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SHADOWS OF FORGOTTEN ANCESTORS: IDEOLOGICAL AND ARTISTIC CONSONANCE OF LITERARY TEXT AND BALLET

У дослідженні в порівняльному аспекті з'ясовуються художні особливості повісті М. Коцюбинського «Тіні забутих предків» й однойменного балету Львівської опери (лібрето В. Вовкуна). Мета статті – визначити шляхи проникнення і специфіку освоєння художнього контенту повісті «Тіні забутих предків» М. Коцюбинського у балетній виставі І. Небесного та В. Вовкуна.

Завдання дослідження: з'ясувати роль стильових, образотворчих чинників у реалізації художньої своєрідності «Тіней забутих предків» – першотвору М. Коцюбинського й балетної версії І. Небесного та В. Вовкуна. Для досягнення мети й завдань у дослідженні застосовано комплексну методологію: герменевтичний метод, що сприяв системному студіюванню архітекtonіки, образів, художніх засобів і прийомів літературного тексту і балету. Метод інтермедіального аналізу використано для виявлення й трактування спільного, відмінного та своєрідного, скерованого на реалізацію авторського задуму письменника й лібретиста, з'ясування відповідності сценічного твору художнім принципам та ідейному спрямуванню першотвору, а також функціональності міжмистецького контенту в повісті, його художньої спроможності бути трансльованим у творі сценічного мистецтва. Культурно-історичний метод допоміг конкретизувати естетичну значимість повісті й балету в українському культурно-мистецькому просторі ХХ – початку ХХІ ст. Принципи рецептивної естетики сприяли перепрочитанню літературного та сценічного текстів на різних рівнях їхньої організації з акцентуванням на концептуальній змістовності образів, смислових центрів, деталей, арсеналу художніх засобів повісті й балету.

З'ясовано своєрідність транслювання першотвору у балетну виставу на тематичному, смислово-образотворчому рівнях, означена функціональність музики, сценографії, хореографії, декорацій, костюмів тощо в увиразненні проблематики, побудові образів, моделюванні сцен буденного й обрядового життя гуцулів. Констатовано поетикальний взаємообмін повісті й балету, означені шляхи перетину медіакордонів, що підкреслюють значимість і самотність кожного з досліджуваних творів. Музичність, імпресіоністичні маркери, фольклорно-етнографічна лінія повісті М. Коцюбинського знайшли ефективне художнє вираження в музиці І. Небесного, хороспіві та чоловічій і жіночій сольних партіях, у світлоколірному контенті вистави, декларуючи спільну для обох творів ідею, – велич кохання. Кольорова гама повісті відповідає світлоколіоровій парадигмі балетної вистави.

Сценографія балету, як синтетичного мистецтва, розкриває різновекторні (закладені в повісті) й багатогранні контакти гуцулів із природою, конкретизує самотність світогляду й світосприймання мешканців Карпат. Одяг, сценічні декорації, деталі тощо разом із досконалою хореографією індивідуалізують героїв балетної вистави, увиразнюють їхні контакти з надбаннями предків. Тематична лінія єдності людини з природою і культурою краю художньо реалізована в обох творах за допомогою мальовничих пейзажів (гори, ліс, річка), деталей (вода, дерево – в балеті) та складного світу переживань, емоційних станів головних і другорядних героїв. Балетна вистава Львівської опери засвідчує актуальність української класики, її універсальність та художню адаптивність, спроможність системно застосовувати засоби і прийоми сценічного мистецтва, прийнятні для відображення ідейного спрямування, стильової специфіки модерністського літературного твору.

Ключові слова: повість, модернізм, інтермедіальність, балетна вистава, образ, ідея, імпресіонізм, хореографія, сценографія.

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Introduction

In the world of cultural and artistic discourse, works that study literary phenomena in relation to cinema, music, painting, theater, and choreography have long been in demand. The novelty of such studies is substantiated by the current processes of synthesizing literary, cultural, and philosophical knowledge as a fundamental body for understanding the artistic specifics of cultural phenomena. Among the inter-artistic studies, the most popular today are the researches of scholars from different fields of knowledge about the multidimensional contacts between literary works and ballet. The authors are interested in the synthesis of arts at the genre level [Kaznacheieva, 2018]. A large group of works in the contemporary scientific discourse is made up of studies on the multifunctionality of inter-artistic content in national literatures. For example, in her study of the relationship between literature and dance in plays, poems, ballads, political and religious treatises, S. Williams emphasizes that dance manifests itself in different ways in each genre of early modern English literature, which the author interprets as a choreographic medium [Williams, 2017]. Given the topic of the article, projected on the work of M. Kotsiubynskyi, it is appropriate to recall the works of Ukrainian researchers [Drobotun, 2008; Bestiuk, 2005] about intermediality as a feature of M. Kotsiubynskyi's style, as an essential "argument" for recoding music, singing, dance, colouristic and pictorial sketches in a ballet performance.

Today, the interest in the classics, those literary works that reflect the spirit of the times, highlight topical issues, declare the national identity of Ukrainian literature, and respond to the demands of the times with their style, narrative models, concept of characters, etc., is still alive and well. A separate group consists of texts whose internal organization and artistic potential are revealed through inter-artistic literary solutions—when a text crosses the boundaries of literature and is effectively converted into another artistic (pictorial, cinematic, theatrical, etc.) plane. One of these unforgettable texts is M. Kotsiubynskyi's story *Shadows of Forgotten Ancestors* (1911).

Among the numerous examples of highly artistic development of *Shadows of Forgotten Ancestors* by representatives of various artistic venues, it is worth mentioning (in the order of their appearance) the most high-profile projects: the 1960 ballet *Shadows of Forgotten Ancestors* based on a libretto by N. Skorulska and F. Kotsiubynskyi and staged by T. Ramonova at the Lviv Opera and Ballet Theater; a ballet of 1963, edited by N. Skorulska, staged at the Kyiv Opera and Ballet Theater. During 1962–1967, the artist H. Yakutovych created illustrations for the story *Shadows of Forgotten Ancestors* by M. Kotsiubynskyi – a series of woodcuts. At the Oleksandr Dovzhenko Film Studio, a creative group led by the director S. Parajanov filmed the story of the same name in 1964. In 1990, the staff of the Kyiv Opera and Ballet Theater prepared a film-ballet *Shadows of Forgotten Ancestors* (directed by Y. Suyarko) for screening at the Ukrtelefilm studio. In 2024, the Lviv National Academic Opera and Ballet Theater premiered the ballet *Shadows of Forgotten Ancestors* to music by I. Nebesnyi and libretto by V. Vovkun [Lesiuk, 2023].

The above facts of artistic realities illustrate not only the continued interest of the cultural community, declarants of various creative platforms and artistic practices, in the novel by the talented modernist writer M. Kotsiubynskyi, but also testify to the desire of creative forces to popularize the classics, to delve into hidden and relevant meanings and to decode them with the help of various extra-literary techniques, approaches, and sign systems. Literary critics, art historians, and critics have not ignored the ballet and cinematic versions of *Shadows of Forgotten Ancestors*. A brief survey of reviews and analytical works helps to clarify the peculiarities of realization of M. Kotsiubynskyi's idea on stage and in film, to identify key artistic accents important for the formation of the general concept of the work.

Aim and methodology

The purpose of the article is to determine the ways of penetration and specifics of mastering the artistic content of *Shadows of Forgotten Ancestors* into the ballet performance of the Lviv Opera and Ballet Theater.

Objectives: to find out the role of stylistic and figurative factors in the realization of the artistic originality of *Shadows of Forgotten Ancestors*, the original work by M. Kotsiubynskyi and the ballet version by I. Nebesnyi and V. Vovkun.

To realize the goal and objectives of the study, a corpus of *methods* was used. The hermeneutic method contributed to the systematic study of the architectonics, images, artistic

means and techniques of the literary text and ballet. The method of interartistic comparison was used to identify and interpret the common, distinctive, and peculiar, aimed at realizing the author's intention of the writer and librettist, to determine the correspondence of the stage work to the artistic principles and ideological direction of the original work, as well as the functionality of the inter-artistic content in the story, its artistic ability to be transmitted in a work of stage art. The cultural historical method helped to specify the aesthetic significance of the story and ballet in the Ukrainian cultural and artistic space of the twentieth and early twenty-first centuries. The principles of receptive aesthetics contributed to the re-reading of literary and stage texts at different levels of their organization, with an emphasis on the conceptual content of images, semantic centers, details, and the arsenal of artistic means of the story and ballet.

Shadows of Forgotten Ancestors by M. Kotsiubynskyi is a story by a talented artist who knew how to say the important things in an elegant, concise manner, often with the help of subtext, details, and symbols. It is difficult to work with the texts of this writer, as Mykola Yevshan rightly noted, "you do not know where to start 'criticizing', what to pay attention to first" [Shumylo, 1998, p. 473]. The complexity of modernist texts, including those by M. Kotsiubynskyi, stems from such positions as "increased experimentation in art, a departure from the principles of mimeticism, which led to the complication of the narrative and semantic structure of the work, respectively" [Kropyvko, 2022, p. 19]. The innovative text of the story *Shadows of Forgotten Ancestors* with its undeniable artistic and aesthetic potential is a powerful artistic material for creating a ballet version, because, according to the characteristics of ballet as a synthetic form of stage art, it is, first of all, with the help of music, dance, facial expression, as well as scenery, light and colour effects (some of the above was skilfully used in the novel by M. Kotsiubynskyi) the ballet's creative team emphasizes the semantic nodes of the psychological line of *Shadows of Forgotten Ancestors*.

