

The monograph reveals the issues of theory, history, performance and education of musical art, as well as socio-cultural development in Ukraine. The authors' attention is paid to art history problems of interpretation of musical works, historical development of Ukrainian performance schools, pressing issues of pedagogical practice in today's challenges, functioning of domestic modern culture and art of the past and present.



Stakhevykh O.H. (Ed.)

## Musical art, culture and education in Ukrainian scientific discourse



Stakhevykh Oleksandr - Doctor of Art, Professor at the Departments of Musicology and Culturology Sumy State Pedagogical University named after A.S. Makarenko. Ukraine, Sumy.



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**MUSICAL ART, CULTURE AND  
EDUCATION IN UKRAINIAN MODERN  
SCIENTIFIC DISCOURSE**

*monograph edited*

*by Prof. Stakhevych O. H.*

**Музичне мистецтво, культура  
та освіта в українському сучасному  
науковому дискурсі**

*монографія за редакцією*

*проф. Стахевича О. Г.*

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Musical art, culture and education in Ukrainian modern scientific discourse: a monograph edited by Prof. Stakhevykh O. H., compiled by Prof. Mykhailychenko O.V. / LAP LAMBERT Academic Publishing. 2024.173 p.

The monograph reveals the issues of theory, history, performance and education of musical art, as well as socio-cultural development in Ukraine. The authors' attention is paid to art history problems of interpretation of musical works, historical development of Ukrainian performance schools, pressing issues of pedagogical practice in today's challenges, functioning of domestic modern culture and art of the past and present.

It is intended for scientists, practicing musicians, teachers and students of art educational institutions, and a wide readership.

Музичне мистецтво, культура та освіта в українському сучасному науковому дискурсі: монографія за редакцією проф. Стахевича О. Г., упорядник проф. Михайличенко О.В. / LAP LAMBERT Academic Publishing. 2024. 173 с.

У монографії розкриваються питання теорії, історії, виконавства та освіти музичного мистецтва, а також соціокультурного розвитку в Україні. Увагу авторів приділено мистецтвознавчим проблемам інтерпретації музичних творів, історичному розвитку українських виконавських шкіл, нагальним питанням педагогічної практики у викликах сьогодення, функціонуванню вітчизняної сучасної культури та мистецтва минулого і сьогодення.

Призначається для науковців, музикантів-практиків, викладачів та студентів мистецьких закладів освіти, широкого читачького загалу.

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**Horbolis Larysa**

Doctor of philological sciences, professor

Department of Musicology and Cultural Studies

Sumy State Pedagogical University named after A.S. Makarenko Ukraine,

Sumy.

**PRESENTATION OF MUSIC IN THE WORKS OF UKRAINIAN  
WRITERS OF THE LATE 19TH AND EARLY 20TH CENTURIES  
ПРЕЗЕНТАЦІЯ МУЗИКИ У ТВОРАХ УКРАЇНСЬКИХ  
ПИСЬМЕННИКІВ КІНЦЯ ХІХ – ПОЧАТКУ ХХ СТОЛІТТЯ**

Today, studies on the problems of synthesis and interaction of arts have become widespread, an intermedial code is actively offered to understand the issues, architecture, artistic means, narrative strategies, images of a literary work, etc. Works of this direction are caused, first of all, by the need to reread Ukrainian classics, as well as the appearance in the

modern literary process of works with a pronounced inter-artistic component, in particular musical, which in the modern globalized world require a deep interpretation.

Music in the literary texts of Ukrainian writers is realized at different levels of creation of the artistic world: the authors experiment with time, space, genre, narration, composition, with the hero, etc. Work on such artistic samples requires hermeneutic penetration, thoughtful understanding, which is impossible without the involvement of the corpus of methodologies, experience and efforts of the interpreter-literary scholar, because "the connection between the types of art has the character of not an external connection, but an internal, organic interpenetration".<sup>47</sup>

Today, Ukrainian literary studies actively practices innovative research methods, interdisciplinary and interdisciplinary principles of modern scientific text analysis, emphasizing the multifaceted interaction of a literary work with various types of art. Cultural-historical, biographical methods, principles of receptive aesthetics, and the technique of "slow reading" are actively used, because the researcher of a literary text with a musical component should direct his work to "in-depth understanding of synthetic processes in an artistic work".<sup>48</sup>

#### **Current issues of literature and music in scientific discourse**

Inter-art contacts have a long history. The ancient sages Plato and Lucian noted the unity of poetry, dance and music. Subsequently, Aristotle compared the types of art, emphasizing in "Poetics" the closeness and differences of the arts at the aesthetic and artistic level. The question of the interaction and interrelationships of literature with other arts became more active in the era of Enlightenment and Romanticism. Notable theoretical works in the understanding of important inter-art issues were "Laokoon, or on the limits of painting and poetry" (1766) by H. E. Lessing and "Critical reflections on poetry and painting" by S. B. Dubaud, the key theses of which are about temporal and spatial art positively influenced the further study of the specifics of various types of art. In this period, scientists were perhaps most fascinated by the interrelationships and interaction of poetry and music. For example, J. Brown was interested in the problems of proximity, separation and combination of poetry and music, the role of rhythm in music, choreography and poetry.

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<sup>47</sup> Рисак О. «Найперше – музика у Слові»: проблеми синтезу мистецтв в українській літературі кінця XIX – початку XX ст. Луцьк: Вежа, 1999. С. 60.

<sup>48</sup> Рисак О. «Найперше – музика у Слові»: проблеми синтезу мистецтв в українській літературі кінця XIX – початку XX ст. Луцьк: Вежа, 1999. С. 18.

When in the second half of the 19th century literary comparativistics became systematic, discussions about multifaceted and multifaceted contacts of literature with music, choreography, and painting do not disappear, but on the contrary, they are revived, deepened and expanded. In the Ukrainian theoretical thought of this time, I. Franko's treatise "From the Secrets of Poetic Creativity" became noticeable, where, along with chapters on the law of association of ideas and poetic creativity, poetic fantasy, the role of meanings in poetic creativity, etc., there are also chapters devoted to poetry and music, poetry and painting. The author emphasized that the specifics of each type of art should be considered from the point of view of suggesting a specific sensual image to the recipient.

To understand the deep connections between literature and music, the opinions of I. Franko expressed in the chapter "Poetry and Music" are fundamentally important: "When music appeals to our hearing..., poetry touches all our senses in its own ways. When music hits mainly on our mood, can cause merriment, cheerfulness, sadness, longing, depression, therefore, mostly plays, so to speak, on the lower registers of our mental instrument, where the conscious borders on the unconscious, then poetry is mainly disturbed in the upper registers, where feeling borders on reflection, with thought and abstraction and more than once noticeably passes into the domain of purely intellectual work".<sup>49</sup>

The researcher delves into the origins of art: "Poetry in general originally... was singing, recitation, storytelling, playing... From the same source arose and developed on the same basis... music"<sup>50</sup>, i.e. "the beginning of both was common", concludes I. Franko. The author of the treatise notes the antiquity of the rhythm of poetry and music: "For ancient people, poetry and music went hand in hand for a long time, poetry was a song, passed from mouth to mouth not only in a certain rhythmicity, but also in a certain musical form inseparable from the rhythm".<sup>51</sup>

This thesis of I. Franko and modern researcher D. Nalyvaiko expands: "At the earliest stages of development, verbal art was most closely connected with the rhythmic-musical element and to a large extent subordinated to it. At the time of the disintegration of the original syncretism, it remained included in the ritual or ceremonial action and was subordinated to their rhythmic and musical organization, accordingly the suggestive and

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<sup>49</sup> Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 86.

<sup>50</sup> Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 85.

<sup>51</sup> Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 86.

evocative potential of the word, its ability to directly act on emotions, to cause the necessary emotional and mental states, acquired greater importance.<sup>52</sup>

Later, poetry moved away from music in connection with the production of tones and melodies by musical instruments. These theses are the key to understanding, for example, the musical underpinnings of the poetry of Oleksandr Oles, P. Tychyna, the rhythmicity of Mark Cheremshina's prose. In the texts of the Pokut prose writer, we are dealing with the musicalization of the work (V. Wolf), when "connection" means that "music as a medium is not materially presented, instead, there is a reference to it within the limits of the literary medium".<sup>53</sup>

I. Franko notes that "poetry from ancient times knew how to use the musical effects that language itself gives".<sup>54</sup> The melody stated, for example, in the short stories of Mark Cheremshina, was first strengthened by Ukrainian folklore, coordinated by the author's mentality and the specifics of modernist writing (lyricism as a sign of the literature of the beginning of the 20th century). I. Frank's theses about the "musical effects of the language itself" are one of the fundamentals for the study of sound symbolism in today's relevant studies on the connections between literature and music.

In the second half of the 20th century the works of K. Weiss "Symbiosis of Arts", D. Divey "Art as Experience", H. Green "Art and the Art of Criticism", etc. became noticeable in the field of comparative studies. During this period, studios studying the connections and mutual influences of literature and music became popular. In the 70-90s of the XX century. the works of U. Weisstein, V. Wolf, L. Elström, R. Ingarden, M. Kagan, I. Raevski and others played an important role.

