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V. GUBARENKO OPERA-BALET «VIY»: SOME SEMANTIC ASPECTS OF THE GOGOL PLOT'S INTERPRETATION.

Article purpose is to identify through semantic analysis previously unexplored features of V. Gubarenko opera "Viy" interpretation of the Gogol primary source. **Methodological base** of the work is based on the experience of domestic and foreign research classics (works of B. Asafyev, I. Drach, M. Nestieva, V. Holopova, M. Cherkashina, etc.). Traditional musicological analysis prevails among methods of research. **Scientific novelty** concludes in the discovery of new semantic facets of V. Gubarenko's operatic interpretation of the famous Gogol novelette. Main **conclusions** are reduced to the identification of common and distinct traits in drama and concept of V. Gubarenko opera by and N. Gogol story. Among the original techniques used by the composer is the acceptance of repeated placement of the same verbal (Gogolian) constructions in different semantic contexts. The basis of the opera poetics forms a dialogue (with elements of interpenetration) of funny and serious, real and otherworldly, good and evil.

Keywords: musical dramaturgy, interpretation, folk image sphere, verbal leitmotiv, chorus, ballet character.

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Опера-балет В. Губаренко «Вий»: некоторые семантические аспекты интерпретации гоголевского сюжета

Цель исследования – выявление посредством осуществления детального семантического анализа ранее неизученных особенностей прочтения В. Губаренко в опере «Вий» гоголевского первоисточника. **Методологическая база** работы опирается на опыт отечественной и зарубежной исследовательской классики (труды Б. Асафьева, И. Драч, М. Нестьевой, В. Холоповой, М. Черкашиной и др.). Среди методов исследования превалирует традиционный музыковедческий анализ. **Научная новизна** заключается в раскрытии новых смысловых граней предложенной В. Губаренко оперной интерпретации известного гоголевского сюжета. Основные **выводы** сводятся к выявлению общих и отличных черт в драматургии и концепции оперы В. Губаренко и повести Н. Гоголя. Среди оригинальных приемов, используемых композитором, признается прием многократного помещения одних и тех же словесных (гоголевских) конструкций в разный смысловой контекст. Основу поэтики рассматриваемой оперы формирует диалог (с элементами взаимопроникновения) смехового и серьезного, реального и потустороннего, добра и зла.

Ключевые слова: музыкальная драматургия, интерпретация, народная образная сфера, словесный лейтмотив, хор, балетный персонаж.

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Опера-балет В. Губаренко «Вий»: деякі семантичні аспекти інтерпретації гоголівського сюжету.

Мета дослідження – виявити за допомогою проведення семантичного аналізу раніше невивчені особливості прочитання В. Губаренко в опері «Вий» гоголівського першоджерела. **Методологічна база** роботи спирається на досвід вітчизняної і зарубіжної дослідницької класики (праці Б. Асаф'єва, І. Драч, М. Нестьєвої, В. Холопової, М. Черкашиної та ін.), Серед методів дослідження превалює традиційний музикознавчий аналіз. **Наукова новизна** полягає в розкритті нових смислових граней запропонованої В. Губаренко оперної інтерпретації відомого гоголівського сюжету. Основні **висновки** зводяться до виявлення загальних і відмінних рис в драматургії і концепції опери В. Губаренка та повісті М. Гоголя. Серед оригінальних прийомів, які використовував композитор, визнається прийом багаторазового використання одних і тих словесних (гоголівських) конструкцій в різних смислових контекстах. Основу поезики даної опери формує діалог (з елементами взаємопроникнення) смехового і серйозного, реального і потойбічного, добра і зла.

Ключові слова: музична драматургія, інтерпретація, народна образна сфера, словесний лейтмотив, хор, балетний персонаж.