An important role in the comprehension of the ideological and artistic consonance of the literary work and the ballet of the Lviv Opera, in understanding the secrets of M. Kotsiubynskyi's work, and the circumstances of writing the story is played by M. Kotsiubynskyi's letters to O. Aplaksina, V. Hnatiuk, V. Kotsiubynska, M. Mohylianskyi, Y. Chykalenko, and others, in which he confesses his responsibility in writing the work, and revealing the originality of the Hutsuls' worldview and culture. For example, in a letter to Yevhen Chykalenko dated July 22, 1911, he notes: "If only you knew how majestic the nature is here, how interesting the Hutsul people are, with their rich, peculiar psyche, wild imagination, strange customs, and language. The people are pagan to the core, living among heterogeneous evil spirits, with whom they fight from cradle to grave" [Kotsiubynskyi, 1975, p. 130]. These lines indicate the perspective of perception and understanding of the literary text and ballet, in particular the strong poetic origin inherent in M. Kotsiubynskyi's story (as repeatedly emphasized by researchers Yu. Kuznetsov, P. Orlyk, Ya. Polishchuk, and others) and the ballet performance of the Lviv Opera.

Literature and Ballet in the Academic Discourse

Today, scholars are interested in various issues of the internal structural dialogue between a literary work and a ballet, the specifics of artistic language characteristic of each art form, philosophical and symbolic models of building and reflecting the inner world, emotional states, temper of characters, etc. The libretto as a complex structure in which episodes, dance and singing parts of different psychological weight and density are in a close dialogue, and the important role of authors who participate in the creation of the libretto are described in the work of A. Kohen and S. Rosenhaus [Cohen, Rosenhaus, 2006]. Traditions and innovations in the interpretation of literary works in the art of choreography are highlighted by L. Sokil [Sokil, 2024].

Katherine E. Anderson discusses the specifics of the relationship between a literary text and dance, the tradition of ballet construction, and the peculiarities of "reading ballet," emphasizing: "Ballet texts invite a method of reading unique to their own formal experiment: the stylistic range of these texts invites a study of the boundaries between types of language in a given piece, the materiality of dance, and the word-play that implicated the human body in the space of poetry and prose so intricately in the modernist period" [Anderson, 2014].

Scholars are particularly interested in contemporary ballet productions, whose authors appeal to the latest approaches to understanding literary images. Today, the modernization of

ballet is obviously not without the influence of the renewal of contemporary musical theater, which is reaching new levels of dialogue with the audience. For example, art critics see the transformation of a musician into a theater performer who performs choreographic compositions on stage as promising [Marketein, Steijn, 2016].

E. Golden compares traditional (story-based) and contemporary ballet versions “that subvert classic molds with choreographic risk-taking and emphasize emotional gesturing over linear narrative” [Golden, 2024], and states the high capacity of traditional story-based productions: “The most traditionally story-bound productions have proven just as capable of surprising me and holding intense grief, love, joy, and loss” [Golden, 2024]. The author emphasizes the connections between a ballet performance and a literary work: “If I squinted hard enough at the stage, I thought maybe I could glimpse their past lives in literature layered over their choreography, like looking at a double-exposed film <...> Dance has the capacity to expand and deepen my understanding of story-adapting a plot without sanitizing it” [Golden, 2024].

Contemporary researchers are actively raising the issue of the ability of ballet’s artistic means to reproduce the issues, concept, and tempers of characters of literary works, emphasizing the organic synthesis of music with libretto and the possibilities of interpreting the libretto in accordance with the musical accompaniment [Afonina, 2020; Zavialova, Stakhevych, 2023].

M. Schmid examines the ballet adaptation of the French choreographer R. Petit’s *In Search of Lost Time* as an example of the little-explored inter-artistic connections between literature and dance, as the choreographer offers “a bold critical reading of the source text that challenges conservative public perceptions of Proust through its foregrounding of the darker side of human passions in the text <...> By lifting it out of its traditional medium, the ballet brings to the fore aspects of the novel that tend to be overlooked by criticism: Proust’s interest in the body in motion, the gestural and choreographic qualities of his writing, the marked theatricality of some of Recherche’s most prominent scenes. Not bound by the strictures of faithfulness, Petit signs a performance that extracts Proustian ‘essences’ in the interstices between text and performance” [Schmid, 2013].

The works of Ukrainian scholars on the synthesis of literature and ballet, the specifics of revealing literary images through the dancers’ **figurative movements, music drama, and visual effects** with philosophical overtones are devoted to ballet texts by M. de Cervantes [Mishchuk, 2015], A. de Saint-Exupery [Afonina, 2023], Taras Shevchenko [Kovalenko, 2014], Ivan Franko [Korol, 2017], and Lesia Ukrainka [Chepalov, 2014]. Art critics point out that the success of ballet performances depends on the imitation of the structure of literary texts. For example, according to H. Perova and L. Khotsianovska, Lesia Ukrainka’s **work was close to the nature of ballet theater** in terms of poetry and ephemerality of the figurative structure, philosophical generalizations. The success of the ballet interpretations based on her literary models often depended on how closely the choreographer followed the dramatic structure of the works but did not resort to illustration or direct translation of literary language into choreographic vocabulary, and how creatively he comprehended the poetics of the word in choreographic images [Perova, Khotsianovska, 2022]. For the effective interpretation of literary works by Ukrainian classics, in particular T. Shevchenko, I. Franko, M. Starytskyi, and M. Kotsiubynskyi, T. Medvid suggests, explaining the specifics of the presentation of works by Ukrainian writers on the national stage, that “the method of enlarging the main characters, strengthening the plots, plans that correspond to the figurative nature of ballet theater, removing secondary characters or strengthening images close to ballet, and revealing the leading idea of the work is used. Ballet performances based on literary works are not plastic analogues of the text, but self-sufficient works” [Medvid, 2019]. This opinion of the cultural critic is supported by M. Zahaikevych, emphasizing the key positions for our study: “...it is not only about the exact transfer to the ballet stage of the plot conflicts of famous stories and novels, but also about the legitimacy of figurative corrections due to the different nature of literature and ballet art, their direction to reveal the most essential – the leading poetic idea and content of the author’s conception. In literary ballets, it is impossible and, obviously, not worthwhile to seek a complete transmission of all the philosophical ideological and semantic aspects of their classical sources. When a literary work is translated into the language of another art form, something is always changed, and mostly its figurative sphere narrows, and its expressive and influential means are re-emphasized” [Zahaikevych, 1978, p. 121].

In Ukraine the ballet performances of the 1960s based on the story *Shadows of Forgotten Ancestors* by M. Kotsiubynskyi are positioned as works performed in the “genre of psychological drama” [Dzyuba, 2003]. However, these performances are not without criticism. According to Y. Stanishevsky, the ballet performance at the Lviv Opera in 1960 was a one-liner household pantomime ballet drama, the team ignored the originality of the literary source and the peculiarities of musical drama, which generally revealed the poetic content of M. Kotsiubynskyi’s story [Stanishevsky, 2003]. According to M. Zahaikevych, in the 1963 performance, the choreographer transferred folklore motifs to the ballet stage quite straightforwardly, overloading the images with ethnographic details [Zahaikevych, 1978]. L. Bryukhovetska, O. Velymchanytsia, V. Kandynska, and L. Pohribna have noted the innovation based on traditions in S. Parajanov’s *Shadows of Forgotten Ancestors*, the mythological basis of the film, and the role and significance of archetypes. For example, L. Pohribna emphasized: “M. Kotsiubynskyi’s story became a good basis for the development of the traditions of poetic cinema” [Pohribna, 1971, p. 145]. Y. Chekan [Chekan, 2024], L. Nazar-Shevchuk [Nazar-Shevchuk, 2024], V. Zinchenko [Zinchenko, 2024], and others have noted the ballet *Shadows of Forgotten Ancestors* by the Lviv National Academic Opera and Ballet Theater as a real Ukrainian breakthrough, a new look at Ukrainian classics. The opinions of the creative team are important for understanding the general concept of the ballet performance and the author’s emphasis [Zbruc, 2023]. However, there is no comparative study that compares M. Kotsiubynskyi’s story with the ballet *Shadows of Forgotten Ancestors* (libretto by A. Vovkun), which proves the relevance of the study.

Theoretical aspects of interdisciplinary contacts

Comparisons between literature and the arts (particularly the plastic arts) have been known since the time of Aristotle. The similarities and differences between literature and painting on an aesthetic and artistic level began to be discussed in detail in the late 17th and early 18th centuries. In the second half of the 18th century, Dr. J. Brown’s work *A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music* [Brown, 1763] appeared, which, as D. Nalyvaiko points out, is notable for the fact that the author “combined three related arts – music, choreography, and poetry – into a group, based on the special constitutive role of rhythm in their structure and functioning, and traced their separation from the original syncretic unity and the subsequent formation and development of individual arts <...> researchers rightly find in his treatise the first general outline of the theory of primitive syncretism...” [Nalyvaiko, 2006, p. 13]. We would like to add that the ideas of primitive syncretism are artistically manifested in M. Kotsiubynskyi’s novel *Shadows of Forgotten Ancestors*, which was chosen for the study.

We do not aim to reproduce the dynamics of theoretical exploration of the interaction between literature and the arts in global scientific thought. It should be noted that since the mid-20th century, research into literature in relation to painting, music, theatre, sculpture, architecture, cinema, ballet, etc., has intensified, but despite the abundance of works, the problems of the connections and interaction between literature and the arts remain open, provoking debate and requiring systematic research. Our study is an attempt to organize the theoretical aspects of this problem.

The interaction and connections between literature and other types of art in contemporary humanities are mainly represented in the interpretation of texts and, to some extent, still lack proper theoretical justification and consistent and sufficiently tested terminology, which complicates the study of transliterary issues and blurs the methodological boundaries of this type of research. Questions concerning the problems of interaction and interrelations between literature and art, as well as the philosophical and aesthetic aspects of the *dialogue* between different arts, require theoretical “calculations.” By *dialogue*, we mean the various processes that contemporary literary scholars refer to as the *synthesis of the arts, interaction, symbiosis, integration, transformation, contacts, correspondence, and connection* [Heneraliuk, 2008; Horbolis, 2021; Matsenka, 2017; Matsiak, 2006; Mocherniuk, 2018; Popiel, 2008; Rysak, 1999]. Such variability is due to the multifaceted nature of contacts between literature and other arts, but it is not entirely justified. Scholars are still quite democratic in resolving this pressing issue. For example, N. Mocherniuk notes that “it is impossible to completely avoid synonyms of concepts in the

description of interspecies processes, but it is possible to determine in which cases it is acceptable and in which cases it is arbitrary to insist on precise terms" [Mocherniuk, 2018, p. 33]. Resolving these issues is also important for defining the methodological framework in works that must take into account the properties of the arts, the varying degrees of presentation or correlation of one art form with another, and the immanence of means and forms of artistic expression in art. This is especially urgent when it comes to the original work and its reproduction by another art form, as in the case of *Shadows of Forgotten Ancestors* – a story by M. Kotsiubynskyi and a ballet performance by the Lviv Opera, which reinforces the relevance of our research.