K. S. Brown, A. Geer, G. V. Gruber, A. Gamey, S. P. Sher and others devoted their studios to the theoretical aspects of the block of questions "literature - music". Researchers note the variety of connections between literature and music, which relate to three distinct main areas: music and literature, literature in music, and music in literature<sup>55</sup>, separate verbal music, musical structures and technique, verbal music. The paradigmatic and syntagmatic levels of the text are discussed in the works of A. Gir.

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<sup>52</sup> Наливайко Д. Література в системі мистецтв як галузь порівняльного літературознавства. Слово і Час. 2003. № 6. С. 9.

<sup>53</sup> Маценка С. Метамистецтво : словник досвіду термінотворення на межі літератури й музики. Львів : Априорі, 2017. С. 60.

<sup>54</sup> Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 96.

<sup>55</sup> Див.: Маценка С. Метамистецтво: словник досвіду термінотворення на межі літератури й музики. Львів: Априорі, 2017. С. 25-26.

Interest in this scientific problem in modern Ukrainian literary studies is confirmed by the following works: "Score of a novel" (Lviv, 2014) by S. Matsenko, in which the author extensively highlighted the process of interaction between literature and music using material from German culture; "Metamistetstvo: a dictionary of the experience of term creation at the border of literature and music" (Lviv, 2017) by S. Matsenko, where a definition of a number of concepts covering the plane of contact between literature and music is proposed; the collection of works "Musical Texture of Literary Text: Intermedia Studies" (Lviv, 2017), which examines the textual implementation of music in fiction, outlines the multifaceted dialogue between the literary word and music, the result of which are original musical-literary phenomena. It is also worth highlighting the works of literary critics on the "jazz theme", which presents a study of the inter-art dialogue between jazz art and fiction: a collection of intermedia studies "Literary-jazz improvisations" (Lviv, 2019), research by M. Yankova<sup>56</sup> etc. The activity of Ukrainian scientists is primarily explained by the fact that the aesthetics of jazz became a relevant strategy for the creation of artistic texts by Yu. Gudzia, I. Luchuk, G. Kostenko.<sup>57</sup>

It is worth paying attention to the corpus of articles in scientific publications of the beginning of the 21st century. T. Shevchuk's article discusses the methodological foundations of studying the relationship between literature and music.<sup>58</sup> Various aspects of "musicality" are explored

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<sup>56</sup> Янкova М. Блюз та джаз як інтермедіальна стратегія роману «Не-ми» Ю. Гудзя. *Науковий вісник Миколаївського нац ун-ту імені В.О.Сухомлинського. Філологічні науки (літературознавство)* : зб. наук. пр. / за ред. О.С.Філатової. 2016. № 1. Миколаїв : МНУ імені В. О. Сухомлинського, 2016. С. 306-310.

<sup>57</sup> Див.: Гудзь Ю. Барикади на Хресті. Поема. Не-ми. Книга видінь і шезнень. Ісихія. Книга щастя. Тернопіль : Джура, 2009. 248 с.; Лучук І. Літературний джаз. Тернопіль : Богдан, 2011. 336 с.; Костенко Г. Цурки-гілки. Джазові імпровізації та оповідання. Київ : Саміт-книга, 2017. 160 с. тощо.

<sup>58</sup> Шевчук Т. Музичний код творчості Григорія Сковороди. Слово і Час. 2011. № 5. С. 24-35.

in Lesya Ukrainka's work <sup>59</sup>, B. Lepkoy <sup>60</sup>, M. Yatskiva<sup>61</sup>, I. Senchenko<sup>62</sup>, G. Chubaya <sup>63</sup>.

The impressionistic style of M. Kotsyubynskyi's prose and the music of the French composer C. Debussy is discussed in the article by L. Demyanenko<sup>64</sup>, the intertextuality of the musical symbol in the figurative structure of the novels of I. Franko, O. Kobyljanska, M. Yatskov is investigated by N. Naumenko <sup>65</sup>.

T. Bovsunivska notes about the influence of music on the genre specificity of the work, analyzing the ekphrasis novel "Kiki van Beethoven" by E. E. Schmitt, to which a CD with Beethoven's music is attached, which involves simultaneously reading the novel and listening to specific works of

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<sup>59</sup> Горболіс Л. Музична основа оповідання Лесі Українки «Над морем». *Літератури світу: поетика, ментальність і духовність*. 2020. Вип. 14. С. 180-190; Щукіна І. Вірш Лесі Українки «В путь! (На мотив Шумана)» – твір відомий і незнаний. *Слово і Час*. 2010. № 6. С. 61-69; Щукіна І. Музичні терміни в тексті поетичного циклу Лесі Українки «Сім струн». *Слово і Час*. 2009. № 4. С. 12-20.

<sup>60</sup> Рисак О. «Найперше – музика у Слові»: проблеми синтезу мистецтв в українській літературі кінця XIX – початку XX ст. Луцьк : Вежа, 1999. 402 с.; Ткачук М. Модерністський дискурс лірики та новел Богдана Лепкого. Тернопіль : ТНПУ, 2005. 128 с.; Лупак Н. Літературно-музичне буття образу Мазепи. Тернопіль : Карт-бланк, 2007. 200 с.; 161. Лановик З., Лановик Б. «Ноктюри» Богдана Лепкого в культурно-історичному контексті розвитку жанру. Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка. Серія: Літературознавство. Вип. 36. Тернопіль : ТНПУ імені Володимира Гнатюка, 2012. С. 3-13.

<sup>61</sup> Мельник О. Модерністський феномен Михайла Яцкова : канон та інтерпретація: монографія. Київ : Наукова думка, 2011. 295 с.; Мельник О. Символ арфи в антропологічній проекції (на матеріалі прози Михайла Яцкова). *Антропологія літератури : комунікація, мова. Тілесність* / укл. І. Папуша. *Studia methodologica*. Вип. 25. Тернопіль : Ред-вид. відділ ТНПУ ім. В. Гнатюка, 2008. С. 145-152.

<sup>62</sup> Ротова Н. Роль звукових ефектів та сенсоризмів у творенні авторської світомоделі (за творчістю І. Сенченка). *Вісник Луганського національного університету імені Тараса Шевченка*. 2011. № 19. С. 36-40.

<sup>63</sup> Загороднюк О. Музичні поезії Григорія Чубая. *Вісник Прикарпатського університету. Філологія*. 2014-2015. Вип. 42-43. Івано-Франківськ : Місто НВ, 2015. С. 253-256.

<sup>64</sup> Дем'яненко Л. Імпресіонізм у музиці і літературі (Михайло Коцюбинський і Клод Дебюссі). *Слово і Час*. 2011. № 1. С. 78-84.

<sup>65</sup> Науменко Н. Інтертекстуальність музичного символу в образній структурі тексту (в новелах І. Франка, О. Кобилянської, М. Яцкова). *Слово і Час*. 2002. № 11. С. 20-25.

the composer, thus purposefully orienting readers to the inter-art "portal", modifying the genre platform of the work. "With this superimposition of text and music, the semantic structure of the novel develops in a dual way and represents the indivisible unity of music and text," T. Bovsunivska notes.<sup>66</sup> And he adds: "From this initial setup, all further action, location of characters, collisions and even figures of speech emerge. There are many novels written under the influence of or with the use of music, but a musical ekphrasis novel does not simply use music and the fate of a great musician, it merges the dissonances and leitmotifs of music and human destiny, and when the artistic complex of ideas is removed, the entire structure is lost".<sup>67</sup>

Literary works with accompanying music are an interesting lecture for the recipient, a well-thought-out "formula" of cooperation between the author and the reader. The writer, screenwriter and composer K. Safon creates musical compositions related to the plots of his literary works. "It became part of the creative process and something similar to soundtracks for movies, when this or that music is written for different scenes, events or characters. Most often, music helped me find a solution in those cases when there were difficulties with the story and I didn't know how to act... When I started working on books, I tried to use not only the classic themes and genres of world literature, but also all that experience in the art of storytelling, which we acquired during the 20th century, and a significant part of it belongs to audiovisual culture, to the world of cinema, television, advertising and journalism," the writer explains.<sup>68</sup>

In the modern scientific discourse, the works (of linguists, musicologists, art historians, etc.) with a distinct interdisciplinary segment are popular; it is the result of analytical processing of system knowledge from various fields of knowledge.<sup>69</sup>

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<sup>66</sup> Бовсунівська Т. Жанрові модифікації сучасного роману. Харків : Діса плюс, 2015. С. 331.

<sup>67</sup> Бовсунівська Т. Жанрові модифікації сучасного роману. Харків : Діса плюс, 2015. С. 331.

<sup>68</sup> Сафон К. «Цвинтар забутих книжок». Літературна Україна. 2019. 23 березня. С. 14.