Researches and publications analysis enables to state that Opera Ballet “Viy” by V. Hubarenko written in 1980 under the plot of same-name story by Gogol is highlighted within the music science literature not nearly completely. Scientific researches of M. Nestieva, the author of the article about the first staging of the composition (1984) in Odessa, I. Drach, covering the matters of the concepts of the opera “Viy” in the monograph dedicated to the

works by V. Hubarenko and, lastly, capable but fragmental rhetoric about this composition in the works by M. Cherkashyna [Ошибка! Источник ссылки не найден., Ошибка! Источник ссылки не найден., Ошибка! Источник ссылки не найден., Ошибка! Источник ссылки не найден.] for integral vision of it, in our opinion, are insufficient, that makes studying this opera still **relevant** – within the context of research of the problems of contemporary Ukrainian opera poetry. That is why, basing upon already developed provisions, we set the **purpose** – to find the special features of reading Gogol original in opera “Viy” by V. Hubarenko undiscovered before by means of semantic analysis. **Object of the research** – genre-thematic directions of current Ukrainian opera. **Subject of the research** – genre decision, concept and drama of the Opera Ballet “Viy” by V. Hubarenko. **Scientific novelty** lies within discovery of new conceptual edges of opera interpretation of famous Gogol plot offered by Hubarenko.

Statement of main material. Librettists of Opera Ballet “Viy” by V. Hubarenko M. Cherkashyna and L. Mykhailova in close cooperation with the composer created their version of the Gogol’s plot. Libretto consists of both “Gogol” lines (words of characters themselves and of “author”) and text significant by volume composed by the “authors collective” of the opera. As I. Drach marks out, historical variety of the past has been created by means of taking and processing text materials of Ukrainian literature of XVII – XVIII centuries – “psalms, poems-travesties, interludes of vertep and school theatre” [Ошибка! Источник ссылки не найден., 10].

Thus, Prologue and Act I are added to the plot sequence of Gogol’s creation: librettists significantly increased the author’s description of the seminarian’s routine in the beginning of the story.

The action of Prolog takes place in the seminary. The seminarians on vacation are happy to the long-awaited freedom; their stormy fun is disturbed by the sudden appearance of the rector. The events of the I act take place at the background of the city fair. Among the trading rows appear Sotnik, his daughter with a nanny, Dorosh and Svirid. Tit, Tiberii and Khoma Brut play theatrical performance for honest folk – the comedy “About Adam and Eve”. Homa, who performing the role of angel, having seen Panna among audience, pronounces a passionate monologue about her extraordinary beauty. Sotnikivna falls in love with an eloquent youth and, having hidden, watches his flirting with female boublik vendor. The merry vacation song of the seminarians completes the act.

The course of events in the second and third actions corresponds to the plot of the source. The adventures of Tit, Tiberii and Khoma, lost in the steppe replace the flight of Homa and the Witch who saddled him, then the beating of Panna by Brut (Act II), the death of Sotnikivna, the father's mourning of his beloved daughter, and, finally, the death of Khoma who faced the evil (Act III).

The dialogue between Tit and Tiberii about Homa's fate (Epilogue in opera), closing Gogol's story, takes place, according to the librettists, on Kupala Night. Joyful Kupal song as the anthem of life heads the opera.

This is a very important, in our opinion, change. Gogol reduces his narrative about the tragic fate of Khoma to a joke. All that the philosopher had to do was “not to be afraid” and “spit on the tail” of a witch – and after that she would not be able do a thing to Khoma. In the end, “all women sitting in the bazaar in Kyiv are witches” [**Ошибка! Источник ссылки не найден.**, 184].

V. Gubarenko having preserved these phrases in the libretto, gives the folk choral finale – an arch to the mass first action, putting between these bright, colorful, cheerful episodes the story of the tragic death of Khoma. Thus, this plot sequence is explained by the composer's desire to reflect, on the one hand, the idea of a transience of life, when many events occur even with people close to us, not only do not cause our necessary adequate (in the general humane sense) reaction, but sometimes not manage to get into our field of vision. On the other hand, catching on Gogol himself to the events described by him allegedly from somebody's words, a certain amount of irony, Hubarenko boldly compares the episode of Khoma's terrible death and a cheerful, festive finale, demonstrating the conventionality of everything that is happening.

II, III acts are rich with changes in the original source text – in this case, by abbreviations and permutations. For example, into the conversation between Tit, Tiberii and Khoma a story about Mykita killed by Panna is included from the beginning of the II action of the opera, whereas in the story we learn about the fate of the unfortunate dog handler from the Cossack conversation that took place in the kitchen in Sotnik's house (this episode is omitted in the libretto as influencing the development of the story line).

