The Spiritual Communion of Saints Borys and Hleb"

This document offers a rare glimpse into early modern performance practices in the Polish-Lithuanian Commonwealth, particularly in its eastern borderlands.

According to the annotation accompanying the microfilm description of the manuscript, these are unknown plays, and until 1955, the *Codex* was likely kept in a private library and has remained unknown to academic literature in Jesuit studies, including the Central Archive of the Society of Jesus in Rome. Therefore, as it is stated in the document description, researchers of Jesuit theatre were unaware of their existence. In 1963 Julian Lewański [1963] published the anthology *Dramaty staropolskie*, where the play *The Spiritual Communion of Saints Boris and Gleb* [Kopiarusz dramatyczny], along with *intermezzi*, presented from page 303 to 406. The Belarusian theatre scholar Adam Maldzis [1980: 175–191] provides an analyse description of this play, referring in his book to the anthology. But Maldzis also cites a manuscript description found in an article by Mykhailo Markovskiy [1894], published in 1894 in the monthly journal *Kievskaya Starina*. In this case the description provided in the Ossolineum microfilm is not correct and at least one play with *intermezzi* from the *Codex of Orsha* was known before 1955.

The manuscript discussed by Markovskiy in the article was lost during the war; however, a relatively detailed, though subjective, description has survived. According to his account, the play *Comunia duchowna Ss. Borysa y Hleba* is noted as "na akt dana przez mlodz Collegium Polockiego Societatis Iesu," that is, "for a performance given by the youth of the Polatsk College of the Society of Jesus." Thus, it is evident that this particular performance took place in Polatsk rather than in Orsha. The same view is held by Maldzis, who writes: «Духоўнае прычасце святых Барыса і Глеба, пастаўленае

ў Полацку і, магчыма, у Оршы да 1693 г., пераносіла глядача ў часы Кіеўскай Русі, у атмасферу барацьбы за ўладу паміж асобнымі князямі» (“*The spiritual communion of Saints Boris and Gleb*, performed in Polatsk and possibly in Orsha before 1693, transported the viewer to the times of Kievan Rus’, into the atmosphere of the struggle for power among individual princes”).

The drama begins with an *antiprologue*, written in the form of an intermezzo and containing a plot unrelated to the main action. Stylistically, this fragment can be classified as a *comedy of manners*, since it plays upon social roles and features a citizen and a peasant—a typical comic duo.

Maldzis, discussing the *intermezzi* of the *Codex of Orsha*, provides a transliteration into Belarusian which, when read aloud, may reflect two different dialects [Maldzis 1980: 175–176]. It is evident from the text that Garbar (the Citizen or *ремесленник* of Polatsk) does not always fully understand the Peasant, and vice versa. Thus, this fragment is distinguished not only by its specific genre but also by its vivid linguistic and social characterization of the characters.

Valuable methodological parallels can be drawn from studies devoted to Shakespeare’s plays, particularly those that explore the use and representation of dialects—as they demonstrate how linguistic variation can function as a marker of social identity and cultural nuance within early modern drama. In a similar way, the Jesuit *intermezzi* in the Belarusian Baroque tradition employ dialect to construct regional character types and to negotiate linguistic and cultural diversity within a shared performative space.

The word *dialect*, in the sense of a distinct manner of speaking, first appeared in English in 1577, according to the *Oxford English Dictionary*. By the early seventeenth century, the term had entered common usage. John Bullokar’s *An English Expositor* (1616), one of the earliest English dictionaries, defined *dialect* as:

...a difference of some words, or pronunciation in any language: as in England the dialect or manner of speech in the North is different from that in the South... So every country hath commonly in divers parts thereof some difference of language, which is called the dialect of that place.

