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**THE DOUBLE WORLD OF M. GOGOL'S „VIY”
AND IT'S OPENING IN
V. HUBARENKO'S OPERA-BALLET**

The purpose of this scientific article is revealing the phenomenon of phantasmagoria and its embodiment in the chosen theatrical genre. The round of investigative **methods** in relation to this research consists next sequence. There are historical method for detailed examining the phenomenon of phantasmagoria in art and the structural-analytical method when referring to the musical text of particular individual scenes into the opera-ballet „Viy”. We are also emphasizing the comparative scientific method for the proportional characterization of the artistic novel by celebrated and well-known writer N. Gogol as well as the opera-ballet by outstanding contemporary Ukrainian musician, composer and pedagogue V. Gubarenko. **The scientific novelty** in reference to above-mentioned investigative thematic vector lies in the identification of the concepts relatively „phantasmagoria” and „double world” in famous artistic literature, renowned academy music and scenography, which lead to the discovery of brilliant phenomena such as simultaneity, editing drama as well as polystylistics. **Conclusions.** The double peace that Gogol is implies to be present in popular Gubarenko's musical work from the beginning. Simultaneity, as a psychological category, pervades both literary and musical-dramatic work. Nevertheless, with Gubarenko it seems to be enlarge, artistic increase at

times and grows into a dramatic means, bright creates not only an atmosphere of phantasmagoric horror, but also unforgettable artistic impressions of an extraordinary work of musical art. The stage production allows us the more clearly revealing the Gogol mansion and to emphasize the main points that we can only guess in the story. There is no center in the created world of V. Gubarenko, and therefore there are no ordinary borders.

The key words: double world, editing, principle, opera-ballet, simultaneity, phantasmagoria.

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Двосвіт повісті „Вій” М. Гоголя та його відтворення в опері-балеті В. Губаренка

Мета статті полягає у розкритті явища фантасмагорії та її художнього втілення в обраному театральному жанрі. Коло **методів** наукового дослідження вищезначеної теми обумовлюється наступними науковими підходами. Зокрема, використовується історичний метод для розгляду явища фантасмагорії в художній творчості, а також застосовується структурно-аналітичний метод при зверненні до художньо-музичного тексту окремих театральних сцен опери-балету „Вій”. У статті задіюється також компаративний метод задля порівняльної характеристики повісті М. Гоголя та опери-балету зnanого українського композитора, педагога В. Губаренка. **Наукова новизна** окресленої роботи полягає в ототожненні понять „фантасмагорія” та „двосвіт” у літературі, музиці, а також сценографії, що, наголосимо, призводить до виявлення таких явищ як симультанність, монтажна драматургія, полістилістика. **Висновки.** Двосвіт, на який М. Гоголь тільки натякає, у творі В. Губаренка присутній із самого початку. Симультанність, як психологічна категорія, пронизує як літературний, так і музично-драматичний твір. Але у В. Губаренка вона видається збільшеною у численні рази і розростається до драматургічного засобу художньої виразності, який, підкреслимо, створює не тільки атмосферу фантасмагоричного жаху, неспокою, постійної невизначеності та

психологічної нервозності, але й формує відчуття доволі усталених незабутніх художніх вражень від неординарного академічного твору професійного музичного мистецтва. Постановка вистави дозволяє нам більш чіткіше розкрити, усвідомити, пізнати гоголівську художню структуру й, безумовно, акцентувати найголовніші моменти, про які ми спроможні лише здогадуватись у літературному творінні М. Гоголя. У створеному світі відомого українського композитора Віталія Губаренка немає центру, а відтак, й немає звичайних кордонів.

Ключові слова: двосвіт, монтаж, принцип, опера-балет, симультанність, фантасмагорія.