In the same II act, Khoma left alone after the old woman gave him a shelter for the night, performs a lyric song, dreaming of great love, whereas in Gogol the philosopher only “turned to the other side to fall asleep dead”. This episode was introduced into the libretto as

in accordance with the composer's intention the Philosopher and Panna having met during the performance at the fair, fell in love at first sight. Thus, in the first picture (the same – Act I), a dramatic love conflict develops, in the second picture (Act II) – just in the scene of “old woman – Khoma”, and then, in the ballet flight scene, its development (dramatic culmination falls on the fourth picture of the third act – the Khoma performs requiem for Panna). Therefore, Khoma in his only solo number has already feeling unconscious yet. In the story to this point, the philosopher does not yet know about the existence of Sotnik's daughter, he is very tired from the road and he can only dream about falling asleep.

In the third scene of Act III, due to the use of the movie “frame change”, the action takes place alternately in the house of Sotnik, where the deceased Panna is mourning, then at female boublik vendor's, in whose house on the couch the well-fed and happy Homa slugs. The contrast between dramatic and comic creates a colossal psychological impact on the spectator-listener. The picture ends with a combination of both plans, thanks to the composer's single thematic and musical material (all the actors sing in chorus the requiem song “Burlak's body got sick”).

The texts of choirs and female boublik vendor are introduced by librettists. By the way, female boublik vendor as an actor is missing in the story. In opera, this heroine acts as a collective image of a simple woman, presented by the composer in the lovingly-humorous manner that he worked out in the creation of popular images and used, in particular, in “Viy” by N. Gogol himself.

The phrase semantically important is absent in the story but sounding in the opera: “Get up, rise, love your daughter, take pity on your father's grief” (held twice – see the choir of girls and the party of Sotnik – picture three, figure 304). Perhaps, this call, according to the composer, becomes one of the reasons for “reviving” Panna in the appearance of Witch in the church (the fourth picture of the third act).

Homa's text from the fourth picture consists of phrases taken by the libretto authors from the story, namely: from the scene where Brut sees the dead Panna in one of the rooms of her house and recognizes in her the Witch beaten by him, and from the scene in which the philosopher reads the prayers on the deceased on the first night (in Gubarenko's case Khoma spends only one night in church, whereas Gogol has three). Here is significant reduction and mixing of two conversations between Sotnik and Homa in the story into one. All these changes are connected with the need to adapt the text of the primary source to new

conditions dictated by the composer's plan. The introduction of the notes turned out to be necessary, since the enumerated episodes did not enrich the plot with new information and only “delayed” the active development of the opera's action, which is already striving for an ending.

In our opinion, interesting from the musical and scenic point of view, the decision of the composer and librettists in this fourth picture attracts attention. After the scream of the Witch: “Bring Viy!..” “silence comes, ballet movements, as in slow-motion shoots, instead of the icons' faces, the familiar faces of the female boublik vendor, Dorosh, Svirid and the old women appear in different places” (see number 401 and hereafter). At the same time, some of the phrases sounding in the parties of these heroes had been already met in the opera before¹:

<p><u>N. 401, III part, picture 4:</u> Female boublik vendor: – Hi there, Khoma! A-ya-ya! What’s up with you? Dorosh: – Silent, silly woman! Female boublik vendor: – Oh, God! He has gone completely grey! Old woman: – Hay, he’s really went grey... <i>lie under the awning, there is hay stacked and the air is fresh – you may take a breath.</i></p>	<p><u>N. 209 – II part.</u> Old woman puts Khomu to bed for the night. Part of the Old Woman.</p>
<p>Svirid: – <i>Old witch! You’d breath if there is nothing in your stomach.</i></p>	<p><u>N. 212 – same.</u> Khoma's party.</p>
<p><u>N. 409, III part, picture 4</u> (simultaneously): Female boublik vendor: – Don’t look, Khoma, narrow your eyes, hide your head, you should not look, you should not look, you should not look! Svirid: – Oh my God, seminarian, you shouldn’t look, you shouldn’t look! Dorosh: – <i>Shh, wife, why are you creaming like insane.</i></p>	<p><u>N. 284 – III part, picture 3rd</u> Khoma at Female boublik vendor’s place. Khoma's party.</p>

In this scene before Khoma, who already understands that his death is near and who is on the edge of insanity after all he had to see and experience, as if various episodes from his

life pass by, the faces of people once met, fragments from conversations with them. And the events are “shuffled” – words belonging to one heroes before, sound in this episode in the party of others, creating the effect of unreality, phantasmagoria. Seized from the comic-everyday context and transferred to the musical and scenic space of the dramatic culmination of the opera and thus placed in a new semantic context, the phrases given give the event a more ominous shade than the dances of the evil that preceded the episode in question.