When scholars discuss the English language of the sixteenth and seventeenth centuries, they generally recognize that what contemporaries called *dialect* was not limited to regional speech. As Paula Blank notes [1996: 19], for Renaissance writers, the difference of language referred to as dialect was not always defined in regional terms; in the Renaissance, dialect refers to any manner of speaking or writing that is judged as either a ‘common’ or a ‘peculiar’ variety of the language. In other words, linguistic variation was understood as an inherent and legitimate feature of expression rather than

as a deviation from a single standard. Yet when comparable phenomena are observed in early Eastern Slavic dramaturgy, modern scholars often attempt to impose rigid linguistic classifications or even deny the presence of vernacular dialects altogether. This asymmetry reveals persistent hierarchies within philological traditions: what is regarded as “normative” or “creative” variation in English studies is often dismissed as “corrupt” or “non-literary” in the Slavic context. Nevertheless, dialectal play was equally fundamental to the early modern stage across Europe. Shakespeare, by far the most studied dramatist of the period, employed dialect to mark national and social distinctions. His Scottish, Irish, and Welsh characters, for example, are written in English orthography, their pronunciation and identity conveyed through phonetic spelling and lexical nuance. The same performative principle can be observed in the Jesuit *intermezzi* of the Grand Duchy of Lithuania, where vernacular Ruthenian speech, transcribed in the Latin alphabet, was used to evoke local voices within a learned theatrical framework.

The article by Markovskiy as well discusses the *intermezzi* and includes a lexical analysis. According to my research, the manuscript studied by Markovskiy in the nineteenth century was provided by Professor Petr Vladimirov, who at the time held the Chair of Russian Language and Literature at the Imperial University of St Vladimir in Kyiv (now Taras Shevchenko National University of Kyiv). The origin of the manuscript remains unknown. Based on the manuscript supplied by Vladimirov, Markovskiy identifies the contents as comprising ‘South Russian intermezzi’ (*южнорусские интермедии*). While I agree with his classification of the texts as *intermezzi*, the attribution of a specific regional origin is open to question. It is quite clear that manuscript attributed to Orsha or Polatsk (both cities at this time are part of the Grand Duchy of Lithuania and historically associated with Belarus) and it is anonymous, so we cannot clearly identify the nationality of the author. A comparative analysis of the two extant manuscripts indicates that they were copied by different scribes and likely at different times. One manuscript forms part of a textbook used at the Jesuit College in Polatsk, which Markovskiy explicitly identifies as “a Polish rhetoric textbook from the late seventeenth century, from Polatsk”, while the other constitutes a collection of plays associated with the Jesuit College in Orsha. Since my research focuses specifically on *intermezzi*, this distinction is of particular importance. Both cities had Magdeburg rights and functioned as important cultural centres. Given this, it is reasonable to assume that the vernacular dialects spoken in Polatsk and Orsha differed, a factor of considerable relevance to any analysis of linguistic variation within the texts.

In his article, Markovskiy notes that, in transliterating the Polish “ABC,” he followed the manuscript’s orthography closely. However, since

the manuscript provides no explicit indication of consonantal palatalisation or hardness, his transliteration necessarily omits such information, with the exception of *l* and *ł*, which are differentiated. As a result, Markovsky's interpretation of the text rests in part upon his own subjective judgement. If we were to ask a British person, an American, and a French speaker to read the word "COLLEGE", we would hear three distinct pronunciations, despite the word being written almost identically in all three languages. Similarly, if a Belarusian and a Ukrainian were to read the same Latin-scripted text, their phonetic realisations would differ significantly, shaped by the phonological systems of their respective vernaculars. In this light, Markovsky's transliteration into Cyrillic must be seen as inherently subjective and, in my view, lacking in phonetic accuracy. In his transcription of the manuscript, Markovskiy employs two different alphabets. For the speech of the student characters, he uses the Latin alphabet and the Polish language. At that time, Polish was a kind of "Slavic Latin", a language of education along with Latin. In contrast, when presenting the speech of peasants, Markovsky switches to Cyrillic, using his own system of transliteration, the original spelling of this part is unknown. Indirectly, this editorial choice supports my hypothesis that the comic characters, particularly those who appear in the *intermezzi*, including the anti-prologue, speak in a vernacular dialect. In the manuscript preserved in the Ossolineum Library, the entire text is written in Latin script (Polish language), as well as in the manuscript studied by Markovsky and the transition from Polish to the vernacular is nevertheless clearly present. Let us take a closer look at the prologue:

Prologue

Primus

Iakiescie wy tu weszli, precz z tąd, grubianie. (Markovsky article)
Jakoście wy tu wleźli, precz stąd, wy grubianie! (*Codex of Orsha*
Manuscript)

Garbarz

Не журися, сподару, милостівы пане (M)
Nie żurysza, spodarci, miłościwy panie. (C)⁶

Чы гутко Гаврылко буде гаворыты?
A czy borzdo Hawryłko nasz tut howoryty

⁶ In each pair of lines, the first represents the dialogue as transcribed in Mykhailo Markovsky's 1894 article, while the second reflects the corresponding line from the surviving manuscript of the *Codex of Orsha*, preserved in the Ossolineum Library in Wrocław (MS 12778).