With the enrichment of society's media system and the popularization of intermedia studies, there is a shortage of terminology and an urgent need to develop (specify) a conceptual apparatus which will be adequate for describing complex intra-artistic phenomena, processes, and models, because "it is not only (and not so much) about some parallel comparisons, but about a deep understanding of synthetic processes in a work of art, the genesis and functional features of the imagery world born in the process of interaction between the arts" [Rysak, 1999, p. 18], because "...in intermediality, we are dealing not with a quotation, but with a correlation of texts" [Syvachenko, 2020, p. 226]. The objectivity of understanding the ways of artistic mastery of inter-artistic constructions depends on the accuracy of concepts.

W. Vaishtain's classification seems productive for clarifying the theoretical foundations of our research, where he distinguishes "literary works on the same theme as works of art" among the types of connections between literature and the arts [Vaishtain, 2009, p. 380]. I. Rajewski specifies the characteristics of the interaction between these texts, proposing the concept of "intermedial transformation" – the conversion of the source text into another art form [Rajewski, 2015]. J. Schröter offers a slightly different formulation – "transformational intermediality" as "a model centred around the representation of one medium through another medium" [Schröter, 2011], which helps to identify and analyse the intertextual processes of artistic transformation of the original text into another art form, since this model "leads to the postulate that transformational intermediality is not located in intermediality but in processes of representation and thus transformational intermediality is the flip side of the model" [Schröter, 2011]. In our study, we use the concept of *transmission* – the process of transferring and disseminating the author's aesthetic strategies and form-content characteristics of the original work to ballet.

It should be emphasized that in the intra-artistic comparison of the story and ballet *Shadows of Forgotten Ancestors*, one should take into account the presence of different types of artistic connections within each work, as described by U. Vaishtain: "literary works that imitate visual styles" [Vaishtain, 2009, p. 380] – in M. Kotsiubynskyi's work, these are, for example, elements of impressionism, and "literary works that use techniques of the fine arts (montage...)" [Vaishtain, 2009, p. 380] – these techniques are also found in M. Kotsiubynskyi's story *Shadows of Forgotten Ancestors* and form the individual style of the work. The ballet of the Lviv Opera is also a complex structure – its transmediality (the combination of different media with expressive communication strategies, such as choreography, scenography, music) requires the study of practical (technical) ways of internal unity of the story and the ballet performance, which would take into account not only the peculiarities of recoding literary texts into the artistic metalanguage of other arts, as D. Nalyvaiko notes, but "also the reverse recoding of the artistic metalanguage of other arts and the metalanguage of literature..." [Nalyvaiko, 2006, p. 19]. Despite the fact that the story and the ballet are distant in time, they are united by a deep essence – thus, a *poetical interexchange* takes place: on the one hand, the original work is transmitted into a ballet performance, and on the other hand, the semantic codes, images, subtexts, lighting effects, details, and stylistic discoveries of the ballet creators emphasize the artistic intensity of the literary text, and the literary work demonstrates "its profile" [Matsenka, 2017, p. 9]. Both works become *a context* for each other and an indisputable artistic fact for mutual expression and deep understanding of the aesthetic value of each work, the spiritual priorities of the era, for example, of G. Klimt or S. Parajanov's film *Shadows of Forgotten Ancestors*, which are rightly included in the plane of inter-artistic comparison, confirming the productivity of D. Nalyvaiko's conclusion that "the interconnection and interaction of the arts are introduced into a global cultural context, and their interpretation is determined by this context" [Nalyvaiko, 2006, p. 15]. This is an important observation for understanding the texts studied in our research, as aesthetic phe-

nomena in the connections between art and culture. This aspect of the study is promising and emphasizes the relevance of our work.

In the process of studying the specifics of the transmission of a literary work into a ballet performance (as mentioned above, structurally and artistically complex artistic works), terminological difficulties arise at the local level, because, according to S. Matsenka, who considers the problem of terminology creation at the intersection of literature and music, “we are talking about different types of art, which have different means of expression in their arsenal, possess special languages, and understand expressiveness in different ways, and that behind each of them there is a corresponding section of art history with a distinct system of methods and concepts...” [Matsenka, 2017, p. 15]. The interdisciplinary comparison of the “literature-ballet performance” model is even more complicated, because choreography and scenography are added to literature and music, multiplying the complexity of terminology; and music, we emphasize, has its own specificity, because it is music for the stage. “For the interaction of literature and music, it is especially important that borrowed terms and concepts do not lose their connection with the system in which they have certain fixed meanings” [Matsenka, 2017, pp. 32-33]. The researcher also notes the possibility of «reinterpreting» musical terms in literary studies, “as a result of which they acquire new meanings” [Matsenka, 2017, p. 33]. Such professional emphases must be taken into account in the field of inter-artistic terminology creation. To overcome the terminological deficit, S. Matsenka has compiled a dictionary entitled *Meta-art: A Dictionary of Terminology at the Intersection of Literature and Music* [Matsenka, 2017], in which she proposes definitions for a number of concepts, including “musical gesture,” and “music physicalisation,” which we use in our research, not only confirming the productivity of these concepts, but also expanding their functionality in transmitting the form-content indicators of one text to another, in identifying and interpreting the intersection of literature, music, choreography, scenography, etc.

The ways of penetration and the specifics of mastering the artistic language of Mykhailo Kotsiubynskyi’s story *Shadows of Forgotten Ancestors* into the ballet performance by I. Nebesnyi and V. Vovkun, based on the writer’s work, are proposed to be comprehended through the characteristic features shared by both texts (despite their specificity): the plot-narrative component, architectonics, the ideological significance of images, and landscape sketches, which are realized in the ballet performance at different artistic and organizational levels. In our study, we emphasize the interaction of music and images (main, secondary, episodic), the synthesis of colour and the system of imagery, as well as the specificity of depicting Carpathian nature in the story and the ballet. For instance, the impressionistic manner of writing in M. Kotsiubynskyi’s story is most fully realized in the stylistic dimension – in the changing “colour” landscapes, in the body of characters’ feelings and impressions – whereas in the ballet it is conveyed through the functionality of costumes, synthesis of scenographic, musical, and choreographic elements inherent in this art form.

Music and Images: Vectors of Artistic Realization in Literary Work and Ballet

The laconic landscape sketch at the beginning of M. Kotsiubynskyi’s story (“the eternal noise of the Cheremosh and the treasures of mountain streams <...>, the noise of black spruce forests” [Kotsiubynskyi, 1975b, p. 178]), characteristic of the modern style of writing, corresponds to the musical prologue offered by the orchestra under the direction of Y. Bervetskyi. Just as the remarkable cinematography of the story contributed to the creation of S. Parajanov’s film, so the powerful musical matrix (Ivan’s playing, Marichka’s performance of kolomyikas, spuzar singing, trembita sounds, lamentations and dances, etc.) of M. Kotsiubynskyi’s work obviously accompanied I. Nebesnyi’s musical score, “based on the rhythm of Hutsul dance and the melody of authentic songs, immerses the viewer in the picturesque atmosphere of the Carpathians and the world of mythical conceptions of the Hutsuls” [Ukrinform, 2023], forms a “large-scale symphonic canvas with strong dramatic nodes, a good balance of illustration and expressiveness” [Chekan, 2024]. The appeal in our study to S. Parajanov’s film is explained by the long active “presence” of this film in the Ukrainian cultural and artistic space of the twentieth and early twenty-first centuries, its success and popularity, which undoubtedly affected the ballet version, for example, the conceptual meaning of the colour red on stage. There are reports of ballet

dancers watching the movie and re-reading the story [Yeletsykh, 2024]. The content and meaning of the universal conceptual images allow to manifest in an artistic work (literary, cinematic, stage) the ability to be realized in a multifaceted way at different levels of text organization. The article reveals common features-characteristics of the story, film, and ballet – folklore and ethnographic constituent, natural world, musical component, philosophy, which are realized in different artistic venues in their own way, using an arsenal of specific artistic means, reproducing the fullness of images, the culture of the characters' relationships (for example, in the ballet, exquisite choreographic scenes of the meeting of lovers Ivan and Marichka).

The musical prologue to the ballet is a kind of prism that defines the problematic and thematic range of V. Vovkun's libretto, testifies to the semantic unity of the story and the ballet, and reproduces the soundscape of the Carpathians, skilfully depicted by the writer: "The winters shifted, the waters were awakened, and the earth rang with the singing of streams" [Kotsiubynskyi, 1975b, p. 186]. M. Kotsiubynskyi has a lot of such landscapes filled with sounds and episodes of nature's life, and this is how the author realizes the philosophical idea of the musicality of the world. The solemn and cheerful tone at the beginning of the prologue is a kind of semantic emphasis by the ballet's creators on the intimate, special, and unusual things that will be described in the ballet performance, such as the beauty of the Carpathians and the sincere relationship between young Hutsuls in love. The major tune is provided by the leading violin parts and the harp. The energetic mood created by them in the second part of the prologue is replaced by wind instruments, thus emphasizing the essential, vital: they model the natural atmosphere of the forest, its intonation, consonant with the "inner melodies" of the gifted protagonists – Ivan and Marichka – and contribute to the maximum realization of the ballet score.