The drama of the opera is based on the uniting, or rather, the creation of a syncretic unity of the real and illusory, daily routine and imaginary, “funny” (folk images) and “scarce” (the other world, represented as “the creation of the common folk imagination”²), in general, in accordance with Gogol's aesthetics, in whose works, and not only in “Viy”, a serious tone adjoins with sparkling humor, tragedy with comedy, and imaginary, incredible events intertwine with the real, are weaved into them as their organic constituent.

The above reception of the roll-call of phrases is not a single one in opera. All the musical and scenic development permeates the verbal leitmotif with the word “beauty”, from the first appearance of Sotnikivna at the fair to the stage in the church, until the moment Khoma recognized the deceased Panna as the beaten Witch:

<u>I action</u>	N. 60 clavier	Stetsko at fair about Panna:	– Look, how beautiful, I cannot stop staring, it’s getting hot in my chest and legs got numb. Oh, dear, such a sin!
	N. 98 clavier	Khoma- Angel to Panna:	– Woman beauty is a secret... You attract, drown and catch into your web.
	N. 133 clavier	Sotnik to Panna:	– ...and to choose a dressing fitting your beauty.
<u>II action</u>	N. 183 clavier	Tit – about witches:	– Ye, it happens, you cannot understand by appearance, you take a look – such a beauty, breathtaking... One herd boy told a time ago about Sotnik’s daughter...
	N. 259 clavier	Khoma (flight):	– Scary and beautiful, presses and torments.
	N. 265 clavier	Khoma (having beaten Panna):	– Beauty Panna in prime of her young age.
<u>III action</u>	N. 280 clavier	Female boublik vendor –	– My dear, blinding beauty!

		Xome (Andante amoroso):	
N. 303 clavier		Sotnik (mourns over Panna):	– Your beauty blossomed not for your father’s happiness – it shall decay in damp ground.
N. 364 clavier		Khoma (in church):	– They say she was beauty this world has never seen.
N. 366 clavier		Khoma and choir – about dead Panna:	– Beauty! Such beauty! Out of this world, shining beauty!...
		Khoma:	–...But why did my soul moaned so frightfully and a strange awing bound me?

The word “beauty” is endowed with a different semantic load: the beauty of the Witch Panna, attracting, terrible, destroying Khoma, the demonic “beauty of sensations” from their joint flight, and the very real, human beauty of the philosopher in the eyes of female boublik vendor that fell in love with him. And, nevertheless, the verbal leitmotif is connected, first of all, with the image of Sotnikivna – it is her out of this world “evil” beauty that fascinates Khoma, and leads, ultimately, to the death of both the main characters of the opera – both philosopher and Panna.

The opera also used the method of the stage complex repeating. Thus, the Khoma-philosopher, appearing in the Prologue, “replaces” Tiberii, who became Philosopher Tiberii. There is a kind of completion of the cycle, returning to the order. In this respect, the opening and closing the opera folk choir is significant (in Prologue – the choir of bursaks, in Epilogue – the national “On Ivan – Kupala”), glorifying life in its entirety, continuing no matter what.

In the first act, the episodes “Khoma sees Panna for the first time” and “Khoma compliments with female boublik vendor”. In the appeal to both female characters, the same phrases and one musical material are used. The manner of performance differs: in the first case – *religioso* remark, in the second case – more expressively, on *F* (see the number 149 of the clavier: “Khoma... attacks the gorgeous beauty”). Strengthening the comic effect in the last episode contributes to the comparison of the “high”, high-spiritual style Khoma speaks and the common language of the female boublik vendor. However, the philosopher, after several phrases from the monologue dedicated to Panna, instantly “switches”, answering the trader in a rudely simplified verbal manner.

The image of Panna is interpreted as a ballet character. Apparently, the idea of such an interpretation led the composer to the fact that Sotnikivna does not say a single word in the story (the exception is her conversation with the bursaks, when the Witch accepts the real, “human” appearance of the old woman) ⁴.