<sup>69</sup> Див.: Braha I. Die sprachliche Biographie von Kazymyr Malevič. «Dialog der Sprachen – Dialog der Kulturen. Die Ukraine aus globaler Sicht». IX Internationalen virtuellen Konferenz der Ukrainistik 2018 / Herausgegeben von Olena Novikova und Ulrich Schweier. München : Readbox Unipress – Open Publishing LMU, 2019. S. 32-44; Беценко Т., Голуб І. Стилістика сучасної української мови. Фоніка. 2-ге вид., доп. Суми : ВВП «Мрія», 2015. 324 с.; Королюк Н. Полум'яне слово Шевченка в музиці. Хорова творчість українських композиторів. Київ : Видавництво ім. Олени Теліги, 1995. 199 с.; Галузевська О. Ораторія «Заклинання вогню» Івана Карабиця на вірші Бориса Олійника: міфологема та її втілення. *Науковий вісник Національної*

Researchers note the partly key role of literature in the artistic production of images. "Taking the cultural concept "eternal image" (Faust, Hamlet, Don Juan) as an example, we can find the following pattern: its primary appearance in artistic creation is in literature or in synthetic genres closely related to the word, for example, in drama, and only then interpretation occurs exclusively through musical means... A cultural concept is objectified in an artistic form with the help of localization in the word, and then, demanding a different expression, it is deobjectified, defocused with the help of musical sound, which assumes semantic multiplicity", - concludes musicologist V. Marik.<sup>70</sup>

Another vivid example is O. Dovzhenko's story "The Enchanted Finger", the first pages of which, as Ya. Stetsko emphasizes, "sound irresistibly joyful, full of crystal laughter and the deepest sadness of the music of the genius Mozart.ї".<sup>71</sup> The author claims that the beginning of the story is filled with music from the 1st part of the 21st piano concerto in C major by V.-A. Mozart; the Ukrainian writer's work also has a tangible connection with V. Barvinskyi's melodic music saturated with national motives - with the music of his piano "Sextet" or "Ukrainian Rhapsody"; with R. Schuman's music rich in contrasts, changes of plans and moods (with his piano cycles "Carnival", "Butterflies"); the researcher draws a parallel with the ancient psalm - the confession "My Life".<sup>72</sup> As we can see, Ya. Stetsko successfully worked with the text, which, according to M. Heidegger, possesses the energy of attraction. The process of "coupling" of the recipient, the text and the

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*музичної академії України імені П.І. Чайковського*. Вип. 36. Книга 1 : Українська та світова музична культура: сучасний погляд : зб. наук. праць / редактор-упорядник М. Д. Копиця. Київ, 2005. С. 229-237; Леоненко Я. Сторінками співпраці Леся Курбаса та Пилипа Козицького. *Науковий вісник Національної музичної академії України імені П. І. Чайковського*. Вип. 36. Книга 1 : Українська та світова музична культура: сучасний погляд : зб. наук. праць / редактор-упорядник М. Д. Копиця. Київ, 2005. С. 157-166 тощо.

<sup>70</sup> Марик В. Явище концепту в національному художньому мисленні. *Науковий вісник Національної музичної академії України імені П. І. Чайковського*. Вип. 85 : Духовна культура України: традиції та сучасність: зб. наукових статей / редактор-упорядник М. М. Скорик. С. 72.

<sup>71</sup> Стецько Я. Музичальність української та французької прози другої половини ХХ століття (на матеріалі творів О. Довженка, М. Вінграновського, А. Боско). *Слово і Час*. 2017. № 2. С. 25.

<sup>72</sup> Стецько Я. Музичальність української та французької прози другої половини ХХ століття (на матеріалі творів О. Довженка, М. Вінграновського, А. Боско). *Слово і Час*. 2017. № 2. С. 20-31.

author, according to M. Zubrytska, depends on the "intensity of aesthetic satisfaction or aesthetic pleasure".<sup>73</sup>

The study of the multifaceted contacts of literature and music in the modern scientific discourse is not exhausted by the completed review of works. The raised issues require a systematic study.

### **Music in the prose of Ukrainian writers of the late 19th and early 20th centuries: aspects of artistic realization**

Modern researchers, turning to the coverage of the "musical" theme in the prose of Ukrainian writers of the late 19th and early 20th centuries, raise the issue of the role of music as a means of modeling artistic reality and character creation, an element of the architecture of a work, etc. Literary experts consider the combination of different types of art to be a vivid manifestation of modernist discourse. It is valid to think that the modernists, first of all the symbolists, placed on music "the important function of revealing the secret content of existence, the content of human culture, calling for the external sound reality to hear the original design of existence, which is given only in sound form".<sup>74</sup>

The hero's logically and historically determined immersion in the original musical culture of his ancestors is one of the arguments that allows us to consider the music-making of a literary character of the late 19th and early 20th centuries. in the context of the moral paradigm of the people. Music helps the heroes to build a certain scale of values, which determines the culture of life. Therefore, the style-creating role of the musical instrument in the life of the characters, the functioning of music as one of the factors in the formation and disclosure of the hero's mental world, is interesting.

The culture of the Ukrainian people reflects life experience, preserves a complex of emotional and figurative ideas, experiences, norms of human existence, is "supported" by many attributes of spiritual culture, among which musical instruments play an important role - trembita, flute, violin, which connect heroes with the past, ancestors, sacred In the mountain watercolor "Trembita" H. Khotkevich notes: "This is an ancient gift of the past mountain people to their descendants, this is the only blessing of generations. This trembit was played in these mountains a thousand years ago. And in the same way then, the same mountains stood, and the pale

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<sup>73</sup> Зубрицька М. Номо legens: читання як соціокультурний феномен. Львів : Літопис, 2004. С. 83.

<sup>74</sup> Чайківська В. Явище мистецького синтезу як вияв модерністського дискурсу. Український модернізм зі столітньої відстані. *Актуальні проблеми сучасної філології. Літературознавство* : зб. наук. праць Рівненського держ. гуманіт. ун-ту. Рівне : РДПУ, 2001. С. 49.

Cheremosh below made the same noise and anger".<sup>75</sup> A generalized picture of cosmic harmony emerges from the above lines.

Music making in the analyzed prose is considered as a manifestation of creative potential that corresponds to the mental instructions of the hero, and an important component of traditional religious practice, which plays a significant role in the design of spiritual existence, because music is inherited from ancestors and actualized in the subconscious of descendants. Therefore, the pipe that sounds for a temple holiday in Mark Cheremshina's short story "The First Arrows" or the violin that sounds to accompany the performance of a carol in V. Stefanyk's short story "The Letter" cannot be interpreted only as a relevant artistic detail or an ethnographic artifact; this is evidence of the deep connection between the spiritual world of the heroes and the culture of the ancestors, based on the inner need of a person to join the ancestral possessions, to connect spiritually with the ancestors. Therefore, the process of making music contains signs of the sacred, unique and special.

The raised question of the synthesis of the music-making potential of the heroes of prose works reveals an important problem of the organic emergence of folk music on the basis of ancient traditions and religious culture. The prose of Ukrainian writers conveys various aspects of music making as a subconscious desire for beauty; a complex process aimed at satisfying internal needs, regulated by the spiritual traditions of the people; mastering the communicative "language" of movements, gestures, poses, colors, sounds, inherited, according to A. Makarov <sup>76</sup>, from animals and ancient ancestors.

The need for a hero of Ukrainian prose of the late 19th and early 20th centuries, expressing one's feelings with the trembita is connected to the essence of this musical instrument. In the logical, ancestral connection of the character with the tool, the logic of the thing and the inner desire of the hero to harmoniously merge with the environment are revealed. The stylistic sound complexes of the shepherd-hunting music, "sung" by the trembita, are not even modally formed yet, note the researchers of the Hutsul region, "related to the imitation of the sound world of the surrounding nature".<sup>77</sup>

Composing acoustic works, the characters of H. Khotkevich, O. Kobylanska, and M. Kotsyubynskyi, like their distant pagan ancestors, strive to understand the world and themselves in it as a whole. For example, music connects Ivan ("Shadows of Forgotten Ancestors" by M.

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<sup>75</sup> Хоткевич Г. Твори : у 2 т. Київ : Дніпро, 1966. Т. 2. С. 337.

<sup>76</sup> Макаров А. П'ять етюдів. Підсвідомість і мистецтво : Нариси з психології творчості. Київ : Радянський письменник, 1990. С. 196.

<sup>77</sup> Гуцульщина. Історико-етнографічне дослідження / П. І. Арсенич, М. І. Базак, З. Е. Болтарович та ін. Київ : Наукова думка, 1987. С. 344.

Kotsyubynskyi) with the primordial world. Macrocosm and microcosm, man and the world, ancient and present harmoniously coexist in the work. And the assumption of scientists that "all nature seems to Ivan, like an ancient pagan, full of living and mysterious power" is correct.<sup>78</sup> Fusion with the natural environment is one of the aspects important for clarifying the essence of the human ideal in the prose of Ukrainian writers of the late 19th and early 20th centuries.