It is worth emphasizing the important sound stress of the prologue; as it is known, musical emphasis is also presented at the beginning of M. Kotsiubynskyi's story. In the prologue to the ballet, the flute performs such an eloquent function, which was deliberately separated from the orchestra – the flutist A. Karpiak was in one of the boxes closest to the stage, among the fir trees, which symbolically seemed to extend the forest (or bring music into the forest). "With its sonorously retouched timbre and demanding fioriture, it (the flute – L.H.) became one of the leitmotifs of the ballet" [Nazar-Shevchuk, 2024]. This solo instrumental playing, which corresponds to the pastoral musical and instrumental culture of the Hutsuls with a signal dominant in real life and M. Kotsiubynskyi's story, establishes an ethnically marked sound palette that was supplemented by a geocultural component, carried a functional load by unfolding the plot within the ethnographic boundaries set by M. Kotsiubynskyi, mentally concretized the images, and contributed to the formation of the ideological framework of the work. The sounds of the flute are exquisitely perfect, sublime and solemn, like the playing that the protagonist of M. Kotsiubynskyi's story responded to: "Marichka responded to the playing of the pan pipe like a female to a wild pigeon – with songs" [Kotsiubynskyi, 1975b, pp. 186-187]. This musical tandem would later develop into a sincere relationship and faithful love.

The sounds of the flute in the opening to the ballet is an eloquent acoustic illustration of the episode at the beginning of the story. When Ivan was catching (creating) music: "He took out his dentsivka...and a strange, unknown song floated through the forest, joy entered his heart, flooded the mountains, forest, and grass with sunshine, and began to sing in the streams..." [Kotsiubynskyi, 1975b, p. 181]. Dentsivka appears as an important artistic detail of the protagonist's characterization, it produces an action that expresses Ivan's creative potential. Dentsivka significantly expresses the author's intention in the artistic modeling of the emotional and sensual component of the image of Ivan – a talented person who sees and understands the world in a special way and can feel deeply, openly tolerate nature, and sincerely love. M. Kotsiubynskyi captures the light of sounds, in an impressionistic manner artistically reflects the complex process of creating music, when the conscious and unconscious, innate and acquired "mix" – and music flows. The emotions that overwhelmed the protagonist of M. Kotsiubynskyi's story mirror the mood of the audience who heard A. Karpiuk's flute in the theater, which appeared in the ballet as an eloquent metaphorical image that symbolized the unique spiritual world of the Hutsuls, who were able to exquisitely combine the earthly and the heavenly, the simple and the complex. The final chord of the prologue, which "opens" the scene, is a drawn-out, loud (with a characteristic range of three octaves) trembita sound. It is known that in the Hutsul region this musical

instrument was used at ceremonial events; it performed an informative function: it was used to announce the death or birth of a person, the approach of the enemy, and to warn of danger and the end of the working day. The trembita as a cultural indicator of the Hutsul region in the closing part of the musical prologue is a symbolic sound marker, which begins the philosophical and poetic story of love and death of Ivan and Marichka, and thus it is a dramatic vector of information, that relays the powerful mythological background of the work, stated at the beginning of the story (as well as in the musical prologue to the ballet), and projected primarily on the image of Ivan.

"Trembita! Turuh-ray-ra... Turuh-ray-ra... The shepherds' hearts started to play" [Kotsiubynskyi, 1975b, p. 186], notes M. Kotsiubynskyi. This sound episode "performed" by the trembita informs about the positive, optimistic. The writer replaced the dynamic voice of the trembita by a scream: "In the woods, a felled tree falls somewhere into the valley with a crack and a scream, and the mountains sigh in response – and the trembita cries again, this time for death..." [Kotsiubynskyi, 1975b, p. 186]. The expressively saturated fragment conveys the extreme tension and drama of the situation, which is complemented by the roar of a felled tree, the sighing of the mountains, and the trembita's cry. Such informatively capacious trembita music is also present in the ballet.

Separately, we believe it is appropriate to emphasize two important artistic techniques used by the writer at the micro-poetic level of the literary text, which emphasizes the importance of the image of the trembita in his work. First, there is the obvious "playing up" of consonant sounds in the fragment "with a crack and a scream..." Researchers emphasize that the inharmoniousness of poetic speech "often indicates the complexity and drama of the phenomena described..." [Betsenko, Holub, 2015, p. 84]. Hard-to-pronounce coincidences that have absorbed the power of sounds perform pictorial and expressive functions. Secondly, the analyzed fragment "falls somewhere into the valley with a crack and a scream" shows the successful use of dactylic, which illustrates a smooth decline in sound, holds the recipient's attention; this verse metre is known to be characteristic of melancholic and thoughtful poetry, and adds musicality to the fragment of M. Kotsiubynskyi's story.

Thus, the trembita at the beginning of the stage unfolding of the heartbreaking Hutsul story symbolically speaks of life and death, love and hate, the ordinary and the sacred, the moment and eternity, which accentuated and strengthened the drama of musical imagery and the specificity of choreographic solutions.

Embodiment of music in M. Kotsiubynskyi's story is a means of "optimizing the psychosomatic state of a person" [Tarpata-Bilchenko, 2004, p. 3], performs a stylistic function, and presents the characters in a variety of ways – their emotional state, worldview, convictions, temper, way of thinking and living. In the literary work of a Ukrainian writer, it appears as an organic element of the Universe, giving the love story a romantic height combined with life meaningfulness. The sounds of nature and the music and, for example singing of, Marichka, spuzar, born among nature and under the influence of nature, transmit the idea of world harmony, of "consonance between man and the world as a vital condition for their existence and coexistence" [Tarpata-Bilchenko, 2004, p. 14]. I. Nebesnyi's music synthesized Hutsul authenticity with the author's musical version not without the influence of his teacher M. Skoryk, the author of the Hutsul Triptych and the music for the film *Shadows of Forgotten Ancestors* by S. Parajanov. The music in the ballet performance dynamizes the plot, psychologizes the episodes, broadcasts the consolidation of the energy of love, reproduces the sensuality of the dance patterns, and ornamentates the content of the work. "Ivan Nebesnyi, who is actively working in the folklore academic field, uses direct and indirect quotations, often on an intuitive level, providing direct contact with the original specifics of Mykhailo Kotsiubynskyi's story. The contrast of themes is built, in particular, in terms of leit-timbres, where the love of Ivan and Marichka is the gentle sound of strings and harp in the romance style, and their environment is fanfare, kolomyika tunes, trembita sounds, etc." [Zinchenko, 2004].

In M. Kotsiubynskyi's story, Ivan's music and Marichka's songs form a kind of communicative ensemble, appearing as external factors that shape the order, lay the foundations for harmonious interpersonal relationships, and the atmosphere in which their love is born and develops despite the hostility of their families. "Marichka knew how to compose songs herself. Sitting on the ground, next to Ivan. She hugged her knees and swayed quietly to the beat" [Kotsi-

ubynskiy, 1975b, p. 187], as M. Kotsiubynskiy aptly notes. Such an eloquent anthropological detail – keeping the rhythm by the heroine’s body – testifies to the ability of the heroine’s internal structures to feel and create harmony; it is musical gesture, that transmits the reaction of her body to the energy of nature. Verbal, but quite indicative and characteristic of M. Kotsiubynskiy’s stylistic touch is the “variant” of the heroine’s movement (as, by the way, the movement in the dance, when Ivan “waved the girl (Marichka – L.H.) so that the shoes would fall off” [Kotsiubynskiy, 1975b, p. 188]) in a ballet performance, given the artistic characteristics specific to this art form (in particular, the key choreographic component), is fully developed; the importance of dance in ballet is multiplied. The lines of songs quoted in the story, such as: “A tiny gray-haired woman sang like cuckoo birds, / for the whole village this new song was composed” [Kotsiubynskiy, 1975b, p. 187] are bright “rhythmic platforms” that enhance the musical potential of M. Kotsiubynskiy’s story and indicate its folklore and ethnographic orientation.

The artistic capacity of ballet as a synthetic art form allows the folklore and mythological component to be declared at different levels of stage organization: musical, choreographic, scenic, etc. For example, in ballet, the visualized image of shadows with acoustic accompaniment is notable. The chorus personifies the images of ancestors living in the mountains. Their parts in the ballet performance are semantically significant at the architectonic, ideological, descriptive, and other levels of the work’s stage organization: the shadows frame the stage (the place of action), appear in the most important episodes of Ivan, Marichka, Palahna, the Gutenyuk and Paliychuk families, and the villagers with their rituals; they are like invited guests who come to us on Christmas Eve or to family ceremonial events, like images of people “pale, inexpressive, like tapestries, all those who left their faces in mirrors, their voices in cracks and nooks and crannies, shapes in the soft horsehair mattresses of furniture, and shadows on the walls. Who knows what is going on where a person cannot see...” [Kotsiubynskiy, 1975a, p. 299], as M. Kotsiubynskiy writes about them in *Intermezzo*. The images of shadows constitute the philosophical problematics of *Shadows of Forgotten Ancestors*, a story and a ballet. The semantic and visual marker of these images and their conceptuality in the ballet are the costumes (costume designer – N. Mishchenko) – with majestic headdresses, white clothes with symbolic winged sleeves. A logical addition to the key image of shadows are the shadows from the dancers dancing on stage – “shadows are also projected from them, building an often exaggerated, even frighteningly distorted, kind of double shadow of shadows, they acquire the meaning of incredible distance in time, as if building an archetypal Jungian, but multiple Shadow” [Nazar-Shevchuk, 2024].