Коли б то, пане, сынка мого обачыти.
 Budet, kolyb to synka, panie, obaczyti!

Secundus

Abo ma tway tway Hawryłko tu iaka personą?
 Albo ma twój Haw[r]łto jaką tu personę?

Garbarz

Так, мосци пане, и маєт од матери перстонец
 Tak, mospane, imajet od matki perstionek.

Primus

Ale ty nie wiesz, że się akt wystawia?
 Ale ty, baju, nie wiesz, że się akt wystawia?

Garbarz

Гак самому у горло,... що за проява.
 Hak samomu w[h]orło! Czoko kleniesz? Czowto za
 projawi!

The parts that are written in Polish are almost identical, while the ‘Cyrillic’ has difference.

These lines differ both in spelling and in potential pronunciation. They most likely reflect the different dialects, presented in two different manuscripts of two different locations. This excerpt from the prologue of a seventeenth-century academic drama presents a characteristic moment of comic intrusion into the scholarly space of the stage. A peasant unexpectedly enters during the preparations for a performance and attempts to engage with the students involved. His speech, rendered in a vernacular borderland dialect, stands in stark contrast to the standard Polish used by the student characters, *Primus* and *Secundus*. This linguistic opposition reflects a broader social contrast between the rural outsider and the educated urban elite. Scenes of this kind were typical of Jesuit school theatre, particularly within prologues, where they served both comedic and didactic purposes. By staging encounters between uneducated commoners and the academic world, such dramas reinforced prevailing cultural hierarchies. In accordance with early modern theatrical conventions, these texts should not be read as using a distinct language, but rather as employing the Latin alphabet to phonetically capture vernacular dialect. This method remains common in theatre, where sound takes precedence over orthographic convention. In the context of *intermezzi*, the Latin alphabet functions as a flexible and neutral tool, capable of rendering speech sounds across linguistic boundaries. This approach is entirely consistent with live performance practices, in which verbal expression is complemented by gesture, movement, and visual cues. Drama, as a literary

form, possesses a distinctive dual nature: it is simultaneously a written text and a performative event. Its structure, language, and meaning are inseparable from the conditions of its realisation on stage. As defined in the *Dictionary of Literary Terms* [Timofeev, Turaev (eds.) 1974: 70]: “The specificity of drama as a literary genre lies in the fact that it is generally intended for performance on the stage.” The same statement can be applied to *intermezzi*. The play (and *intermezzi*) achieves its complete artistic and semantic integrity only through performance, where the written word becomes living gesture, movement, and sound. As Stanislavsky observes [2017: 19], “only on the boards of the theatre can one know a stage work in all its fullness and essence”, emphasising drama’s ontological reliance on theatrical realisation. Consequently, the study of dramaturgy requires not merely literary or historiographical analysis, but also the methodological tools of theatre studies—an understanding of performance conventions, staging, audience reception, and the semiotics of embodiment.

The analysis of seventeenth-century Jesuit *intermezzi* from the *Codex of Orsha* manuscript⁷ reveals that these short comic scenes were not peripheral curiosities but active participants in a pan-European performative culture. Their linguistic texture, combining Latin dramaturgy with vernacular Ruthenian speech rendered in Latin script, demonstrates a deliberate artistic strategy rather than random linguistic instability. Just as early modern English dramatists used dialect to construct identity and mark social difference, the authors of Jesuit school plays employed local speech to animate comic characters and to engage diverse audiences. The technique of linguistic individualisation, widely observed in Shakespeare, provides an instructive parallel. In his plays, dialect serves not only as a literary device but also as a marker of origin, education, and status. A notable example occurs in *Henry V*, Act III, which features Captain Jamy (a Scot), Captain MacMorris (an Irishman), and Captain Fluellen (a Welshman). Their contrasting pronunciations, syntactic patterns, and vocabularies dramatise the cultural and linguistic diversity within Henry’s army while exposing the latent national tensions of the British Isles. MacMorris replaces “Christ” with “Chrish” and says “’tish ill done” instead of “it is ill done”⁸ [Craik (ed.) 1995; Act 3, Scene 2, lines 110–111]. This example illustrates Shakespeare’s use of phonetic spelling and syntax to signal Scottish speech. Through such devices, Shakespeare created characters whose language immediately conveyed their social and geographic identity.