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Двоемирие повести „Вий” Н. Гоголя и его воплощение в опере-балете В. Губаренко

Целью статьи является раскрытие явления фантасмагории и её художественного воплощения в избранном театральном жанре. **Круг методов** научного исследования данной темы обуславливается следующими научными подходами. Используется исторический метод рассмотрения явления фантасмагории в художественном творчестве, а также применяется структурно-аналитический метод при обращении к художественно-музыкальному тексту отдельных театральных сцен оперы-балета „Вий”. В статье задействуется также компаративный метод для сравнительной характеристики повести М. Гоголя и оперы-балета известного украинского композитора, педагога В. Губаренка. **Научная новизна** работы состоит в отождествлении понятий „фантасмагория” и „двоемирие” в литературе, музыке и сценографии, что приводит к раскрытию таких явлений как симультанность, монтажная драматургия, полистилистика. **Выводы.** Двоемирие, на который М. Гоголь только намекает, в творении В. Губаренка присутствует с начала произведения. Симультанность, как психологическая категория, пронизывает и

литературное, и музыкально-драматическое сочинение. Но у В. Губаренка она предстаёт увеличенной во много раз и разрастается до драматургического средства художественной выразительности, которое создаёт не только атмосферу фантасмагорического страха, волнения, постоянной неопределённости и психологической нервозности, но и формирует ощущения устоявшихся незабываемых художественных впечатлений, от неординарного академического произведения профессионального музыкального искусства. Постановка спектакля позволяет нам более точно раскрыть, осознать гоголевскую художественную структуру и, безусловно, акцентировать главные моменты, про которые мы можем только догадываться в литературном творении М. Гоголя. В созданном мире известного украинского композитора Виталия Губаренка отсутствует центр, а следовательно, и отсутствуют обычные границы.

Ключевые слова: двоемирие, монтаж, принцип, опера-балет, симультанность, фантасмагория.

Statement of the problem. In Ukrainian music, M. Lysenko addressed the works of Gogol in the operas „Nich pered Rizdvom”, „Utoplana”, and „Taras Bulba”. As V. Gubarenko is a recognized master of theatrical music, his appeal to M. Gogol's plots (ballet „Mayskaya noch”, opera-ballet „Viy”) cannot but attract interest. It is legitimate to see the composer of the phantasmagoric story „Viy” through the prism of the mixed musical-theater genre – opera-ballet.

The relevance of this study is explained by the study of the principles of creative interpretation of multifaceted figurative content, consideration of the features of the drama of the Ukrainian opera-ballet „Viy”.

Literature review. The theoretical basis of the work is represented by publications of two directions: the first one – literary and cultural studies (A. Terts, Y. Mann, R. Yakuts, V. Shumko, M. Petrov, K. Mochulsky, A. Bely), which consider phantasmagoria and two-worlds in literature and painting. The second group consists of music studies, among which are numerous articles by M.R. Cherkashina-Gubarenko, dedicated to V. Gubarenko's creation. The particular value is the monograph by G. Polianska [5], which characterizes the musical heritage of V. Gubarenko. The opera-ballet „Viy” has become the subject of research of a number of theses, among which are

„Dramaturgy of choral scenes in the operas of V. Gubarenko on the example of «Zagibell eskadri», «Pam'yatay mene», «Viy», «Zgadayte, bratiya moya»” by O.M. Batovskaya [1].

The purpose of this scientific article is revealing, discovering the phenomenon of phantasmagoria and its embodiment in the chosen theatrical genre.

The object of study – phantasmagoria as a phenomenon of artistic creativity. **The subject** of the study is the „double world” in the works of M. Gogol and its musical and theatrical interpretation by composer V. Gubarenko.

Presenting main material. The riddle, the sacrament, the wonder – all this is contained in the semantics of the word phantasmagoria. In Europe in the XVIII – XIX centuries there was even a kind of theatrical genre „phantasmagoria”. With the help of special lighting and mirrors, a scene resembling the animation of skeletons, ghosts and other really nonexistent phenomena was played out on the stage. The spectacle was a bit spooky, witchcraft and undoubtedly had its fans. The phenomenon of phantasmagoria is quite difficult to correlate with a particular time period, a specific era. Of course, for classicism, as a style direction, the appeal to this kind of imagery system was not peculiar, but baroque architecture and painting can present many examples of phantasmagoria.

Nikolai Gogol is an outstanding master of phantasmagoria. Many of his stories have a fantastic element. A sense of „displaced”, „distorted” reality, reminiscent of a crooked mirror is created. It is due with hyperbole and grotesque – the most important elements of Gogol’s aesthetics.