The will of heroes in music has a primitive genealogy; these are, over time, transformed urges from primordial existence, which confirm the characters' desire for harmony, perfection, goodness - they are often lacking in the human environment. The ideal of a person is built on these psychological foundations. The innate ability of the heroes of the analyzed works to study nature is based on love for it. And, thus, music-making by Ivan ("Shadows of Forgotten Ancestors" by M. Kotsyubynskyi), Marusyak ("Stone Soul" by H. Khotkevich) or grandfatherly acoustic luxury ("Sons" by V. Stefanyk) should be interpreted as an attempt to return to primitiveness, and music, a non-verbalized verbal composition merging with the voice of nature as the living space of their souls.

Yu. Kuznetsov and P. Orlyk, researchers of M. Kotsyubynskyi's work, note: "He (Kotsyubynskyi. - L.G.) had to look into the soul of a person, to understand what this soul lives by and what it hopes for".<sup>79</sup>

Ivan's communication ("Shadows of Forgotten Ancestors") with the environment, established thanks to music, helps the artist to emphasize the uniqueness of Hutsul's nature, his innate cultural and religious competence and psychological readiness to immerse himself in the world of nature and music already at the beginning of the story.

The rhythm-forming structures reproduced by Ivan are in tune with the breath of nature, generated by it. The ability to understand and perceive the voice of the environment complements the artistic interpretation of the ideal of man in Ukrainian prose of the late 19th and early 20th centuries. And it is not by chance that in order to convey the complex emotional experiences of a literary hero, artists personify nature, giving music (the voice of an instrument) an important, sometimes key role, it significantly complements the character's characterization. Let's recall, for example, the grandfather's conversation with the lark ("Sons" by V. Stefanyk); the alarming noise of a poplar tree ("Vistka" by T. Bordulyak); mountain watercolors by H. Hotkevich, in which you can hear the "soul of the river", "the soul of the village"; the symbolic nostalgic minor voice of the trembita at the beginning of O. Kobylyanska's story "On Sunday early, the potion was dug" with a

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<sup>78</sup> Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ: Радянська школа, 1990. С. 131.

<sup>79</sup> Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ: Радянська школа, 1990. С. 129.

compositional and meaningful conclusion at the end of the work; a masterful, touching depiction of Marusiak's dying game on the flute from H. Khotkevich's "Stone Soul": "...like the distant whisper of a river bathed in moonlight, like the complaint of a frightened sufferer trembling under the window, like the cooing of a dove over past happiness, the sounds sang and rushed ... The cry shook the crowd. The women shouted..."<sup>80</sup>

The voice of nature echoes in the souls of Marusyak and listeners. The music of the pipe is complemented by human crying, the words and experiences of the meeting participants are rhythmic.

Similar in terms of content and emotional content is the scene of Kateryna's funeral from the above-mentioned story by H. Khotkevich, when "terrible male wails, and bells, and incessant painful and longing trembling, and women's recitations, and funeral chants of priests, and the noise of the stream... - all this created an unusual, unique picture of sounds".<sup>81</sup>

The sad voice of trembling deeply disturbs the souls of people. The mood of similar fragments from the works of Ukrainian writers of the late 19th and early 20th centuries. allows to distinguish the signs of meditative and associative prose and contributes to a more complete understanding of the state of mind, to clarify the character's moral beliefs.

The ethnocultural tradition of communication with a musical instrument becomes the basis for self-expression of the hero. Music creation in "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi and "Stone Soul" by H. Khotkevich is improvised, based on something given and chosen by the musician as a reference point. For Ivan and Marusyak, nature, religious beliefs, and a secret connection with their ancestors are such a given, because, let's say, "not Marusyak the opryshok sometimes played - then everyone who composed a Hutsul song played with him..."<sup>82</sup>

The hero and the plotter are one. A clearly expressed magical connection of the pipe with the cult of ancestors, the belief that "there was a soul in that flower"<sup>83</sup>, Marusyak's willingness to sacrifice his mistress for the sake of a pipe seems to turn the instrument into a fetish and deepen the study of the concept of the hero of Ukrainian literature of the late 19th and early 20th centuries. For the hero, the world begins with the floyar, it opens up space for him, helps him learn about life, with her, as evidenced by the end of the story, Hutsul and completes his life.

The images of primitive mythology evoke in Ivan from "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi a desire to create music, to

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<sup>80</sup> Хоткевич Г. Твори : у 2 т. Київ : Дніпро, 1966. Т. 2. С. 294.

<sup>81</sup> Там само. С. 26.

<sup>82</sup> Хоткевич Г. Твори : у 2 т. Київ : Дніпро, 1966. Т. 2. С. 81.

<sup>83</sup> Там само.

capture the unusual, momentary, imaginary, ancient. The immersion of the hero in the archaic culture led to the unfolding of Ivan's creative searches, the understanding of his nature. Ivan's memory and consciousness are nourished by pagan beliefs: even as a child, he "knew that the world was dominated by an evil force, that an aridnik (evil spirit) rules everything and that the forests are full of foresters..."<sup>84</sup>

The inseparability of the hero from the cultural heritage of his ancestors is manifested in his experiences, way of thinking, and actions. Sounds heard in nature evoke auditory and object pictures in Ivan's imagination. The sound structures are combined in a figurative-visual series, awakening the imagination in which Hutsul finds a continuation of its essence. "Emotionality... lies at the basis of every art, every creativity. It is up to us to return it to its original, creative, and not destructive meaning," says E. Onatsky<sup>85</sup>.

In the rhythm of music making, the emotional and the meaningful are combined. The images of pagan culture created by Ivan's imagination are filled with their original meaning (the aridnik is the personification of evil). The Hutsul's associative, object-sensual thinking, characteristic even of its ancestors during the primeval times, gives rise to music. Ivan "borrows" chords from the harmonious music of nature. Telling about the hero's music making and creating the image of a mythical creature, already in the introduction, M. Kotsyubynskyi initiates the resolution of the problem of good and evil.

From the chaos of sounds, the hero singles out a thematic formation close to his essence. This is how a natural, logical connection with the original sources is established, and the system of ancient knowledge is updated. For a Ukrainian with his emotional temperament, artistry (as is known, researchers D. Chyzhevskyi, V. Lypinskyi, Yu. Lypa, G. Vashchenko, etc. emphasize their decisiveness in the historical character-building process) is a familiar way of communicating with the world, a source pleasures Ukrainian artistry, manifested in the culture of work and leisure, plays an important role in communication with people and the environment. Literary experts Yu. Kuznetsov and P. Orlyk emphasize this fact, analyzing "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi: "Both human work and human song - everything breathes primitive wild nature".<sup>86</sup>

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<sup>84</sup> Коцюбинський М. Твори: у 7 т. Київ : Наукова думка, 1973 – 1975. Т. 3. С. 179.

<sup>85</sup> Українська душа: зб. наук. праць / відп. ред. В. Храмова. Київ : Фенікс, 1992. С. 38.

<sup>86</sup> Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ : Радянська школа, 1990. С. 133.

The creativity of Ivan and Marichka (the girl composes songs, and together with her "forests and hayfields sing... streams ring and the sun sings"<sup>87</sup>) the author perceives the environment as an equal given, affirming the idea of the unity of man and the world (as noted by critics<sup>88</sup>), the ideal for him is a creative person who knows how to see beauty in the familiar, close, everyday.

In the midst of nature, Ivan from "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi, Marusiak from "Stone Soul" by H. Hotkevich feel at home and therefore create, realize themselves. Nature is not indifferent to them, it is the candle of their experiences. The wide and open natural space does not oppress the Hutsuls, but on the contrary, it promotes the unfolding of their emotions and experiences. Each of the characters becomes an active center of space, the parameters of which are determined by the feelings of the characters and music, sound. Where there is no music, the world is different, people are different. Thus, in the works of M. Kotsyubynskyi, H. Khotkevich, new facets of the ideal of a person - a talented individual, creator of the Ukrainian cultural environment - are revealed. The nature of music-making, based on primitive principles, artistically determines the strategy of renewing the world. The music created under the influence of ancient beliefs sets the hero on benevolence, it "imperceptibly creates a new dimension in the visible space in which it reverberates".<sup>89</sup>

The characters of M. Kotsyubynskyi and H. Khotkevich live in this dimension, full of desires and dreams to see a beautiful and harmonious world.

Ivan in "Shadows of Forgotten Ancestors" experiences a space at a deep level, where everything is real, genuine, genuine; he is able to see in it the original beauty and with the help of a musical instrument convey the music heard in nature. Visual and auditory impressions, feelings of the hero M. Kotsyubynskyi completely belong to a certain corner of nature. The work contains the hero's relationship with the world in such a way that the character feels cozy and comfortable in it. Natural space and ancient beliefs become a source of creative inspiration for the hero.

The character's sphere of freedom in everyday life is limited, therefore music making is a type of his philosophizing, a way of searching for an ideal, the urgent need for which the Hutsul heroes feel. It is not by chance that Ivan Paliychuk and Marusiak turn to nature - a center of

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<sup>87</sup> Коцюбинський М. Твори: у 7 т. Київ : Наукова думка, 1973 – 1975. Т. 3. С. 189.

<sup>88</sup> Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ : Радянська школа, 1990. С. 134.