So, V. Gubarenko, in comparison with N. Gogol, significantly expands the national figurative sphere (Prologue added to the plot-and-verbal series, choruses of Action I and the Epilogue), even creating in the I act a certain generalized image of people, like that created by Mussorgsky in “Boris Godunov” (about the musical and scenic features of this scene, see below for details). The opera has been also introduced the image of a woman “from the people” missing in the story. This, at the same time, is the friend of Khoma, a “young widow who sells tapes, arms and wheels” in the market [2, 157], and the old woman commenting Dorosh's stories about the tricks of Panna Witch [2, 171] and the assistant of the old cook of Sotnik, horrified by the sudden change happened to Homa (“Oh, God! You’ve gone completely grey!” [2, 178]).

Homa, due to the introduction of the missing scene in the original source, where he saw Panna for the first time, and the solo number of the song, reveals himself primarily as a lyric hero (we recall that Gogol’s Khoma does not feel any emotions for Sotnikivna, seeing her dead for the first time).

The image of Panna is mysterious, ambiguous... Beautiful, haughty (the episode “Sotnikovna – Stetsko”), loving, jealous, passionate (solo from the I action) woman, and – horrifying vengeful witch (scene – flight, riot of evil spirit in the church). The evolution of the opera protagonist, according to the composer's plan, is solved with the help of ballet means only.

Thus, we can talk about the existence of interaction of life-affirming force in the plot of the “Viy” by Gubarenko, that is embodied in the people’s images and, primarily, in the image of Khoma, and the elements of the other world, with which the main heroine of Panna is closely related.

The changes made in the libretto concerning the text of the original source, focus our attention on the love conflict between the protagonists that exist in different planes, belong to different worlds (which is also emphasized in the use of various characters for the embodiment of the characters of the musical scenic means). The brevity of their union is pre-programmed, and the result can only be one – the death of both lovers.

For the musical composition of the opera, three keynotes are of great importance.

The first keynote is the choir of the bursakov “Joy, joy is great! Merry day came!”, more broadly – the hymn of a happiness, full-blooded life – opens the opera (Prologue) and accompanies every appearance on the stage of the bursak (last time it sounds in Epilogue, where Tit and Tiberii get remembered their dead friend Khoma). In addition, both interludes are built on this topic. The leitmotif begins with a downward turn from V to the I stage (with the second pass) with the subsequent ascent to the 6th and then the 7th. M. Cherkashina emphasizes the proximity of this theme-swinging to “chanting-jubilation and standing out against the background of common forms of movement for the motive grains of the part concerts” [12, 115].

The second leitmotif, semantically connected with the world of violence and cruelty of Sotnik and his assistants – Dorosh and Svirid, belongs to another, instrumental type of thematic, and resembles a theme-series. It is this leitmotif that becomes a derivative for the emerging beyond it the afterworld – Panna (her main leitmotif) and Viy. (Here one of the regularities peculiar to Gubarenko's works on thematics in general takes place. The composer splits relatively long themes into several independent subthemes, revealing deeper semantic levels in the initial thematic formation [5, 190]). Thus Gubarenko manages to demonstrate that in the opera the evil of the other world interacts with the evil of the earth, the human⁵, perhaps – it is generated, caused, called for appearance/manifestation in the real world.

The leitmotif of Panna is based on “repeating the swaying tri-sound motive described by parallel fourth chords with the initial descending seventh, as a kind of dumb question and the hypnotic gaze of a strange beauty” [12, 114]. This theme, like the previous theme of “Sontia system”, first appears in the first act, and then returns in different versions as one of the key musical-thematic formations of the opera.

Another leitmotif of Sotnikivna is the Lamento theme: the musical material of Panna's⁶ ballet solo being the only one in the opera (in the same I act) is being built on it, where the love that suddenly burst out in her soul caused a stream of other contradictory feelings that caused the final degeneration of the heroine into the Witch – “gloomy turmoil, jealousy” (solo dance in I act - [4, 97]), the desire for an undivided possession of the subject of her passion (submission and “saddling” Khoma at the second act), etc. Therefore, this topic can be conditionally designated as the theme of Panna suffering and loving.