⁷ of which this article presents a short, selected fragment.

⁸ T. W. Craik provides an independent and balanced examination of the numerous textual problems in *Henry V*, offering many new emendations. All citations are taken from this edition, which includes detailed commentary on textual problems, language, and stage directions.

Or, for example, this line from *Henry V* illustrates the representation of a Scottish accent:

*It sall be vary gud, gud feith, gud captains bath:
and I sall quit you with gud leve, as I may pick
occasion; that sall I, marry* [Craik (ed.) 1995; Act 3, Scene 2, line 1231].

This line, spoken by Captain Jamy, showcases Shakespeare's use of phonetic spelling and syntax to mark the character's Scottish origin and distinguish him socially and regionally within the multilingual makeup of Henry's army.⁹

Thus, the use of vernacular dialects, represented in writing through phonetic spelling and syntactic variation, was a well-established literary device for conveying speech patterns and social identity. It was not a novelty in the seventeenth century but had long been employed across European comic traditions to construct character, reflect social distinctions, and enhance comedic effect. Its presence in both Eastern and Western European theatre reflects a shared performative strategy rather than a regionally isolated phenomenon.

Conclusion

Applying this to both writing and dialect, I claim that the same performative logic may be applied to the *intermezzi* preserved in the *Codex of Orsha*. Their use of vernacular Ruthenian, rendered phonetically in Latin letters, functions as an auditory cue for local or rural speech. In both the English and Jesuit contexts, dialect served to humanize the stage, to represent social plurality, and to exploit the comic potential of linguistic misunderstanding. Recognising these parallels invites a methodological shift. Instead of treating the Lithuanian Jesuit *intermezzi* as marginal or derivative, we can view them as part of the same European movement that linked *Commedia dell'Arte*, Shakespearean drama, and school theatre across Catholic, Orthodox and Protestant regions alike [see more in Fischer-Lichte 2008 and Griffin 1985: 1–22].

The shared technique of dialectal performance, grounded in phonetic representation, social observation, and audience interaction, suggests a common theatrical language that transcended national boundaries. When approached through this comparative framework, the *intermezzi* of Orsha and Polatsk emerge as vital documents of a multilingual early modern theatre

⁹ See Culpeper, Findaly 2020. A corpus-informed analysis of how the terms "Scots/Scottish," "Irish," and "Welsh" cluster in early modern texts, providing linguistic grounding for the play's use of dialect-based national stereotypes.

that united, rather than divided, Europe's cultural peripheries. This study proposes to reconsider these Jesuit plays and *intermezzi* as part of a broader European theatrical movement rather than as isolated or marginal provincial expressions. Embedded in the same pedagogical and rhetorical networks that linked Jesuit colleges from Rome and Coimbra to Prague and Vilnius, these performances participated in a shared culture of spectacle and linguistic experimentation. Applying to them the analytical approaches developed for early modern English drama—particularly those used in studies of Shakespeare—reveals the full linguistic and performative complexity of the *intermezzi* preserved in the manuscript known as the *Codex of Orsha*. Examined through this comparative lens, they emerge as dynamic examples of transnational theatre, where dialectal variation, multilingual play, and embodied performance operated as common artistic strategies. In this sense, the Jesuit stage of the Grand Duchy of Lithuania belongs not to the periphery of European drama, but to its central, multilingual continuum.