<sup>89</sup> Мерло-Понті М. Феноменологія сприйняття. Київ : Український Центр духовної культури, 2001. С. 257.

primordial harmony that renews life forces, inspires creativity, and helps to assert oneself. The natural environment becomes optimal for the heroes, supports their life activities, encourages them to search for beauty, goodness, happiness, peace, mutual understanding. From this point of view, the image of Marusyak from "Stone Soul" by H. Hotkevich is debatable. Characterized by deep meaning and explosive emotionality is the scene when the young man charms Marusya by playing the flute. His music-making does not match the reputation of a man before whom the whole village trembles. Marusiak appears before a woman as the embodiment of beauty, tenderness, strength, and health. He consciously, of his own free will "complements" the landscape with his creativity. Marusiak's unique expression of emotions and feelings through music during the meeting with Marusia and before the execution reveals aspects of his character that were not noticed and hidden for the general public of fellow villagers. Only a poetic, talented person can create a solemn universe, captivate with the beauty of his creativity. This is how the artist tries to avoid unequivocal categoricalness in the characterization of Marusiak.

The pipe becomes a means of expressing the spiritual and emotional world of the Hutsuls. Harmonious-idyllic communication with nature with the help of floyar ensures the union of the perfect with the rhythms of their souls. Music creation, M. Kotsyubynskyi and H. Khotkevich testify, makes it possible for heroes to return to themselves, to join the national heritage - traditions. This is the originality and originality of the reflection of the creative anthropodevelopment of space through the realization of primitive cultural drives, which emphasizes the national identity of a person who knows the environment.

A common feature of the heroes of the analyzed works is their activity, approved by the corpus of religious norms of the people. The search for the unusual among the usual, internal reflections and their improvised expression in music, which is an indicator of the character's attitude to life, is the first evidence of activity. This search requires physical and mental effort, but it is justified. Collaboration with a musical instrument becomes a need for the heroes, a way to realize their creative potential, aestheticize everyday life. The creative potential of Marusiak and Ivan is fully revealed in the music-making scene, which is saturated with a sense of joy, satisfaction, and admiration. This is how the hero's vitalist philosophy is formed with clearly defined stoic and hedonistic instructions in the spirit of the values promoted by folk morality.

"She (a modern Ukrainian person. - L.G.) was born from the urge to create her own new world from her own sources and her own forces".<sup>90</sup>

The prototype of such a person can be found in the works of M. Kotsyubynskyi, H. Hotkevich, and O. Kobylanska. The "own sources" of their heroes are immersed in the primitive culture, controlled by the morality of the people and fueled by the desire to free themselves from the burden and troubles of everyday life (we emphasize, not from work, but from social problems, injustice, etc.; not to be indifferent to them, but not to become their slave, rise above them); music, instruments, primitive traditions and innate abilities help them realize their desires. Thus, with the help of music, the characters independently shape the style of their lives, aestheticize work and rest, enjoy memories in difficult moments.

A Ukrainian - a worker and an artist in one person - is happy and calm in the soul from work and music. This conclusion allows us to immediately enrich the understanding of the culture of the hero's life. Mykhailo from O. Kobylanska's story "Land" could not get used to the life of a soldier, "he ran after the sopivka and won on it. Sad, drawn-out melodies... attracted familiar images to his troubled soul. It seemed to him that he was again in his fields, sitting again on the trough in the stable with his oxen, whose eyes were turned on him."<sup>91</sup>

Making music in a familiar environment (on the ground, near livestock, etc.) brings stability to his life, and in extreme conditions it evokes nostalgia. For the shepherd, farmer and musician Mykhailo, the elements of harmony in the material world are the land and cattle, and in the spiritual world - the pipe and nature. And the removal of at least one component brings chaos, self-doubt and the future. Work on earth becomes for him creativity, a source of pleasure. Ukrainian artistry, emotionality and lyricism are complemented by the master's instinct, which, as already emphasized, is decisive for the hero of Ukrainian prose. On the other hand, Sava "did not know how to play the dulcimer, nor did he like that pitiful wail. It hurt him"<sup>92</sup>, did not respect land and labor. This is another proof in favor of the structuring role of music in the story, a step on the way to understanding the complex world of the characters.

In the context of the problems raised above, the images of Peter and Mykolka from T. Bordulyak's story "Interrupted Strike" and Larka from Stepan Vasylychenko's story "At the Gentlemen's" are also indicative. The life

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<sup>90</sup> Шлемкевич М. Загублена українська людина. Київ : МП «Фенікс», 1992. С. 21.

<sup>91</sup> Кобилянська О. Твори: у 5 т. Київ: Державне видавництво художньої літератури, 1962 1963. Т. 2. С. 106.

<sup>92</sup> Кобилянська О. Твори: у 5 т. Київ: Державне видавництво художньої літератури, 1962 1963. Т. 2. С. 34.

of the mentioned heroes without land, their own home loses its meaning, and their music is, according to the apt expression of the literary critic Mykola Yevshan, "nothing but primarily a complaint about the lack, a lament over the enslavement and slavery of the potential forces hidden in it; and then a reaction, a desire for a different life, the construction of an ideal".<sup>93</sup>

This is how creativity concretizes Ukrainians' ideas about the ideal, well-being, and establishes moral priorities.

In the functional purpose of the trembita, we trace the efforts of the Hutsuls to get closer to their ancestors, the sacred world, we note the respect of folk traditions by the heroes, which is masterfully reflected, for example, by H. Khotkevich in the watercolor "Trembita". The son's trumpeting notifies his fellow villagers of his father's death. The sounds of trembita have an informational (notification of death), philosophical (comments, considerations, reflections), emotional-sensual (sympathy, regret) content, their sources are rooted in the religious morality of the people, the culture of ancestors. Involved in the text, they strengthen the psychologism of the works, give the prose an ideological sophistication, as in O. Kobylyanska's story "On Sunday, the potion was dug early", where with the help of trembling, especially at the beginning of the work, the movement from the outer space, defined by the sound of the instrument, to the inner one is traced the world of Andronati, who is worried about the fate of his grandson. This movement is associated with anxiety and sadness of the heroes; trembling is full of deep philosophical meaning, accumulated primitive folk knowledge and ethical beliefs of ancestors, that is why it points the way to the heart of a person, opens the complex world of his experiences.

Kindness, humanism, patience, which are the characters of the works of Ukrainian writers of the late 19th and early 20th centuries. draw from nature, determine the foundations of the culture of their life activities. The humane is reinforced by the spiritual, music, and work. The characters of Ukrainian literature of the late 19th and early 20th centuries, like their ancestors, are attached to nature, so they consider it their right to "extract" goodness and harmony from the environment by creating music. Showing activity in music, in particular trembitan (according to the requirements of traditional folk morality and ethics, one should notify the mountains and their inhabitants that the life path of the Hutsul worker has come to an end), the heroes protect ancient cultural heritage from destruction - the basis of a full-fledged life. Wise Hutsuls, brought up on the basis of religious morality, do

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<sup>93</sup> Євшан Микола. Критика. Літературознавство. Естетика / упор. Н. Шумило. Київ : Основи, 1998. С. 20.

not want to be destroyers, do not agree to live in a world of artificial "values", and their appeal to musical instruments convinces of this.

A pipe is a multifunctional detail in Mark Cheremshina's short story "Carby". With the help of this musical instrument, the main character, Petryk, receives information about his grandfather, grandmother, and their home. This thing is not a toy, it is a telling characteristic that proves the boy's involvement in traditions; The turban is the ornament of life that helps the hero to get used to the ethnic and cultural aesthetic space, to establish contact with the family, representatives of the older generation, to adjust to the situation. She had to set the rhythm of the hero's life. In addition, this musical instrument also performs a psychotherapeutic function: it frees Petryk from fear, tension, anxiety, stress, and missing his parents. In the complex characterization of the inner world of the hero, music plays an important role.

The musical score of the novel is highlighted by a remarkable intermedial segment - grandfather's playing of the hutsulka on the pipe, when visiting people came to the house. In this scene, the image of the pipe quite openly conveys the music, because it is about a specific musical text - hutsulka - a cheerful, lively, extremely rhythmic melody performed on the pipe. The music remains "behind the scenes" of the literary text, which is explained, firstly, by the modernist orientation of the work, which is characterized by minimal involvement of descriptions, explanations, commentaries, etc., secondly, by the self-sufficiency of the name of the musical text-melody, and thirdly, by the individual style of the writer. This technique (without a detailed description of the melody) is used by Marko Cheremshina in other parts of the novel (for example, the grandfather's singing in the first part without indicating the text of the song).

Music in Petryk's life creates a powerful emotional context, a positive mood. It is thanks to music that the boy receives information about the world, people, the history of the region, work, life's troubles, etc. Marko Cheremshina diversifies the musical components of the piece: the grandfather tells the hajduka to go dancing. The music in the literary text is represented by the sounds of the hajduk dance and is expressed by the boy's movements: "At the word of his grandfather, the boy timidly went to his sides, jumped up and squatted down, slapped the ground with his hands".<sup>94</sup>

These choreographic movements are known to be key in the Hayduk folk dance. The boy's movements are complemented by the adults' rhythmic shouts of approval: "Hey-hop, hopacha." The skill of the dancer's movements and the balanced rhythm are also evidenced by the grandfather's face, which

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<sup>94</sup> Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 33.