Many researchers write about the romantic worldview of Gogol, considering his work in the aspect of the romantic picture of the world. Y. Mann in his work „Poetics of Gogol” examines and classifies the types and character of Gogol fiction, defines his peculiar concepts of „double world”, which are borrowed from romanticism, but have their own peculiarities. He says that all works of Gogol, in which there is a fantasy, can be divided into two types. The division is based on the parity of the categories „real” and „fantastic”, the kind of their interactions and repulsions. The distribution depends on how long the action belongs – to the present or to the past. Y. Mann also highlights another important feature of Gogol’s fiction. Although Gogol in the concept of fiction proceeds from the idea of two opposing principles – good and evil, divine and devilish, but the actual good fiction, his

creativity does not know. Gogol's fiction is basically fantastic images of evil. Gogol considers „devilish invasion” not the earthly beginning (including the pagan, sensual in it), but just its destruction – the destruction of the natural course of life, its laws [4].

Gogol's concept of the double world cannot be uniquely reduced to the real and ideal worlds which are characteristic of German romanticism. Gogol contrasts the ideal paintings of a merry folk life with not so much the real world as the world of the unrealistic, demonic one that penetrates into the everyday life of the characters. Gogol in his works depicts a modern world for him, a real existing city, real people. But by marking the characteristic features of the everyday existence of his characters, the author suddenly undermines the normal order of their lives. And here in the world of everyday interests and relationships invades fantasy, which borders on mysticism. Moreover, the boundaries between real and the fantastic are blurred so much that it is could no longer be distinguished one from the other.

The concept of the Gogol's dual world envisages, first of all, the existence of two worlds: a surreptitious, unrealistic, Christian-related notion of absolute evil that becomes exceptionally nocturnal, and a real one, filled with spoken vocabulary, dialects. But there is also a third, real world for Gogol, in which the author, in subtext, addresses the reader in an effort to prevent a recurrent situation of the double world in reality. Both worlds coexist as one. Their limits can only be seen through the strongest sense of man – fear. And Gogol himself perceives the world of fantasy as an absolute reality

Vitaliy Shumko examines the „three waves” of Gogol's fantastic stories and relates the story „Viy” to the final „third wave”, which „reflects the crisis of romantic fiction and brings the literature closer to the realistic one, preserving the romantic priority of space-time features” [8, 90].

The main Gogol's innovation is to narrow the boundaries between the otherworldly world and reality. The double world is manifested not only in the presence of two worlds, but also in the very image of Khoma Brut. As an inhabitant, he considers his position in society convenient, for him the main needs are the needs of the body and the joy of the common man. He is not a personality, but belongs to the crowd. If the classic romantic hero often dreams of meeting the otherworldly and his soul does not initially belong to the real world, then Khoma denies the otherworldly and does not seek to face it. But as soon as the otherworld

is confirmed by the facts, for the hero the unreality becomes reality. A meeting with a witch shapes his romantic worldview. Such a dual perception of the world indicates that Gogol unites in the image of Khoma the romance and the realist.

The image of reality is completely destroyed in the mind of Khoma when meeting with Viy. Khomas Brut dies not from the sight of Viy, but from his own fear, and it is emphasized at the end of the story by the words of Tiberiya Gorobtsia: „And I know why he was gone: because he was afraid. And if he was not afraid, then the witch could do nothing with him” (Gogol N.V. Collection of works in seven volumes. Volume 2. Mirgorod).

The new feeling that became the owner of Khoma's heart, a sense of doubt, persecution and doom was the result of contemplation of the Panna. He was overcome by her beauty, as later he was overcome by the raised eyelids of Viy. Abram Tertz, the literary scholar, argues that the magic of visual sense and visual suggestion become hidden, but, in fact, one of the main themes of Gogol's story. That is why it is called the „Viy”. It is a story about terrible danger – looks and see. „Viy” sounds like a verb in the imperative mood of vision and see. Gogol's story tells almost nothing about Viy as some kind of underground, fantastic creature, and he does not occupy a significant place in it; it is covered by the name „Viy” in a broader, general sense [6].