The whole complex of intonations is associated with the image of the Sotnikivna, developing variably or by symphonic development, interwoven with each other and matched with other musical material of the opera. Almost everywhere, where there is a Witch or her name appears, in the orchestra party there is an “overplaying” of two types of thematicism, semantically related to the polar feelings that Panna feels – human and Panna –witch. These motifs consist, respectively, from jumps to the seventh and other wide intervals, and, conversely, from the extremely narrow second intonation-moan.

The image of Viy, embodying the terrible, destroying all living, otherworldly power that Homa could not resist, is embodied in the theme – “footsteps”, not carrying the function of the leitmotif. This motif accompanies the output of the fantastic monster - the climax of the collision in the opera of good and evil (picture four) and concludes a series of themes of the interaction that appear consistently and “grow” one from another:

Sotnik system → Panna-Witch theme → Viy theme

From the leitmotif of the holiday hymn of the bursaks, independent thematic formations are also formed. This is the refrain “Fair” from the first action and some fragmentary motives – characteristics of the characters from the same scene – the trader, the female boublik vendor and others.

In her article to, M. Nestieva pays detailed attention on the musical architectonics of the I act the, paying special attention to the method used by the composer to “individualize the masses” [9, 40]. The sweets vendor, the dishes vendor, Cheerful man, Rom, Stetsko, the same female boublik vendor have their own musical cue in a vocal or orchestral part. Individualized intonation, rhythm, reliance on a certain genre create a unique image of each secondary, at first glance, hero. After all, in aggregate, all these characters of the “second plan” embody a single image of the people, wider – life itself, full-blooded, bright, multicolored, which becomes “a nutritious source for vampiric aspirations of all evil creatures” [12, 115].

The choir appears in the opera as an active participant in the action (Prologue, Act I, picture third, fourth - the choir performs the part of Viy – III action, Epilogue) and the commentator of events (the third picture of Act III in part), and performs the function of background, “orchestral paint” (Creates the effect of “temple purity” due to the use of major minor chords performed by the “closed mouth” accompanied by Homa's prayers in the fourth

scene of the third act). At the same time, the chorus can be both folk and “otherworldly” (in this case, it performs its part behind the scenes), that is, it is semantically connected both with the characters of the action and with the counteraction.

Khoma’s only solo number in the opera “You tell me, the nightingale” reveals the spiritual image of the hero. This is “one of the most interesting examples of using the song in “Viy”, interpreted as the center of an unfolded opera scene of dramatically effective character. The verbal text of the number has folklore origin, but the music is written by the composer without reliance on a specific folklore genre. At the same time, the synthesis of the features of Ukrainian lyrical and epic songs is achieved in music, the improvisational principle peculiar to the latter is emphasized”. “The nightingales of singing of sadness are put in comparison” under the meaning “with the loving longing of a homeless bursak”, while “the courageous restraint of the vocal melody is combined with full expression, acquiring imaginative independence by orchestral accompaniment. Khoma Brut feels in a mysterious night filled with languor and mysterious sounds, the breath of his own destiny. He is afraid of an unknown future and at the same time with all his heart he is directed towards it...” [13, 65].

Expressive means used by the composer to characterize the spheres of good and evil, go back to a solid tradition of Russian and Ukrainian music: reliance on melody, harmony, techniques for the development of folklore domestic genres, the part concert and the genres of church singing in the first case, and dissonant vertical complexes with seconds, quart parallel chords, lack of development of leitmotifs (except for those connected with the image of Panna, included both in the group of action characters, and counteraction) in the second one.

Throughout musical and event development of the opera are “concreted” with reprise repetitions, a system of leitmotifs, a clear stage concentric plan.

Summing up, we formulate the conclusions of the study. In the story of the love of Khoma and Panna V. Gubarenko, the happy union of the two lovers was prevented by their belonging to two spatially-temporal and, at the same time, moral-philosophical “poles” – good and evil. The feeling that has flared between a Man and a Witch destroys both of them and leads to a tragic outcome. Let's recall: Panna dancing solo and Khoma Brut's song “You tell me, the nightingale” are filled with *suffering*, and although Panna is full of anger and

jealousy, and philosopher is longing for affection, beauty, warmth and peace, both heroes *foresee that they shall not find happiness, that they are doomed to destruction.*

The world of Khoma is a world of youth, that is active, full-blooded, "pouring over the edge" of life. The image of Khoma embodies the eternal search for the ideal, the desire for freedom, for love. Panna lives in a different dimension, inhabited by mysterious otherworldly forces, intruding into everyday reality. The composer emphasizes the main feature in the guise of the main character – an extraordinary, breathtaking beauty. But this beauty is dangerous and acts as a sign of an imminent death for someone who dared to admire it.