"lit up" with pleasure, and the reaction of those present: "The women sang along in long, cool voices, and the uncles trampled their feet".<sup>95</sup>

As we can see, the rhythm becomes more pronounced, the tone becomes stronger: women's singing is added to the sounds of a songbird, a boy's dance - this is how a rather complex music and dance composition accompanied by singing is spontaneously created. The natural musical abilities of the Hutsuls help to aestheticize the space of their stay (temporary or permanent). Therefore, the protagonist's musical contact with the environment, the grandfather-grandmother's home, where he got to and where he has already mastered, is diversified, because, as was said, dance and song are added to grandfather's pipe playing.

The main character of "Karbiv" is in a dynamic interrelationship of music-dance-song: the singing of the women is replaced by the singing of the grandfather, because when the dancer "danced his, the grandfather made such a pitiful noise that all the guests lowered their heads like birds... and the grandmother sighed deeply... ».<sup>96</sup>

The text of the song is not given in the short story (as well as the description of the music extracted from the pipe, which was already discussed above), but the telling reaction of those present ("all the guests lowered their heads... and the woman sighed deeply...") testify to the sad minor key of the song. In the work, the informative function of the song is emphasized: the child gets to know the world with its anxieties, evil, restlessness, grief, and troubles. This longing grandfather's song, firstly, is consonant with the introduction of the novella, which has the same dominant mood, and secondly, it is emotionally close to the following exposition, which will talk about hard times, about Hutsulia, who "goes over to the old men"; and when the conversation about the grandfather's son-in-law and daughter began, "Petryk was seized by a tug of his heart" that the boy almost burst into tears.

The mournful tone of the work is complemented by the following lines: "Petryk has seen funerals in the village more than once, heard loud mournful cries".<sup>97</sup>

Thus, the first part of the novel, with the help of the grandfather's mournful song, the child's cry, and the memory of the funeral and lamentation, is intonationally and ideologically consistent with the introduction-beginning and the mention of karba, which will be discussed in more detail later. A fragment from the words "It was as if the storm broke..."

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<sup>95</sup> Там само. С. 34.

<sup>96</sup> Там само.

<sup>97</sup> Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 34.

to the words "I did not get over the pain, the wounds did not heal"<sup>98</sup> rhythmically consonant with the beginning of the beginning and has all the above-mentioned "indicators" of rhythm (comparison, words with smallness suffixes, repetitions, etc.). Thus, the inner musical canvas of the work is not interrupted, and the ideological and thematic paradigm of the work continues to generate with the help of music; in this way, the proportionality of the work is also observed.

The death of his grandfather, studying in the city change the life of the main character - signs of disharmony appear. The time of the pipe has passed with childhood, and Marko Cheremshina carves the musical vertical of the novel with the help of a polka – not described verbally, but supported by the rhythm of repetition.<sup>99</sup>

The acoustics of this fragment are enhanced by the memory of a childhood friend, Kalyna Nestoriyeva, who once sang songs with Petryk. In songs, as is known, the Ukrainian people artistically recreated the events, experiences, and moods of people; this is a "poetic story" (V. Shukhevich) about the life of the Hutsuls, the past of the region. Due to the unique modal structure, as well as the absence of internally syllabic overtones, they are characterized by a lively pace of performance. The scales of the major inclination, the repetition of phrases formed a peculiar energy of the songs. Therefore, it seems, with the help of music from the past, the author tries to maintain the positive mood of the novel.

In the short story "Karby", the author's dialogue with folklore unfolds mainly in the rhythmic plane, the melody of the Ukrainian folk song is added to the natural melody of the native language, and the sounds extracted by the heroes from musical instruments are added to them. The playing of the flute, song, dances (hajduk, polka), the sound of the trembita, the sounds of bells are actively, diversely and exquisitely declared in the novel in a modernist way, creating a kind of vertical that outlines the musical parameters of the work, emphasizes the mood and ideological orientation of the novel, characterizes the main and secondary characters heroes. With the help of music, the protagonist perceives and learns the world, reacts to problems, expresses feelings. The pipe, for example, takes part in the formation of an idyllic chronotope (childhood), informs, maintains its balance.

The music in M. Yatskiv's miniature "A Child's Breast in a Violin" performs a mood, informative, characterizing, psychotherapeutic function. Conventionally, M. Yatskiv's work is built on three conceptually important

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<sup>98</sup> Там само. С. 35.

<sup>99</sup> Там само. С. 36.

binomials: violinist/violin + woman/dance + child/crying. One of the key coordinators of the event in the work is a musician who tuned "the violin, in which the quiet cry of a child was awakened".<sup>100</sup>

This is how the signal-communicative function of the violin is fixed - the mediator between the music and the violinist, who performs the role of a psychologist. The violinist carefully and cautiously first catches, and then applies the sound to a certain standard, chooses the most appropriate for the situation. He is a musical interpreter of what is happening in the house, a conductor of events in the work.

As a foreshadowing, the zoika-replicas of the violin are associated with the restlessness or anxiety of the woman ("the sorry violins hugged... with mother's thought"<sup>101</sup>) and influence the construction of a sketch of the characters' relationships. So thoughtfully, not hastily, carefully, the violinist prepares a strong musical composition, such textured material, which, in his opinion, should reflect the emotional atmosphere of men and correspond to the inner state of women. The violinist captures visual and auditory structures with music, imagines and somewhat predicts the unfolding of events. He tries to create good music and conscientiously makes sure that the cries of the violin disappear and harmony comes in the house, in the soul of the woman and everyone present. He adjusts the instrument to the tune without falsehood - only in this way, according to his conviction, a woman can trust the music.

The violinist is actively (with the help of the violin, which creates music) involved in the emotional atmosphere that prevails in the house, determines the intonation and semantic order of events. His creative energy and consciousness are projected onto the space of the house - the violinist works on a given theme: spatial, interior, emotional, psychological, plot "indicators" dictate the theme of the musical composition to the violinist. The registers of the violinist's soul - a creative person with a subtle mental organization - feel restlessness, despair, anxiety, satisfaction and joy at the same time. As you can see, these are different states, and therefore, the task of the violinist is to reconcile them. The violinist feels what music should be in terms of tempo, mood, and energy. His music is an organic component of the composition of the situation unfolding in the home. Music has its own strength and timbre characteristics: it builds up first quietly and intermittently (because, as was said, the violinist was repairing and testing the instrument), then it gained strength, later the noise of the forest, the howl of the wind, and

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<sup>100</sup> Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

<sup>101</sup> Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

then the chants and stomping of men were added to the sounds of the music legs And over all this "the violin ruled" .<sup>102</sup>

It is important to emphasize that the musical registers of the violin are tonally consonant with the cry of the child, who is also in the house and "calls his mother softly at first, and then louder".<sup>103</sup> Such emphasis not only shifts attention to another important hero of the work - the child, but also records important changes in the external and internal (experiential) processes of the heroes (and first of all the mother).

But perhaps most of the music that has already been adjusted and harmonized by the violinist is directed at a woman. The genre specificity and modernist orientation of the work did not provide for a detailed description of the heroine's choice situation (her hesitations, doubts, concretization of thoughts, etc.). The drama of her soul remains "behind the scenes". Watching the men dance, "the mother rested her head on her hand and smiled as if she were crying"<sup>104</sup>, and then she was led to the dance: "One of the strangers took her to the band..." and she, importantly, went to the dance of her own free will.

First, we state the inner loneliness of a woman among those present. Staying in one's thoughts, contemplating first the situation, and then the dance, perceiving music is a kind of platform for delving into oneself, forming a decision about a choice, etc. That is, the basis, the driver of the woman's choice became the aesthetics of dance, the harmony of music and movements. It was the beauty that was lacking in everyday life that filled the incompleteness of the heroine's existence. The aesthetics of music, dance, body movements express the philosophy of world perception of the heroine, who longs for beauty, knows how to recognize it and be in it. The biomechanics of the dance, the peculiarities of body work, the lines of the dancers' movements were harmonious. Researcher of Ukrainian choreography L. Rohovyk emphasizes: "The dance space has an internal integrity: the movements of an individual dancer are interconnected with the body position of each member of the group in the process of dance interaction".<sup>105</sup>

Such movements in harmony, in a logical interweaving, in fact, attracted the woman, had a positive effect on her, intuitively called her to dance: "Shaggy heads, tight faces and wide silver sleeves flashed before her eyes..., merged with singing and stomping into one big wheel, it was

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<sup>102</sup> Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

<sup>103</sup> Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

<sup>104</sup> Там само.