The ballet version of the image of shadows is emphasized and reinforced by the choir (directed by V. Yatsenko) and the orchestra (under the baton of Y. Bervetskiy). L. Nazar-Shevchuk rightly notes: “Exceptional concentration, even a certain retouching in the reproduction of symphonic timbral sound images (after all, the idea of shadows worked here as well, because one does not speak loudly about the long-past and very intimate) gave the orchestral palette a noble, soft sound, as it should be – with a legendary respectful attitude to the world of ancestors. The balance of the dynamic verticals in the alignment of intonational and polyphonic runs on a colourful canvas of harmonic tunes, as if woven from emotional and symbolic clots, was impressive” [Nazar-Shevchuk, 2024]. The acoustic presentation of the shadows, their choral line, is filled with singing with signs of an ancient authentic melody, somewhat mysterious, but actually actualizing emotional ties with ancestors. The chorus emphasizes the ability of ballet, as a musical and theatrical work, to artistically transform the classics, to optimally operate with literary material with folklore and ethnographic elements. The chorus gives additional meanings to the events important to the characters, orients the audience to the past, and delves into the tradition, into the ancient practice of musical intonation and singing. The melodized chorale, in which flexible melodic lines unfold in an acappella key, will later be complemented by the distinctive chords of the orchestra. The chorus in the ballet performance builds a narrative, filling it with philosophical meanings, and eloquently produces the idea of the omnipresence of ancestors – here and now, with us, in sorrow and joy; the shadow choir is present at the fair, during the fight between the Huteniuk and Paliychuk families, and at the funeral, broadcasting the recognizable sound characteristics of these locations and events – with chaos effects, such as the noisy atmosphere of fun with kolomyikas at Ivan and Palahna’s wedding.

The multifaceted involvement of the shadows in everything that happens on stage (in the mountains, in the life of the Hutsuls) is associatively correlated with the well-known titles that M. Kotsiubynskyi chose for his work: *The Gift of Forgotten Ancestors*, *Shadows of Forgotten Ancestors*, *Voice of Forgotten Ancestors*, *In the Footsteps of Ancestors*, *Power of Forgotten Ancestors*.

Under the direction of V. Yatsenko, the choir skilfully recreated “waves of howling, built on the discordant glissandi wails and lamentations of women over Marichka’s death. Instead, at the Hutsul wedding of Palahna and Ivan, the choir not only recreates the noisy atmosphere of fun with replicas but also chants a whole bundle of wedding kolomyikas and choruses” [Nazar-Shevchuk, 2024]. The length of the ritual lament songs, chants expressing longing, pain, grief, despondence, and despair in a contemporary ballet performance is a thoughtful artistic decision that forms an important semantic context of *Shadows of Forgotten Ancestors*, presents the specifics of the Ukrainian people’s way of thinking, and artistically reveals the cultural heritage of their ancestors. The scenes of Marichka’s funeral and Ivan and Palahna’s wedding are not known to exist in the story. In order to avoid repetition (given the manner of writing characteristic of modernists), M. Kotsiubynskyi describes the funeral rite in detail in the final part of the work – when Ivan dies – keeping the ethnographic line in the story and thus illustrating the idea expressed in one of his letters to M. Mohylianskyi about the Carpathians, where “everything is so original, so wild and unusual” [Kotsiubynskyi, 1975c, p. 133]. In the ballet performance, the state of inner devastation, the lostness of the hero, observed by the shadows, is eloquently evidenced by the choreography and facial expressions of the artist – this is how the image of shadows, the spokespersons of the cultural traditions of the region, is generalized. They are also present in the inspiringly joyful moments of the heartbreaking dialogue between the lovers Ivan and Marichka: “...in the wonderful love Adagio, the chorus is included at the culmination – apotheosis of love, duplicating the leading theme in an octave with female voices supported by static organ points – sacred isons of male voices. The author seems to be trying to recreate the timeless omnipeception of loving hearts” [Nazar-Shevchuk, 2024].

The role of the female and male vocal parts as spokespersons for the ideas about the Hutsuls, stated in Kotsiubynskyi’s letters, is important in terms of meaning and concept, as they are interesting people with a rich inner world, wild imagination, and strange customs. The folklore component unfolds in the story and ballet in proportion to the theme of love, emphasizing the identity of the character. G. Goncharova’s solo part has similarities with ancient folk song motifs and is likened to the quiet murmur of the Carpathian nature. The rhythmic and melodic lullaby performed by the soloist is a kind of counterpart to M. Kotsiubynskyi’s landscape sketches with a predominance of noise (“The fir needles are ringing quietly, the forests are quietly whispering cold dreams of a summer night, the cows’ bells are crying, and the mountains are incessantly releasing their sadness into streams” [Kotsiubynskyi, 1975b, p. 186]). She is one of the shadows in elegant, non-common clothes, separated from the chorus; her lullaby has signs of similarity to incantations, which are known to be amulets against evil. The relaxed melody of the lullaby is one of the expressive musical accents, a meaning-making musical and performance platform where words, sounds, melody, gentle and soft intonations of peace and love (!) form a whole body of sensory information, complement the understanding of the issues and tone of Ivan and Marichka’s interpersonal relationships. This is a symbolic involvement of the audience in the experience of the other.

At first glance, the lullaby seems somewhat unusual in the structure of the ballet. However, this artistic and semantic move, thought out in V. Vovkun’s libretto, is a kind of illustration of the relationship between Ivan and Marichka. Here is how M. Kotsiubynskyi writes about it: “She had long been Ivanko’s, since she was thirteen years old. What was so strange about that?” [Kotsiubynskyi, 1975b, p. 187]. When Marichka fears that their relatives will not allow them to be together, Ivan answers convincingly: “I do not demand their consent. Let them do whatever they want, you will be mine anyways” [Kotsiubynskyi, 1975b, p. 187]. The lullaby performed by the soloist from the shadow group “predicts” the joyful prospect of Ivan and Marichka’s relationship, delegating one of the key ideas of the work: *the shadows know everything about everyone*. The intimate dialogues of the lovers in M. Kotsiubynskyi’s story are illustrated with singing and conversations, though much remains “off-screen,” and in the ballet of the Lviv Opera these dialogues are visualized by the artists’ skilful choreographic drawings and complemented by singing –

a lullaby. This is the author's (ballet directors') version of love, its continuation, its penetration into the body, which strengthens the dramatic line of the ballet, because after Marichka's death, the loss of unrealized love multiplies and intensifies, because *the family did not take place* and the *lineage did not continue*. The fact that a representative from the group of shadows announces the birth of a new life in a lullaby is also symbolic, as it reveals the fundamental and multifunctional image of shadows, the ancient carriers, keepers, and spokespersons of knowledge that produce and integrate meanings. At the same time, the texture of the lullaby enhances the amplitude of tragedy in the work, especially when the water takes Marichka away.

In the ballet *Shadows of Forgotten Ancestors*, this musical episode – accent with a distinct ethnic content evokes semantic associations with the painting *The Kiss* (1908-1909) by Austrian artist G. Klimt, a contemporary of M. Kotsiubynskyi. According to researchers, "the clothes of the lovers in the painting illustrate the three-day cycle of the birth of life, enriched with physiological symbolism" [Savchenko, 2025]. The woman's arms are folded in the shape of a heart, and the red disks on her chest (as a "prototype" of red blood cells, which were discovered in 1901 by Nobel laureate K. Landsteiner along with the ABO blood group system) are located "next to this symbolic heart, emphasizing the pulsating life force" [Savchenko, 2025]. In *The Kiss*, G. Klimt used colour to show not only the reaction of a woman's body to tactile contacts (of hands, lips) that cause a feeling of euphoria, relieve pain and fatigue, and improve mood, but also emphasized changes in the body at the physiological level, because a new life is born in the womb of a woman. The architectonics, content, and colours of the painting eloquently declare the close ties between art and scientific inventions of the early twentieth century. The pulsating vitality of Ivan and Marichka's love in Vovkun's ballet is essentially revealed in the solo part of the chorus soloist, illustrating the artistic universality of the story *Shadows of Forgotten Ancestors*, a vivid example of Ukrainian literary modernism, a work "suitable" for artistic adaptation by various art laboratories.

The folklore and ethnographic line declared in the story and artistically reconstructed in the ballet performance of the Lviv Opera is continued and concretized by another solo part by Honoured Artist of Ukraine Yuriy Trytsetsky. The singer's powerful bass plays a structuring role in the ballet performance, which is realized in several interconnected semantic lines: a) musical – as a logical continuation and complement of the solo female part; these two self-sufficient vocal platforms symbolize the feminine and masculine principles of the ancestors; b) folklore and ethnographic, presented by ritual songs, sounds of the flute and trembita; c) philosophical – through Y. Trytsetskyi's singing time and space are philosophized in the ballet, inspired by M. Kotsiubynskyi's ideas about ancestors and time. This is the right way to state the socio-cultural status of the artist's vocal part in the ballet *Shadows of Forgotten Ancestors*. The solo singing, which stands out from the choral singing, emphasizes the sacredness of the information that is being spoken (available to selected, socially important people), which is important for many generations of the Hutsuls. Yu. Trytsetsky's style of performing ritual songs in the range from "E" of the big octave to "Ei" ("F sharp") of the first octave intonationally and rhythmically immerses the audience in the musical language of the depths of time, which has been aimed at producing harmony in interpersonal relations, family, community, and the universe for centuries. The singing of the chorus soloist is a meaning-forming musical indicator that enhances the role of the fantastical and mystical component in the ballet, which, as we recall, in M. Kotsiubynskyi's story participates in the creation of images, an atmosphere of mystery (for example, in the description of Ivan's contact with the natural world and demonic beings). Thus, with the help of the main solo part, a form of reinforcing the role and importance of traditions in the material and spiritual culture of the Hutsuls, in shaping the picture of the world, in knowing oneself, in understanding one's roots and ancient cultural heritage, was chosen that is quite adequate for a ballet performance. Here, it is obviously appropriate to talk about the actualization of ritual musical texts in creating a coherent image of the world, where love is one of the manifestations of a full life, and in the formation of an intonational image of the world, "which specifies the socio-cultural norm, the audio expression of an intonationally organized space-time continuum" [Chekan, 2010, p. 9].