Particular attention is paid by the composer to the idea of Sotnikivna's inconsistency with the world in which her lover lives. Even those related bonds that bind her through Sotnik, the father and the world of the living, cannot bring Panna closer to Khoma. After all, the Sotnik, and his "retinue" appear as a kind of evil, but the evil of the earth, quite real. The witch in an outburst of anger and despair, realizing the impossibility of his spiritual rapprochement with Khoma, and thus of getting rid of her loneliness and isolation (the latter are underlined by the interpretation of the image of the heroine as a ballet character), casts sorcery spells on Brut. Khoma desperately resists, but he has no one to help, whereas otherworldly forces help Panna, a legion of horrifying "winged and tailed monsters" led by their king – Viy.

The image of N. Gogol's Viy, in our opinion, is dual, and this polarity was sensitively captured and transmitted by the means of the musical theater of V. Hubarenko. The head of the gnomes is almighty – and, at the same time, helpless: "it steps hardly, stumbling each minute", "its long eyelids are lowered to the very ground" [2, 183]. And the very creatures surrounding their deity, including the Witch, do not possess such an all-conquering force that it would be impossible to resist. Recall: Khoma outlined a circle around himself, beyond which Panna and monsters simply did not see him. That is, the philosopher *found a way to fight* the evil forces. And when the "decisive moment" came, and all the assembly rushed to raise eyelids of Viy, Khoma even in this case knew what he needed to do in order to remain unharmed – simply not to look. But the philosopher was ... curious (!), and he looked, he could not stand it. It is not without reason that in the epilogue Gogol, through the mouth of Tiberii, gives his comic comments on the story that happened to Khoma: philosopher would

not be afraid of the witch. he said, “he would spit on her tail”, and nothing she could do with it.

Most likely, the writer tells us, the story of Khoma and the Witch is a *folk tale*. But, it is quite probable that we are dealing with a historical fact, overgrown with incredible details and fiction. After all, as Gogol himself writes, “the material about witches” for our people is “inexhaustible” [2, 172].

These extremely important semantically specific features of the concept of Gogol's work were interpreted in their own way by Gubarenko in the opera. The composer introduced a *fantastic* love story of Khoma and Panna into a cycle of quite *realistic* events taking place at the fair, the Kupala Night. In addition, in the opera *dramatic* scenes are interspersed *comic* ones. (For example, the picture of the fairy fun is invaded by the episode of beating Rom, the mourning over Panna takes place “in parallel” with the merry meal at female boublic vendor, the scene of Khoma's death is replaced by the festive finale). At the same time, the diffusion of opposites occurs: Panna appears as a being belonging to both worlds – real and otherworldly (leitmotifs of Panna the witch and Pannas the girl), and “terrestrial” evil turns out to be closely connected (with common intonational complex) with unreal evil.

In case of N. Gogol, serious and laughable are in free dialogue, which is realized in their disengagement, opposition and interpenetration. This feature of the literary style of the writer, so vividly embodied in his "Viy", found its implementation in the opera and ballet by V. Gubarenko.

Notes:

¹ The phrases repeated twice are in italics in the table.

² N. Gogol: “Viy – is a colossal creature for simple folk imagination” [*Ошибка! Источник ссылки не найден.*, 147].

³ That is a elder classes pupil, as Tiberii was a rhetor by that moment – pupil of younger classes.

⁴ About the idea of separating real and fantastic world as, respectively, “vocal – recitative” (verbal) and “dancing” (non-verbal) and its semantics see [12, 113 – 115].

⁵ It is enough to remind the episode in which Sotnik forces Khoma to say prayers in church or Dorosh beating Rom in a frenzy.

⁶ When staging the opera in 1980 during performance of the Khoma's solo part “Tell me, nightingale”, Panna, answering to the call of the beloved, performs one more solo – dance (see [*Ошибка! Источник ссылки не найден.*, 40] for more details).

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