<sup>105</sup> Роговик Л. Психологія танцю. Київ : Главник, 2008. С. 8.

spinning... and above that miracle (my italics - L.G.) a violin reigned supreme".<sup>106</sup>

The unsurpassed harmony of music and dance is a miracle. The maelstrom of the men's dance certainly captivated the mother, she contemplated the passion, felt the energy of the movements, the rhythmic stomping of her feet and smiled. A collective unconscious, innate desire for beauty and a sense of rhythm worked in the woman's decision to go dancing.

During the involvement of a woman in the dance, the circle opened for a moment, but the rhythm was not lost, the pattern of the dance did not change, the interest in the dance did not disappear, because a new participant appeared - a woman who is internally ready for emotional and aesthetic participation in the dance composition. Her behavior and mental state are regulated by music, figures and dance rhythm. With her movements, she maintains the pace of the dance, that is, it can be said that the heroine has sufficient dancing experience, which helped her to catch the pulse of the dance and for a moment to become different, that is, to discover the facets of her individuality, to get pleasure, to feel the fullness of life. A woman's consciousness, mind and body know the dance movements in which men realize themselves. That is, she saw something familiar, meaningful - and went to dance. Observance of the set tempo occurs not only due to the preservation of the rhythm, structure and movement characteristics of the dance (after all, "the main thing in dance is movement"<sup>107</sup>), and first of all thanks to the interest of all dance participants (especially women). It is appropriate to talk about the logic of dance behavior of dance participants.

The given tempo of the dance is maintained; the dance shawl, the "miracle" where the mother falls, cause fear in the child. The inertia of moving bodies helps maintain the pace.

A woman's dance is an internal need, an existential therapy aimed at expressing the essence and meaning of life, at self-preservation. The need for self-assertion, as is known, is characteristic of the heroes of Ukrainian literature of the beginning of the 20th century. But what is significant is that the heroine of the miniature by M. Yatskiva uses her body to normalize relations with the world, because "to dance means to carry out a constant transformation. The appearance of a dance model in consciousness leads to certain changes in it".<sup>108</sup>

Body-oriented therapy, music, obviously, is absolutely necessary for a heroine tired of life to renew internal reserves, optimize life potential, to

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<sup>106</sup> Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С.185.

<sup>107</sup> Роговик Л. Психологія танцю. Київ : Главник, 2008. С. 10.

<sup>108</sup> Там само. С. 14.

improve the quality of her life and raise a child. So, this is a heroine with a high culture of responsibility for her life and the life of her offspring. This is an extremely wise and moderate woman-mother (note that in the miniature the author calls her only mother - and this is fundamental), who understands the situation as much as possible and knows how not to lose herself in it; able to use dance for self-understanding and self-preservation. She needs dance to direct her experience to the future, to make sure of her importance and necessity in this world.

The image of the child expressed in the novel also specifies the musical texture of the work: the violinist creates music that merges with the noise of the forest and the howling of the wind, the men amplify this music with their energy, the mother interprets it in dance, and the child tries to correct it, emphasizing the main thing. The violinist, mother, and child form a clear horizontal, dense vocal axis, which testifies to the actualization of the voice as an action in the internal structures of each hero.

From the beginning of the 20th century, when a hero with a complex psychoworld was presented in Ukrainian literature, the arsenal of artistic tools and techniques was renewed, the ideas of leading scientists - psychologists, philosophers, sociologists, cultural scientists, etc. , visual, plot-creating, genre and other levels. "From the Secrets of Poetic Creativity" by I. Franko clearly expresses the possibilities of interpreting complex literary texts at all levels (external, subtextual, intratextual). Let's say the rhythm-melodic foundations in M. Kotsyubynskyi's short story "Intermezzo", teaching the protagonist to the rhythm of nature unfolds and diversifies the concept of the hero, directs its interpretation in the appropriate direction: the rhythm of nature - the rhythm of the work - the rhythm of the character, the artistic paradigm of loneliness, the self-sufficiency of the protagonist. "The wind fills my ears with pieces of sounds, a hoarse noise. He is so hot, so impatient that the silver-haired oats boil from him... Just a singing harp lay at his feet and hums on all the strings. I stand and listen. My ears are full of that strange clamor of the field, that rustling of silk, that ceaseless, like flowing water, overflowing grain..."<sup>109</sup>, - this is how the protagonist of "Intermezzo" by M. Kotsyubynskyi reacts to ambient music. As you can see, the writer turns fragments of the novel into music, contrasting the city with nature, enhancing the therapeutic function of nature with the help of harmony of sounds, emphasizing the vulnerability of the hero's soul, who knows how to hear the wind, the field, the voice of ears of corn.

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<sup>109</sup> Коцюбинський М. Твори: у 7 т. Київ : Наукова думка, 1973 – 1975. Т. 2. С. 302.

In Lesya Ukrainka's story "Over the sea", music is artistically declared in many ways: musical terms, fragments of songs (chants), orchestra, and also with the help of stylistic means of expression; music takes an active part in the construction of episodes, the characteristics of the characters, the unfolding of the events of the work, the reflection of the moods, experiences, emotional states of the characters, internally structures the work, diversifies the stylistic texture of the story, participates in the panoramic depiction of the image of the sea. As you know, music at different levels of aesthetic mastery is presented in Lesya Ukrainka's cycle "Seven Strings", dramas "Forest Song", "Orgy", novella "Voice Strings", etc. Lesya Ukrainka's active appeal to music in the story "Over the Sea" testifies to the need to optimize the poetic possibilities of prose, update and modernize the genre of the story. As evidenced by the numerous letters of Lesya Ukrainka, contemplating and deeply feeling nature, perceiving and experiencing the sounds and colors of the sea, she acquires a different (than thanks to the Volyn forests) experience of working on herself, knows how to hear herself, her sick body in a special way. The natural rhythm of the sea has a positive effect on the writer. The descriptions of the sea in Lesya Ukrainka's story are moody and in an impressionistic manner consistent with the work for orchestra "Sea" (in three parts) by K. Debussy, written in 1905.

In Ukrainian literature of the late 19th and early 20th centuries. a separate group consists of artistic texts (for example, poetry in prose by V. Stefanyk, Dniprova Chaika, Mark Cheremshina, etc.), the musicality of which is realized with the help of the trinity of the semantics of words; rhythm; phonics, that is, the sound of the work, the selection of certain phonemes, their frequency and sequence.

Folklore, which actively influenced the work of Mark Cheremshina, formed the culture of the prose writer's thought, built the tonal structure of his works, which was expressed in the rhyme of the word, a clear correspondence between the verbal and musical-rhythmic construction of the lines. The novelist deeply felt the original music of the Ukrainian word, the ancient rhythm of Ukrainian songs, possessed the ability to sense the slightest deviations and failures in the rhythm. The rhythm of Mark Cheremshina's prose is a kind of "text" within the text, the axis that holds the emotional body; it is a way to artistically interpret the world, convey its beauty, energy and uniqueness. Rhythm is the key to understanding the aesthetics and poetics of Mark Cheremshina's works, it has semantic clarity and artistic value, as it takes on important information.

Rhythm and melody in the works of Mark Cheremshina artistically relays musical culture, ancient knowledge handed down to the writer by his ancestors. The novelist was closely connected with previous experience, with

the collective unconscious, in the scope of which there was also knowledge about rhythm. Reliving the ancient experience, perception and understanding of the rhythm by the author throughout his conscious life formed an experience-in-itself, which subsequently influenced the strategy of creating an artistic text, determined its originality and uniqueness, combining the past and the present. With the help of rhythm, the writer represented the world. The realization of this experience took place, that "second "I" that has its own separate consciousness and memory, its own judgment, its own feeling, its own choice, worked..."<sup>110</sup>

The rhythm that Marko Cheremshina mastered in his works contains ancient (from orders, rites, magical rituals, etc.) knowledge about harmony and perfection. It was this kind of knowledge that formed the rhythm-melodic sub-basis of Marko Cheremshina's works about the First World War: during the devastation and grief, Marko Cheremshina appealed to the true, truthful, life-giving rhythm and melody of folklore, the musical culture of our people, to rhythm as a primitive aesthetic category, "which originated in the tribal period of formation and is connected with the desire of our prehistoric ancestors to make the first attempts at the initial ordering of a foreign and incomprehensible reality".<sup>111</sup>

The rhythm in the prose writing of the Ukrainian writer is not only a factor of the expressiveness of the artistic text, but also a demonstrative "fact" of lyricization (as evidenced, for example, by colorful descriptions of nature), as well as expressive psychologically saturated segments of the works. The rhythm organically combined with the high culture of the writer's artistic thinking.

The rhythm of Mark Cheremshina's works carries a charge of energy aimed at asserting the victory of life over death. In the multi-level contacts of the writer with the Ukrainian folklore tradition, a kind of law of effective transformation of energy is activated: assimilating folklore as one of the forms of energy, the author transforms it into other, qualitatively different forms, in which other, specific, most relevant features of the author's text are formed. Marko Cheremshina had long-standing deep connections with the Ukrainian folklore tradition, customary rites, etc. The spiritual depth and energy of folklore supported the rhythmic-acoustic plane of Mark Cheremshina's works, which is fixed in syntactic constructions, repetitions of sounds, sound combinations and lines (or their parts). The writer's works are a vivid illustration of the opinions of linguists about psycho-phonemes, possession of sounds with a non-linguistic

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<sup>110</sup> Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 60.