The philosophical and aesthetic content of Y. Trytsetskyi's vocals aims at contemporaries to be attentive to the experience of their ancestors, sensitive to their culture, and able to comprehend traditions rationally and sensually. The soloist is among the *mountains that heard the ancestors of his ancestors*. This is how the ballet, as well as M. Kotsiubynskyi's story, artistical-

ly models the polyphony of the present and the past, when the past is “on the territory” of the present in order to actualize ancient knowledge, its value, and project ancient constants to create good. The correlation of folklore in the story and the ballet is intended to modernize the significance and enduringness of Ukrainian folklore that identifies our people in the world. The solo is the key in the episode of the appearance of the carolers: “...as if from the depths of the gray ages, the carolers also appear – a choir divided into two groups (acoustic stereo effect of group singing) with powerful male voices perfectly recreated the archaic of the ancient ritual sound led by a birch soloist. In the Carpathians, this is the name of the head guide, who is the main singer” [Nazar-Shevchuk, 2024]. The sacramental vocals of Y. Trytsetskyi, like a voice from the past, the voice of ancestors, which did not leave any viewer indifferent and caused awe, fully conveys Ivan’s state on Christmas Eve, as it is succinctly but eloquently reflected by M. Kotsiubynskyi: “On Christmas Eve, Ivan was always in a *strange mood* (hereinafter in the quote, italics mine – L.H.). As if *filled with something mysterious and sacred*, he *did everything respectfully*, as if *serving God*. He laid...a living fire for dinner...” [Kotsiubynskyi, 1975b, p. 207]. As we can see, the atmosphere of solemnity, mystery, emphasized by the modernist M. Kotsiubynskyi in his description of the Christmas Eve, fully corresponds to Y. Tritsecki’s solo and seems to illustrate the state in which the writer was working on the story: “I am writing a story based on my impressions from the Carpathians. I am afraid, worried, but I write” [Kotsiubynskyi, 1975b, p. 138].

The retranslated folklore and ethnographic rhetoric of the story is realized in the ballet of the Lviv Opera in the scene in the mountain valley, when the dancers-herdsmen beat the rhythm around the fire with the help of entourage sticks. Filled with life affirming male energy, the scene and the vocabulary of the performers’ movements correspond to the emotionally charged episode with the sacred fire in the mountain valley, depicted by M. Kotsiubynskyi in his story. The build-up of tension through the sounds of the sticks and the rhythmic movements of the dancers (in the ballet) and the even creaking of the splinter used to make fire (in the story), of course, have different sound power. However, the scenes in both works of art are united by rhythm and sacred atmosphere. The energy of beating the rhythm with sticks, the high spirits of the shepherd dancers, the concentration of their bodies, and the flawlessness of their movements create a sacred ceremony, just as in M. Kotsiubynskyi’s story, when the senior shepherd “piously raised the fire and stuck it into the bonfire <...> There was something calm, even majestic in the speech and movements of the mountain valley host” [Kotsiubynskyi, 1975a, p. 191]. Ritual piety was also evident in the shepherd Mykola, who, reporting that he had to watch the fire so that it would not go out, “even looked around with horror” [Kotsiubynskyi, 1975a, p. 191], fearing to bring trouble.

The solemn rhythm immerses the shepherd dancers in the energy of ancient rites and traditions, actualizes the vital philosophical doctrines of the ancestors about the harmonious unity of the highlander with nature. Their rhythmic dance is a symbolic artistic model of ancient musical practice with a magical component. This eloquent sound and choreographic scene, a discovery of the ballet’s creative team, not only ensures the duration of the sound and intonation line of the performance (in particular, its first part), but also presents the rhythm, harmony in the work of the shepherds, and transmits the echo primitive syncretism of ancient ritual dances that were known to ensure successful hunting. The symbolic depth of such ideologically rich microscenes in the story (effectively converted in the ballet performance) enhances the plot significance of Ivan’s stay in the mountain valley and facets the authenticity of the hero. According to the researcher Ya. Polishchuk, M. Kotsiubynskyi “paid tribute to folklore and ethnographic exoticism to the extent that the authenticity of the representation of environment required it” [Polishchuk, 2010, p. 146]. M. Kotsiubynskyi, like his contemporary Marko Cheremshyna in his prose, offered and effectively implemented, in accordance with modernist trends, Ukrainian folklore and ethnographic material, focusing on the actual, characteristic and promising factors of popularizing the national identity of Ukrainian cultural heritage in the world.

As we can see, music in *Shadows of Forgotten Ancestors* by M. Kotsiubynskyi and the ballet by the Lviv Opera based on the story performs an informative function, defines the characters, intones the narrative, and forms the semantic context. In both works, taking into account different creative practices and the specifics of artistic means, music participates in the artistic modeling of the folklore and ethnographic line of the work, in declaring the main idea of the work, in organizing the communication of Ivan and Marichka, the Hutsuls with their ancestors and nature. The status of music in the ballet is reinforced by male and female solo parts.

The Conceptuality of Artistic Interaction of Colour and Images in a Story and a Ballet Performance

With the opening of the Lviv Opera stage, one of the ballet's inherent functional characteristics, light and colour effects, which model the event zone, inform about time and space, and provide focus for the vision, characters, range of problems, and overall concept of the work, is added to the musical content. The lighting designer A. Buinauskas uses different qualities of light – intensity, focus on the characters (Ivan, Marichka, Palahna, mystical Chuhaister, etc.), episodes (meeting of the Gutenyuks and Paliychuks, wedding, funeral, etc.), on the stage or its parts (one of the walls symbolizes a forest with a waterfall). The ensemble lighting is organically complemented by modern mobile light scenery. For example, it is worth noting the cubes that “descend from the ceiling to reveal the Carpathians to the viewer, but the Carpathians seem to be from a parallel reality” [Yeletskykh, 2024]. The mountains are majestic and dangerous; they can elevate and destroy a person. These lighting effects in synthesis with changing colours contribute to the disclosure of complex experiences, emotional states of the characters, and emphasize the philosophical and psychological perspectives of the issues in *Shadows of Forgotten Ancestors*, a story and a ballet performance. “Kotsiubynskyi's achievement primarily consisted in the fact that he managed to reproduce the real course of mental processes, movements of the human soul in their true complexity with the help of colour and sound impressions,” notes Yu. Kuznetsov [Kuznetsov, 1995, p. 155].

In the first red scene of the ballet performance, the colour scheme signals the tension and anxiety of the events that are to unfold, as in the story. The imprint of a bloody palm in the heart area on Ivan's snow-white shirt reinforces this mood. As it is well known, M. Kotsiubynskyi skilfully concentrated the impressions, which he could not fully develop in his epic work, in details. Mykola Yevshan aptly noted this: “Kotsiubynskyi had to... cut off himself, become the enemy of his ideas. He received too many impressions, and reproduced very few, only a part of them in his works...” [Shumylo, 1998, p. 474]. These impressions were often focused in symbolic details – no wonder researchers of the writer's work call M. Kotsiubynskyi a master of detail [Kuznetsov, 1995; Polishchuk, 2010]. In the story *Shadows of Forgotten Ancestors*, one of the key and eloquent details is the blood of two warring families. It is worth noting that this detail, as a key semantic node-construct, was not ignored by S. Parajanov. L. Pohribna's opinion about the spirit of the original source, saturated with sophisticated poetic symbolism, contrasts, and unusual associations that affected the metaphorical nature of S. Parajanov's film *Shadows of Forgotten Ancestors* [Pohribna, 1971, p. 145], seems undeniable. The bloody palm-mark on the protagonist's heart is the seal of the kin, the blood that in M. Kotsiubynskyi's story “poured over his face, shirt, and splendid fur coat” [Kotsiubynskyi, 1975b, p. 183], and in V. Vovkun's ballet performance it launches a powerful colour series that is effectively realized in the stage decoration, in the clothes and moods of the characters, etc., as the plot unfolds. The red colour of the stage and the marks on Ivan's heart at the beginning of the first part of the performance is later eloquently projected into Palahna's expressive red clothes at the beginning of the second part of the ballet. “Kotsiubynskyi's coloristic artistic details are not single elements of description, but a whole system of artistically organized means of conveying a certain emotional tone of the narrative... At the same time, artistic details interact, that is, they make semantic connections both in small segments of the text (narrow context) and in large ones (broad context)” [Kuznetsov, 1995, p. 168]. The impressionistic style of M. Kotsiubynskyi's writing became a “tool” for conveying the variability of feelings, experiences, and emotions of the characters and allowed literary critic Yu. Kuznetsov to state psychological impressionism in the writer's works [Kuznetsov, 1995, p. 175]. In the ballet performance of the Lviv Opera, details enter multilevel relations with the context through the mediation of music, choreography, scenography, etc.

The intriguing drama of the red colour in the story and the ballet indicates conflict, arouses interest and captivates with mystery. In the story, as we know, this mystery is associated with the protagonist, his otherness – when “Ivan was always crying, screaming at night, growing poorly, and looking at his mummy with such deep, old man's intelligent eyes that his mother turned her eyes away from him in alarm... He looks in front of him and sees something distant and unknown to anyone...” [Kotsiubynskyi, 1975b, p. 178]. Laconically and elegantly, characteristic of M. Kotsiubynskyi's modernist style, with the fixation of changing colours, sounds, light and shadow effects, with the help of images of Chuhaister, demonic creatures, the ballet's team

of authors managed to convey close to the original source the identity of the protagonist, who perceived and understood the environment in his own way, at the age of seven “already looked at the world differently. He already knew a lot... He knew that evil forces dominated the world, that aridnyk (evil spirit) ruled everything... He could talk about mermaids...” [Kotsiubynskyi, 1975b, p. 179]. M. Kotsiubynskyi describes in detail the peculiarities of Ivan’s worldview, which is strongly connected with the world by ancient knowledge. “The connection with the sphere of ancestral memory, the archetypes of the collective unconscious” [Briukhovetska, 2004, p. 24] is a kind of identifier of the hero, which helps him to feel and comprehend the connections with his ancestors.