The opera-ballet „Viy” (1980) is considered true masterpiece of Vitaly Gubarenko's operatic work (1934–2000). Many composers turned to the creativity of M. Gogol (to date, about 50 operas and 4 ballets have been created on Gogol subjects). But few people dared to turn to the otherworld „Viy”. There are opera transcriptions by A. Gorelov, K. Moor, M.V. Verikovskiy, a symphonic poem by B. Yanovskiy. For over a hundred years, various performances of „Viy” have been part to the repertoire of the Ukrainian Drama Theater.

After the premiere of the opera-ballet „Viy” by V. Gubarenko, the reviewers were able to determine what the story told by Gogol could give the modern audience. Gubarenko's version was read as „The Thought of Homa Brut” (M.I. Nestieva) – a man of extraordinary, soul-deep depth. The composer emphasized his desire for beauty, for the ideal, his challenge to darkness. The premiere emphasized the epic component of the piece. The epic scale of the events, the mass scenes, the monumental choral episodes gave the reason.

The composer's attention was attracted by the ambiguity of the literary source and the fact that Gogol's works reveal the main features of the national character. In the opera-ballet the spirit of Ukrainian baroque is present, thanks to borrowing and processing of texts of Ukrainian literature of the XVII – XVIII centuries: psalms, interludes of the theater of vertebrae – thus, in the work there is a color of the historical past. It is the combination of real life and everyday fragments with the pictures of the fantastic world that determines the genre of opera-ballet. „Choreography allows to make transitions from bright life, humor, poetic lyrics to a mysteriously-surreal world”, – Marina Cherkashina-Gubarenko argues the choice of the double genre [7, 200].

The libretto authors M. Cherkashina and L. Mikhailov emphasized that Panna, the daughter of Sotnyk, did not say a single word in the story. And so she can participate in the opera as a ballet character. The Panna beauty is the unearthly beauty, it is timeless and out of space. This convinces the character of the use of the Panna leitmotif – the „beauty leitmotif”.

Extremely short (four strokes) choir complex is the leitmotif of beauty, highlighted by both instrumentation (accent the „demonic” timbre of celestia, vibraphone, bells, copper), and rhythmic (uniform two-part movement at three-meter length), and intonations (large jumps and mostly jumps on septa), and fine (Lydian triton), thus enhancing the sound effects. In the future, the Panna leitmotif will change, and already in the orchestra's introduction to the third act, *ff* powerful and decisive parallel six-sound chords with a scroll effect will sound. The leitharmony motif, based on the simultaneous combination of large and small septaccords, forms polyacordicity.

In the first two actions, the image of two worlds – real and unreal – is exposed. But the culmination of their combination and full immersion in the world of phantasmagoria can be considered a third action. In our opinion, it is in both pictures of the last opera-ballet that the concept of the theme of phantasmagoricity stated by us is more thoroughly and convincingly revealed.

The first stage of the development of the phantasmagoria occurs in the first picture of the last action of the opera, decided as a scene of cross-cutting development. Starting from adopting the „mounting principle”, Gubarenko builds on the contrast two parallel plans: „In the Sotnyk” (mourning for the dead Panna) and „In Bubleinitsi” (comic, genre-everyday scenes), creating a sense of a world of shifting

boundaries. A stage decision is also unusual – splitting the scene into two parts, each with its own events.

The picture consists of 8 scenes: four in Sotnyk and four in Bubleinitsi. They alternate on the principle of contrast and emphasize both the phantasmagoric concept of Gogol and the absence of the usual boundaries of the world created by Gubarenko. Thus, the composer uses the principle of „simultaneous deployment of action” (simultaneous – (from Lat. Simul) – „parallel development of the real and the unreal”), as defined by N. Bielik-Zolotarova [2]. The essence of simultaneous vision – the composition of the work from fragments that exist in space at the same time, the compression of artistic time, based on various synthetic techniques.

If by simultaneity we mean the combination of two worlds acting simultaneously and independently of one another, then Gogol literally does not use simultaneity as a method of literary presentation. There is only a hint of the simultaneous unfolding of the action in the original episode of the story: the careless life of Khoma breaks into the news of the tragic death of Panna and the general sorrow. From a small fragment of the story Vitaliy Gubarenko creates a whole simultaneous picture that leads to the tragic culmination of opera-ballet.