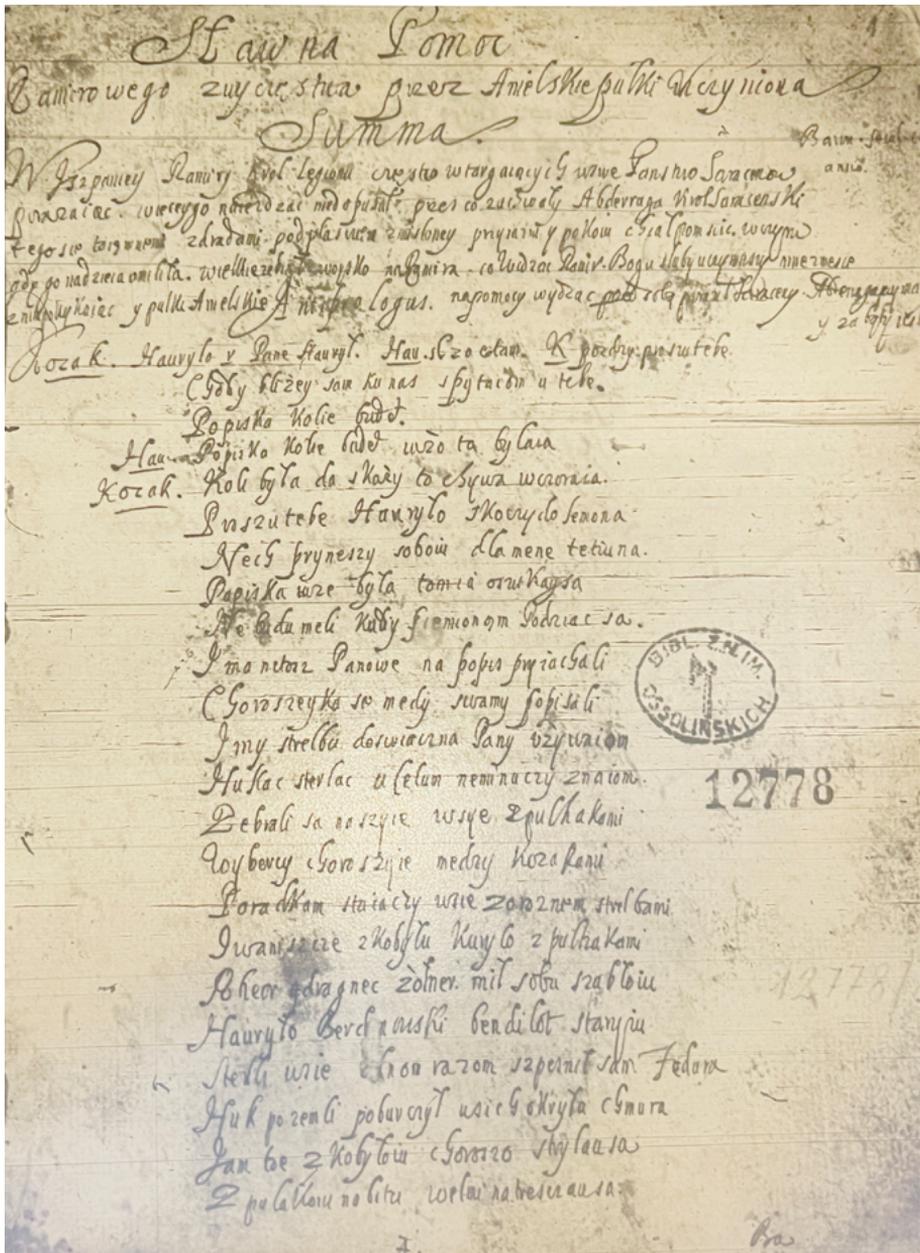


Fig. 1. First page of the manuscript

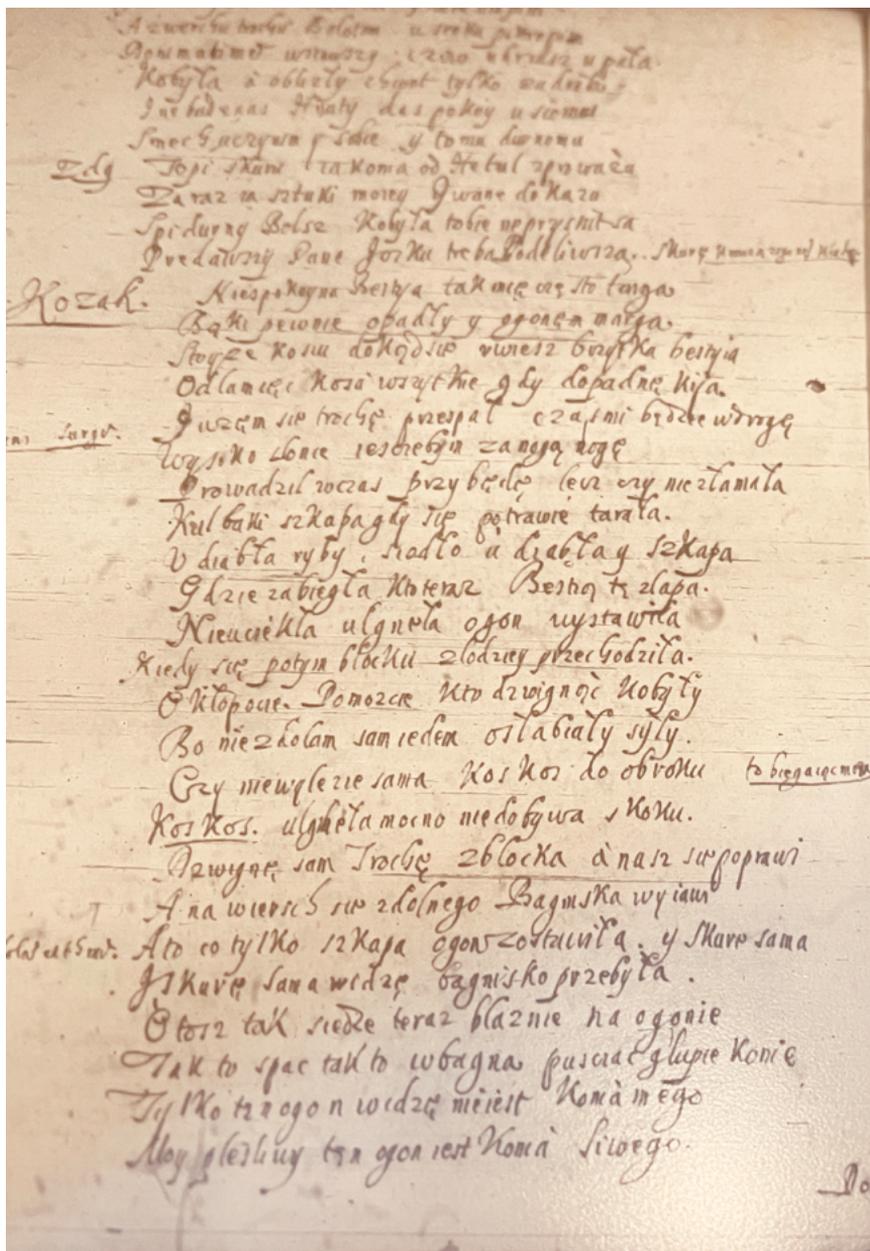


Fig. 3. Intermezzo fragment

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STRESZCZENIE: Artykuł analizuje wczesną dramaturgię jezuicką i *intermedia* wystawiane w Wielkim Księstwie Litewskim na przykładzie rękopisu znanego jako *Kodeks orszański* oraz jego związków z kolegium w Połocku. Omawia kwestie autorstwa, języka i dialektu, ukazuje, jak ludowa mowa ruteńska służyła tworzeniu komicznych postaci i odzwierciedlała tożsamość społeczną i kulturową. Porównanie tych utworów z przykładami zachodnioeuropejskimi sytuuje teatr białoruski w szerszym kontekście sceny barokowej Europy.

SŁOWA KLUCZOWE: teatr białoruski, dramat jezuicki, *intermedia*, dialekt, *Kodeks orszański*, Połock, barok.

АНАТАЦЫЯ: Артыкул разглядае раннюю езуіцкую драматургію і *інтэрмедыі*, пастаўленыя ў Вялікім Княстве Літоўскім, з акцэнтам на рукапіс, вядомы як *Аршанскі кодэкс*, і яго сувязь з Полацкім калегіумам. Абмяркоўваюцца пытанні аўтарства, моўнай варыяцыі і дыялектаў, якія выкарыстоўваліся ў камічных сценах для адлюстравання сацыяльнай і культурнай ідэнтычнасці. Параўнанне з заходнееўрапейскімі прыкладамі дазваляе разгледзець ранні беларускі тэатр у агульнаеўрапейскім барочным кантэксце.

КЛЮЧАВЫЯ СЛОВЫ: беларускі тэатр, езуіцкая драма, *інтэрмедыі*, дыялект, Аршанскі кодэкс, Полацк, барока.