According to Yu. Kuznetsov, “one of M. Kotsiubynskyi’s characteristic poetic techniques is repetition, which serves an absolutely defined ideological and aesthetic purpose” [Kuznetsov, 1995, p. 171]. Such a repetition in the story is blood, and in the ballet red colour is semantically loaded. This eloquent colour-repetition, to use Kuznetsov’s argument, “gains an expanding meaning” with each appearance in the story and the ballet [Kuznetsov, 1995, p. 171]: it moves the plot, reveals the conflict, and becomes an element of the detailed description of the image. For example, in terms of character analyses, the red colour of Ivan’s palm on his chest is symbolically projected onto Palahna’s red dress, which depicts her as a passionate person who attracts with her beauty and vital energy. Palahna’s “red image” in the ballet corresponds to the description of the heroine in the story: “Her tight body, which had not yet known motherhood, floated freely and proudly in the young grasses of the lea, as pink and fresh as a gilded cloud filled with warm spring rain” [Kotsiubynskyi, 1975b, pp. 209-210]. The red colour in the ballet transmits the image of fire, which Ivan is known to be involved in guarding in the mountain valley, following ancient customs. The sacred dance of fire in the ballet (rhythm, tempo, appropriate plasticity, emotions of the artiste) corresponds to the sacred atmosphere of the rite of fire making, preserving and protecting it, when “with a movement full of respect, like an ancient priest, the chief herder threw dry fir-tree branches to it (the bonfire. – L.H.) <...>. The mountain valley began its life with a living, unquenchable fire that was supposed to protect it from all evil. And, as if knowing this, the fire twisted proudly with its viper’s body and breathed more and more puffs of smoke...” [Kotsiubynskyi, 1975b, p. 191]. Using the arsenal of modernist artistic means, M. Kotsiubynskyi exquisitely reproduced the deep meaning, the essence of the rite in the mountain valley, actualizing the “metaphorical interpretation of both individual details and the whole idea,” which is productive for the internal organization of the literary text [Polishchuk, 2010, p. 145]. In the ballet of the Lviv Opera, the metaphor of fire, for example, becomes especially eloquent and productive – both externally (costume, dancing of the artiste) and for the internal architectonics of the performance (as an organic link of the work’s energy potential with a key choreographic component).

The inherent attention to costumes as one of the fundamental characteristics of the images distinguishes ballet from a literary work. It is known that in the story, M. Kotsiubynskyi resorts to the colourful palette of Hutsul clothing, such as: “They put on the best finery(clothes), new red trousers, painted fur coats, richly nailed leather belts and ornamented bags, wire skirts, dark red silk kerchiefs...” [Kotsiubynskyi, 1975b, p. 182]. There is no such colourful variety of costumes in Vovkun’s ballet; monochromatic (mostly light) costumes dominate among the main and secondary characters and ballet dancers of mass scenes. The white colour in the ballet of the Lviv Opera is evidence of the continuation of the traditions of the classical “white ballet” of the early nineteenth century with a symbolic and romantic dominant, and at the same time, the powerful folklore and ethnographic line declared in Vovkun’s ballet enhances the conceptual significance of white as a relay of the irrational, mystical, and otherworldly. Throughout the performance, Ivan and Marichka appear in white (the colour of light, purity, freedom, the glory of new life and innocence) outfits, with the same ornaments (identifying them as a couple) and different textures of fabrics – light when the characters are at the beginning of their relationship; denser white fabrics when Ivan and Marichka grow older and their love grows stronger; light and translucent fabrics when Marichka becomes a forest nymph; Ivan’s clothes covered with black lines after the loss of Marichka. M. Kotsiubynskyi conveys the state of utter confusion when he found the body of his beloved as follows: “Great regret gripped Ivan’s heart. At once he was drawn to jump off the cliff into the whirlpool... But then an agonizing dolour drove him to the

mountains, farther from the river" [Kotsiubynskyi, 1975b, p. 204]. In the ballet, the "great regret" that gripped Ivan is recreated with the help of costume and dance sensibility, thus harmonizing the fundamental ideas of psychologizing the image with the original work and emphasizing the intimacy of pain. The final "costumed" white chord in the ballet is the image of two angels (the souls of Ivan and Marichka, who meet in the other world) in the final scene of the performance against the green background that frames the stage.

Thus, colours play a conceptual role in modeling the main and secondary images, mass scenes in the story and ballet. The psychologically motivated choreography in the play significantly complements the characteristics of the images. Symbolic colours (in the play they are additionally presented by costumes and its details) are important semantic segments in the formation of the idea of *Shadows of Forgotten Ancestors*, a story and a ballet performance.

The Specificity of Artistic Mastering of Nature in a Story and a Ballet Performance

Using a diverse palette of colours and their dynamics as a kind of context, M. Kotsiubynskyi in his story and the ballet's creative team (including lighting designers) panoramically transmit the idea of the unity of man and nature. Mykola Yevshan rightly stated: "Kotsiubynskyi's works contain a lot of light, wide, free space. From his works one can learn to love life, nature, and people. And this is the great, inner meaning of his work" [Shumylo, 1998, p. 475]. The nature in the story and ballet *Shadows of Forgotten Ancestors* illustrates the emotional state of the characters: joy, sadness, happiness, loneliness, and loss. The symbolism of the colour scheme in M. Kotsiubynskyi's story and performance creates a mood background of time and space. For example, the beginning of the ballet performance, which uses a vertical with a marble texture of turquoise colour (a combination of green and blue – like a forest and mountains), is indicative in this regard. It should be added that turquoise in Greek means "shining stone" – like the shining pure love of Ivan and Marichka, and marble symbolizes the strength of their relationship. According to literary critic Yu. Kuznetsov, such pictorial metaphors were also characteristic of the literature of the early twentieth century, including the works of M. Kotsiubynskyi [Kuznetsov, 1995, p. 195].

The significance of colour in the ballet is postulated by the green framing of the stage around the perimeter, and in some episodes horizontally, filling the entire stage space with lighting effects. In the story about the greenery of the Carpathians, M. Kotsiubynskyi writes about it as a kind of version of the stage location: "Long... grasses covered the sides of the mountain <...> Under Ivan's feet, every stone was covered with red mosses, coarse, soft, silken" [Kotsiubynskyi, 1975b, p. 180]. It is noteworthy that the green areas of the improvised grass on the stage during the performance are occupied only by shadow images, and in the final, philosophically capacious scene, Ivan and Marichka go out onto the grass off stage for the final few minutes of the ballet performance, joining their ancestors.

The diverse spectrum of colours in the story *Shadows of Forgotten Ancestors* is explained by active experiments with the use of intermedial constructs (elements of painting, music, dance) in literary modernism of the early twentieth century. In the artistic arsenal of M. Kotsiubynskyi, the author of the story, the blue colour prevails: the writer uses it to "paint" the mountains: "distant sky-blue peaks" [Kotsiubynskyi, 1975b, p. 191], "the pale blue ghost of Chornohora" [Kotsiubynskyi, 1975b, p. 180], "The azure sea of stirred mountains... and it seemed that those endless blue billows were coming at him..." [Kotsiubynskyi, 1975b, p. 190], "blue summits" [Kotsiubynskyi, 1975b, p. 192], "The mountains are light blue all around, like the sea" [Kotsiubynskyi, 1975b, p. 193], "light blue waters of distant mountains" [Kotsiubynskyi, 1975b, p. 199]. As is known from his letters, M. Kotsiubynskyi was fascinated by the nature of the Carpathians, so numerous artistic variants of his impressions of the beauty of the mountains were revealed in the story with the help of an impressionistic style of writing, which contributed to the development of images, issues, and ideas of the work, because "the instantaneous first impression involves the reaction which is experienced before the intellect has had time to intervene and interpret things in conventional, rational, causal terms" [Chernowitz, 1945, p. 165-166]. The diverse contours of the mountains, their new vision each time (as evidenced by the author's descriptions) create the impression of their mobility and omnipresence, which emphasizes the majesty and power of the natural

landscape. The mountains seem to be silent witnesses to the relationship between Ivan and Marichka, so the dance dialogues-roles of the two Hutsuls in love are painted in blue with delicate lighting effects.

In the story, the writer recreates nature in dynamics, as in the following fragment: "The mountains seem to move like billows in the sea, and only the distant ones are standing still and blue in place. The sun has flooded the sheep's wool, spreading a rainbow in it, lit the grasses with green fire, and the shepherds are followed by their long shadows" [Kotsiubynskyi, 1975b, p. 193]. The light and shadow characteristics of the impressionist M. Kotsiubynskyi's colourful landscapes are skillfully transferred to the stage of the Lviv Opera with the help of stage means. The researcher Yu. Kuznetsov notes that landscape sketches with the use of colours effectively work to express the key aspects of M. Kotsiubynskyi's work: "Kotsiubynskyi's intensification of ideological accents with the help of a landscape of the appropriate aesthetic tone resembles a painting technique, their tone became a means of conveying an emotional assessment of the phenomena of reality" [Kuznetsov, 1995, pp. 169-170].

The colour changes in nature in a ballet performance are produced by the intensity of light directed at certain parts of the stage, as well as by the choreographic content. Thus, the variability of the colours and shades declared in M. Kotsiubynskyi's story are artistically correlated in the ballet with the help of light and dance, as if the choreography orchestrates them. Both the literary work and the ballet performance capture the multicoloured variability: "The blue sky is smeared with gray, the sea of mountains has darkened, the mountain valley has gone out, and a flock of sheep is crawling over it like gray lichen" [Kotsiubynskyi, 1975b, p. 193]. Blue, sky blue, gray, and green colours – equivalent to the colour scheme of M. Kotsiubynskyi's landscape sketches – are actively used in the scenography of the ballet performance, and they substantiate the choreography of the characters. They reinforce the effect of the "presence" of nature in the existential being of the Hutsuls, philosophize the problem of multidimensional human contacts with nature, and also the intention that, according to literary critic Ya. Polishchuk, "is consonant with the Nietzschean idea of returning to nature, to the primitive harmony lost by civilization" [Polishchuk, 2010, p. 145]. The colours transmit the states, emotions, and experiences of the characters in the story, and position the Hutsuls as a part of nature, like Ivan: "...that noisy green will that propped up the sky with its tops, poured vigour into it. He easily jumped from stone to stone, like a mountain stream..." [Kotsiubynskyi, 1975b, p. 189]. The depiction of nature with the help of sound, colour, and tactile emotional markers forms the basis for further elaboration of the problem of the multifaceted relationship between man and nature, because the writer "can show not only how an individual first perceives something but also how his mind subsequently goes about" [Berrong, 2006].