But there is another technique – continuous baptism in the display of lines in the development process. Each new small stage fragment represents its new stage, holds the musical complex of the previous one and brings something new. The climax of the rapprochement of the two spheres is the final scenes of each line, clearly demonstrating a meaningful transformation: the Sotnyk monologue actually turns into an aria of revenge; the comic scene in Bubleinitsa ends with a general crying – requiem.

As stated above, the first picture is based on two plans: one is „responsible” for the singing of the dead Panna (all four scenes of „The Sotnyk”, which will gradually transform into an unreal world), and the second plan (four scenes of „The Bubleinitsa”) is based on domestic folklore material and comic scenes.

The starting point for the development of phantasmagoricity, in our opinion, can be considered the choir „Katylas’ zvezdochka”. It uses the intonation-rhythmic complex present in the folk burial rite: short descending phrases of a small range with one-tone readings, which are characterized by metric variability, chanting, moderate tempo, approximation of sobbing and agitation. Folk techniques of musical

presentation (repetition, variant) the composer complements with skillful polyphonic technique, imitation two-voices and double-moving octave counterpoint.

The constant alternation of everyday and dramatic scenes leads to the gradual penetration of the fatal, fantastic beginning into the household sphere in the Song of Khoma with the ensemble and chorus „Da zaboledo telo burlatskoe belo” at the end of the painting. It is a requiem song that is dramatized by constant modulation shifts and overwhelmed by the anticipation of Khoma’s demise. Beginning in the lyric-epic spirit, the song gradually gains ground, with Khoma joined by Bublichnitsa, her guests and the choir who had previously mourned for Panna, and ends with a chant-singing in the spirit of a sub-voice polyphony, where Khoma Brut dissolves in the masses and the afterlife. Thus, throughout the scene there is a gradual penetration of a fatal, fantastic beginning.

The second picture of the third act is the culmination of the work, it reveals the greatest contrast between the real and the surreal, the Christian and the satanic, inner and outer worlds. It is in the last picture that the image of the Panna as the main character is emphasized, and the name of the opera-ballet S.K. Lashchenko „The Temptation of Khoma Brut” is confirmed [3].

The painting is a concentric form centered on „The episode of numbness”, framing his three prayers, in which several of Khoma’s mental states will develop simultaneously: the alienated state during prayer, the anticipation of his death, and the worship of the unearthly beauty of the Panna.

Khoma’s first prayer and monologue with the choir begins in a restrained manner and is removed like a psalmody and a chanting on the backdrop of the G-dur triad in the choir. The anthem of beauty in „The episode of numbness” and the monologue of Khoma, proclaimed by the choir and Khoma in ecstasy (accentuated by the tempatic designation of estatico), fascinately considers the „unearthly”, „glittering beauty” of the deceased – a testimony of her force and power. The culmination of the theme of the Panna is the moment of Khoma's terrible insight: „Witch! The same one that killed?”. The last time the leittem of the Panna is performed, but not in the celestial, the vibrophone, the bells, as it was at the beginning of the opera, and the „devilish” trombones on the forte. After this horrific culmination, Prayer is restored and Homo recited. But

now the prayer sounds more intense – against the large sextus above and against the background of the great septims of the Panna leitmotif.

With the rest of the read the waste after Pannah is an the third prayer of Khoma. The first view of the prayer is now radically changing: to push on the frustrations, on the other hand, to praise Khoma. Gubarenko uses pace designation *Marciale*, *risoluto* and techniques *glisando*, *trills*, *constant sexton movement*, „tearing” the rhythm, *agitating hostility accelerated movi*. The psalm of prayer will be transformed into a recitation and in a pumice bag, turn into of a horror cry at the culmination of the words „The Cross is upon me...”, as if sounding on the lateral code Panna (great septima). At the same hour, in the orchestral accompaniment, the rhythm with those of Viy in the triple-sounding quarter cords is hard to sound like in an octave dubbed *ff*, a leathery accent of accents, which is shown without a hint of vaunted praise. Khoma admits that Panna is his cross and will lead to death.