The experience of being among nature, feeling the rhythm of nature and imitating it with the internal structures of the body, communicating with the ecosystem of the Carpathians emphasizes Ivan's identity. Colours, together with light and choreography on the stage of the Lviv Opera, being in a strong position of visualization, have a slightly greater ability to individualize images, since colour has not only a symbolic meaning (as in the story), but also appears as a kind of informant, a recognizer of coded meaning, can signal solemnity, mourning, sincere feelings, tense relationships, etc. In ballet, colour is visually primary because the technical means allow it to be presented in conjunction with music – in tandem with the musical content, colour enhances its semantic significance. Colour and light, together with music, set the mood for emotional perception and understanding of the characters' dance parts. The plasticity of movements and facial expressions structure and individualize the characters' images, emphasize their unity with the nature of the Carpathians (nature is depicted through the perception of the characters). In this way, the artistic means of ballet realize M. Kotsiubynskyi's ambivalent attitude to nature, "it brings harmony to human life, but also causes tragedies in it" [Polishchuk, 2010, p. 148].

In M. Kotsiubynskyi's story, nature appears as a living being, as emphasized by researchers Yu. Kuznetsov and P. Orlyk [Kuznetsov, Orlyk, 1990, pp. 136-137]. Therefore, one of the central artistic constructs in the work, which is constantly on stage (although the lighting effects from time to time actualize or hide it), is the image of a tree on a rock "in mirror inversion – turned upside down – is almost a symbol of a broken wedding fir tree branch" [Nazar-Shevchuk, 2024] and at the same time evokes the association of "forest without forest", actualizing environmental

issues. It is noteworthy that the tree with its roots downward (as part of the mirror image) appears on stage at disturbing moments in the life of the Hutsuls, for example, when Chuhaister appears on stage (note that in the ballet version of the Lviv Opera, this image has a negative meaning).

Another key image, representative of the geoculture of the Carpathians, is the water marked by sound, colour, light, and the plasticity of the ballet dancers, which gives life to all living things and takes away Ivan's love – this is how the idea of nature's power over man is postulated. The semantic conceptuality of this image in the ballet of the Lviv Opera is illustrated by a small stream – the life-giving moisture of the “silver land” that emerges from the green wall-forest on the stage. This universal mythological symbol, this “primordial element, which, according to Jung, in many mythologies symbolizes the mother's womb, birth and death, beginning and end” [Briukhovetska, 2004, p. 27], enhances the philosophical depth of the theme of the triumph of life raised in *Shadows of Forgotten Ancestors*. The water on the stage is an eloquent artistic detail that creates the effect of verisimilitude, makes the characters' stay in the midst of nature real, and drives the plot. This unites the ballet with the story by Mykhailo Kotsiubynskyi. The waterfall on the stage, as a symbolic vertical that is directly connected to the horizontal (geographical, eventual), through the mediation of sounds, colour, and touch effects – to the water, to the hands of Marichka-Mavka – achieves a panoramic space, the depth of Ivan's personal drama is concretized, and one of the fundamental theses of the ballet *Shadows of Forgotten Ancestors* (which is also common to the story) is formed: Ivan and Marichka perceive nature through the prism of their experience and ancestral knowledge. Ivan's touch of Marichka-Mavka's hands, which emerge from the green forest background, is a peculiar and quite effective version of the artistic realization of sensory experience, which can be interpreted “as ‘phenomenological’ or ‘haptic’ (to be defined as a form of ‘touching with the eye’)” [Marcus, 2016].

It is worth noting that the river, along with the mountains and other objects of the Carpathian ecosystem in the story and ballet *Shadows of Forgotten Ancestors*, appear as structures that are not only part of the natural space, like the sun in M. Kotsiubynskyi's story “Intermezzo,” “but also entered the character's life space” [Kuznetsov, 1995, p. 176]. Water on the stage is a metaphor that unfolds with the development of the plot, for example, in the episode of Marichka's being swallowed by the river: in the ballet, the girl's body merges with the blue colour of the river with the help of light. The idea of the unity of man and the element of water is reinforced by the dramatic musical accompaniment and plastic expression of movements, “its waves that first lift, then break and roll over Marichka's dead body (one of the masterpieces and perhaps the most powerful scenes of the ballet)” [Nazar-Shevchuk, 2024]. Thus, in the ballet the greatness of nature as life-giving energy and destructive force is emphasized.

Man and nature in the ballet and the story *Shadows of Forgotten Ancestors* appear as self-sufficient values in the Ukrainian worldview. Nature is depicted on various artistic platforms in dynamics, with the help of colour chord, with an emphasis on images that are eloquent in terms of ideology and content – water, trees (in the performance they acquire symbolic meaning).

Conclusions

The structure, main idea, semantic content of images, conceptually important scenes – rituals, holidays, everyday episodes, etc. – from the life of Hutsuls depicted in M. Kotsiubynskyi's *Shadows of Forgotten Ancestors* are artistically expressed into a ballet performance of the Lviv Opera based on the story by the Ukrainian writer, in accordance with the specific characteristics of the performing arts. The creative team identified the most effective pathways for the transmission of the artistic content of the story *Shadows of Forgotten Ancestors* by M. Kotsiubynskyi into the performance. The musical component of the literary work, which is realized through singing, music, playing musical instruments, dance episodes, background (rhythmic) content of the internal organization of the work, etc., is panoramically relayed in the music of I. Nebesnyi, the flute part, choral (representing the shadows of ancestors) and solo (male and female) parts, and is supported by well-thought-out choreographic compositions of the main and secondary characters. I. Vovk's ballet performance offers a multifaceted vision of one of the key images of the work – the shadows of ancestors, which contribute to the conceptualization of both texts. The libretto, light and shadow accents of the scenography, details, and costumes in the ballet – another characteristic direction of transmitting the artistic specificity of the story into the

ballet – testify to the compliance with the stylistic, ideological, and problematic paradigm of Kotsiubynskyi's work, emphasize the folklore and ethnographic line of *Shadows of Forgotten Ancestors*, performed with reference to various artistic practices, and reproduce as accurately as possible the emotional states, experiences, conflicts (internal and external) of the characters, the close connection of the Hutsuls with nature and the cultural heritage of previous generations. With the help of the artistic language inherent in each work – the story and the ballet – the dialogue between a person and the culture of ancestors is skilfully recreated. The originality of Ukrainian traditions, their transmission into the space of real life of the Hutsuls in the story and ballet performance is revealed through a philosophical perspective: time and space are philosophized by solo parts, choral singing, sounds of trembita and flute. The artistic language at different levels of the internal organization of the ballet performance reveals the main idea of the story *Shadows of Forgotten Ancestors* by M. Kotsiubynskyi – the greatness of love as the highest value.

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SHADOWS OF FORGOTTEN ANCESTORS: IDEOLOGICAL AND ARTISTIC CONSONANCE OF LITERARY TEXT AND BALLET

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Key words: *novella, modernism, intermediality, ballet performance, image, idea, impressionism, choreography, scenography.*

The study compares the artistic features of Mykhailo Kotsiubynskyi's novella *Shadows of Forgotten Ancestors* and the ballet of the same name staged at the Lviv Opera (libretto by Vasyl Vovkun). The aim of the article is to determine how the artistic content of Kotsiubynskyi's work is transmitted and reinterpreted in the ballet production by Ihor Nebesnyi and Vasyl Vovkun.

The research tasks include clarifying the role of stylistic and figurative factors in shaping the artistic originality of the literary source and its ballet adaptation. To achieve this, the study uses a complex *methodological approach*: the hermeneutic method allows for the systematic analysis of the structure, imagery, and artistic techniques of both the text and the ballet; intermedial analysis is applied to identify similarities, differences, and unique features that contribute to the realization of the artistic intentions of the writer and the librettist, and to determine the degree of correspondence between the stage interpretation and the conceptual and aesthetic principles of the original. The cultural-historical method enables an understanding of the aesthetic significance of both works in the Ukrainian cultural context of the 20th and early 21st centuries. Principles of reader-response aesthetics support reinterpretation at multiple structural levels, emphasizing conceptual meanings, symbolic centers, details, and artistic techniques in both works.

The study reveals how the novella is transformed in the ballet on thematic, semantic, and figurative levels. It highlights the functional role of music, scenography, choreography, costumes, and other theatrical components in developing the work's themes, building characters, and reconstructing everyday and ritual life of the Hutsul community. The analysis demonstrates poetic exchange between the two works and identifies the crossing of medial boundaries that underline their uniqueness and mutual complementarity. The musicality, impressionistic features, and folkloric-ethnographic dimension of Kotsiubynskyi's novella find vivid expression in Nebesnyi's music, choral and solo parts, and the colour and light palette of the performance, thus reinforcing their shared central idea—the grandeur of love. The colour scheme of the novella corresponds to the light-colour paradigm of the ballet.

As a synthetic art, the scenography of the ballet emphasizes the multifaceted relationship of the Hutsuls with nature and conveys the distinctive worldview of Carpathian inhabitants. Costumes, stage design, and detailed visual elements, along with refined choreography, individualize the characters and highlight their connection to ancestral heritage. The thematic unity of human–nature–culture is achieved in both works through picturesque landscapes (mountains, forest, river), sym-

bolic elements (e.g., water, wood in the ballet), and the complex emotional experiences of the characters. The Lviv Opera production affirms the relevance and adaptability of Ukrainian literary classics, demonstrating their capacity to be effectively reinterpreted within contemporary stage art.

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