The scene ends with a small recitation of Khoma amid the mournful intonations of the „sigh” of the trombones (in the future the basis of the Viy leittem) that „break” the boundary of the worlds. It is this moment that is the complete transition to the surreal world, to the unbridled and furious Dance of Impure Power. It begins with the main culmination of opera-ballet.

To finally erase the border between the worlds and immerse reality in the phantasmagoria, V. Gubarenko sharply strikes out the song and folk basis, introducing into the stage a piano, trombone and other percussion and wind instruments. Throughout the dance, the elements of „going” leittem and leitrhythm Viy, starting with accented notes in the piano and gradually expanding the range. The whole dance sounds like a stroke of unclean power. The action is thus immersed in a world of rigidity and clear rhythm.

In this issue, Panna says her first speech, unlike the Gogol’s story. But Gubarenko still does not equate her to real people and uses the author’s remark „wildly yells”, emphasizing its inhuman nature. It is against the backdrop of the cry of the Witch that the viola’s leittem for the first time sounds, but without rhythmic design.

In the scene of the appearance of Viy, the trumpet trumpets with trombones are emphasized, which become the leading instruments. Woody and brass spirits create a tense rhythmic background. Particular cruelty is emphasized by the author's designation *Duramente*. The party of Viy is voiced in unison of tenors and backstage.

Conclusions. The concept of Gogol's double world presupposes, above all, the existence of two worlds: the otherworldly, the unrealistic, connected with the Christian notion of absolute evil, which becomes exceptionally nocturnal, and the real one, filled with ordinary events, spoken vocabulary, dialects. Gogol's main innovation is to narrow the boundaries between the otherworldly world and reality. The two-world is also manifested in the very image of Khoma Brut, in which Gogol unites both romance and realist.

In the real world, intonations and genres of their time are used – songs, romances, individual intonations and metro-rhythmic groups of ritual folklore, in the fantasy world, harmonious instability, intonation, the specificity of the timbre of the celestial, vibratophone, bells (Leitem Panna), brass and percussion (Leitem Viy), as well as the expressive means of the ballet genre.

If Gogol's story „Viy” the frontier between two worlds is almost absent from the beginning, V. Gubarenko, on the contrary, distinguishes them at all possible levels in the first two actions. The main „border” is the image of the Panna. It has no place in the real world. It is present everywhere and at the same time nowhere. The composer emphasizes the virginity of the Panna to the real world, introducing into her folklore and stage the fair her leitmotif – highlighted by the timbre of the celestial, vibraphone, bells, copper, uniform two-lobed movement at three-meter length and large jumps mainly on septim and non. This leitmotif is the main link of the whole opera – along with the change of the real world in the mind of Khoma, the leitmotif of the Panna changes. With each conduct, he increasingly approaches the leitem of Viy and complicates his harmony.

The stage production allows us to more clearly reveal the Gogol mansion and to emphasize the main points that we can only guess in the story. There is no center in the created world of V. Gubarenko, and therefore there are no ordinary borders. Its components seem to be stacked on top of each other. The displaced boundaries of the world in opera-ballet are emphasized by the author's remarks, the reception of „theater in theater” (the representation of comedy by Bersacks), the flight of Khoma Brut and the combination of parallel worlds (Sotnyk's house – the house of Bubleinitza).

The desire to reproduce Gogol's design and the two worlds most accurately led Gubarenko to an unusual dramatic decision. Starting from the reception of „editing dramaturgy”, he combines in a contrasting

comparison two parallel worlds: „The Sotnyk” and „In the Bubleinitsa”, creating a sense of peace with displaced borders.

The prospect of exploring the stated theme is presented in a further appeal to the works, in which the phantasmagoric beginning – the double world is revealed in one way or another. Since in the theatrical genres the phenomenon of bilingualism and phantasmagoria is revealed through a visual series, a simultaneous principle, the question arises – how the bilingual manifests itself in instrumental works where only the verbal factor acts. Consideration of this problem requires careful systematic analysis of samples of different styles and genres.

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