<sup>111</sup> Гарасим Я. Національна самобутність естетики українського пісенного фольклору. Львів : НВФ «Українські технології», 2010. С. 326.

emotional and evaluative independent meaning, etc. Permanent epithets, metaphorical constructions, symbols that make up the basis of folklore style are important factors in the formation of the rhythm and melodic parameters of Mark Cheremshina's prose.

Votings, which since ancient times encode the magic of words in their content and form and are genetically connected with orders, with primitive formulas-wishes that are "intended to mentally restore family unity"<sup>112</sup>, in the prose of Mark Cheremshina, they perform an important function of strengthening the rhythm, which, along with images, compositional features, etc., expressed the mood, conveyed the main idea of the work - the idea of harmony in the world, of the joy of existence on earth. So, the rhythm in Mark Cheremshina's prose is an effective means of organizing artistic reality, the "coordinator" of the idea of the work. With the help of recitation formulas, lamentations, the writer took upon himself the responsibility to calm Ukrainians, sought to "resolve the existential crisis that arose as a result of the loss"<sup>113</sup>, to find balance for the world, to introduce the heroes (and recipients) into the rhythm of peaceful life, into the natural rhythm, to ease the mental state, to identify moral alternatives for Ukrainians. That is, the rhythm is an expression of the author's position.

Repetitions in the prose of Mark Cheremshina (the novella "May their path be lost!") not only contribute to the understanding of the author's complex thinking system, but also create a unique rhythmic pattern, perform semantic and aesthetic functions. Here it is appropriate to note the stylistic gradations of recitatives in the Ukrainian song epic, when the repetition of musical material creates the effect of monotony, concentration on a certain psychological state. The thrice-repeated rhythm of "May their path be lost!"<sup>114</sup>, which has undisguised signs of a curse, captures the key idea, the highest point of Hutsul emotional experiences. This repetition, presented at the end of the work, maintains the rhythmic integrity of the short story. The rhythm of this repetition, like, say, a poetic form, for example, an order, strengthens the effect of influence and persuasiveness. "A poetic word, like a sharp arrow, hits its target".<sup>115</sup>

And, undoubtedly, understanding this, Marko Cheremshina brings it to the final part of the novel.

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<sup>112</sup> Піхманець Р. В. Из покуської книги буття. Засади творчого мислення Василя Стефаніка, Марка Черемшини, Леся Мартовича: монографія. Київ : Темпора, 2012. С. 299.

<sup>113</sup> Піхманець Р. В. Из покуської книги буття. Засади творчого мислення Василя Стефаніка, Марка Черемшини, Леся Мартовича: монографія. Київ : Темпора, 2012. С. 282.

<sup>114</sup> Див.: Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С.166.

<sup>115</sup> Колесса Ф. Музикознавчі праці. Київ : Наукова думка, 1970. С. 290.

Repeat three times "Is it true that the house has a headache?"<sup>116</sup> in the final part of Mark Cheremshina's novel "Marichka's head hurts" forms such a rhythmic platform that helps the hero to come to his senses, as if to go back and try to rethink, try to immerse himself in the essence of what he has done and, perhaps, come to his senses, because in a short time he had to be in various emotional states state: "I jumped, hey scalded, and hid under the bed..."; "such pity and shame crept up on me that now I would beat myself on a wine apple"; "I leave the house and feel ashamed..." So, the rhythm in this short story plays the role of a psycho-stabilizer for the main character, who must concentrate his energy at a difficult moment for him, because "the world will fall on him".<sup>117</sup>

The morphological plane of Mark Cheremshina's prose is also interesting from the point of view of rhythm. The verbs deserve special attention: "The violins squealed, the landlords howled, and the landlords threw their voices at the prince's feet..."<sup>118</sup>; "The moon kept him (heaven - L.G.) awake at night, ... burned his ribs, blackened his face"<sup>119</sup>. The rhythm of verbs, which is fixed in accents, carries information about progressive action, balanced movement, creation, as well as about active changes, dynamics of a process or phenomenon. Mark Cheremshina's rhythm also serves as a textual strategy.

Verb rhymes actively rhythm Mark Cheremshina's prose. The heroine of "Zvedenitsy", emphasizes R. Pykhmanets, "saturates her language with verbal forms clearly perceptible from a phonic point of view, trying to give them magical properties."<sup>120</sup> Verbal rhymes, the researcher is convinced, have an additional incantatory function. And in the above lines from Mark Cheremshina's short story "For a young stepmother..." verb rhymes seem to express the rhythmic and melodic structure of the work, outline the tendency to build the mood of prose writing.

An important stylistic figure in the works of Mark Cheremshina is a tautology: "peace is peaceful", "it will be sent", "roared with a roar", "we were surprised by a miracle, we were amazed by a miracle", "they will freeze with ice", etc. This is not only a way of organizing the text, but also a means of expressing meaning, because in this way Marko Cheremshina emphasizes what is said, conveys difficult, sometimes not without contradictions moments or

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<sup>116</sup> Див.: Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 288.

<sup>117</sup> Там само. С. 289.

<sup>118</sup> Там само. С. 263.

<sup>119</sup> Там само. С. 121.

<sup>120</sup> Піхманець Р. В. Из покутської книги буття. Засади творчого мислення Василя Стефаніка, Марка Черемшини, Леся Мартовича: монографія. Київ : Темпора, 2012. С. 299.

circumstances; and due to the intonation of these fragments, the emotionality of the work is enhanced.

R. Pykhanets rightly remarks about the artistic features of Mark Cheremshina's prose: "Rhythmic structures in wartime and postwar works have significantly increased." And this is explained not only by the fact that the author "turned to the creative imitation of carol melodies"<sup>121</sup>, as, for example, in the works "Carol", "Kolyadnikam nauki", "Tuga", and not least because the arrhythmia and cacophony of war do not coincide with the rhythms of peaceful life. And therefore, it was necessary to strengthen the external (through the form) and internal (through the content) manifestations of the rhythm of life in the works on the military theme: "Nearby the cannons are thundering, but the landlords and landlords ... are snoring on the turnips, which smile at them with periwinkle leaves. It is clear that the battle is approaching...".<sup>122</sup>

The active rank of peasants is dictated by a philosophy developed over the centuries: to cultivate the land in time, to give it its due. To dig potatoes is to preserve and increase harmony with the world, not to get lost in the maelstrom of war, to be close to the earth, not to lose the power of the family. Hutsul logic and wisdom are expressed in such arguments. The work of farmers and housewives should be accompanied by royal songs<sup>123</sup>, however, their work is "accompanied" by the thunder of guns. Having started the work with a description of the work on the cotton fields, Marko Cheremshina purposefully brings to the fore the idea of harmony of Ukrainians in relations with the world in this way.

Mark Cheremshina's works are also rhythmized by the use of gay chorus exclamations. As you know, the change of the exclamation "oh" to "hey" in rifle songs is "a small, but characteristic detail: there is a transition from intimately pensive to cheerful and youthful".<sup>124</sup>

In the tonal structure of Mark Cheremshina's novels, where *gay* exclamations are found, the major and vocative also dominate. The sound emotion immediately complements the rhythmic characteristics of the writer's works: "Swaying the bounds of the mountains, a gay oak cradle in a wreath"<sup>125</sup>; "Dawn washes them with dew, honey sleeps them"<sup>126</sup> etc. *Gay* is in a strong position, in expressive connections with each unit of the phrase, which gives the latter rhythmic completeness. The exclamation *gay* does not block a part of the

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<sup>121</sup> Там само. С. 294.

<sup>122</sup> Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 149.

<sup>123</sup> Іваницький А. Український музичний фольклор. Вінниця : Нова книга, 2004. С. 73.

<sup>124</sup> Там само. С. 241.

<sup>125</sup> Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 31.

<sup>126</sup> Там само. С. 32.

sentence and does not delimit it, but logically connects the phrase, acting as a kind of fast crossing.

The spiritual depth of Mark Cheremshina's works is encoded in rhythm. Together with form-content factors, Marko Cheremshina manifests his position, main idea, important conceptual ideas with the help of a rhythm formed on the basis of Ukrainian folklore, ordered by the way of life of the peasants, which reveals the life-affirming world-receptive instructions of the heroes of his prose, affirms the idea of humanism, the victory of good, work and common sense over war and destruction. Rhythm in the works of Mark Cheremshina performs aesthetic and emotional-evaluative functions. It is thanks to the rhythm that the writer's works are characterized by uniqueness and originality. With his prose, the writer emphasized that rhythm marks literature, gives modernist works a distinctive national color.

Studies using an interdisciplinary approach to texts with an intermedial component are becoming more active in the modern scientific discourse. The study of multi-level contacts between literature and music is designed to reveal the artistic features of the texts, their correspondence to the stylistic trends of the day. The musical paradigm of the prose of Ukrainian writers of the late 19th and early 20th centuries. it is artistically realized at the visual, architectural, rhythmic, melodic, story-creating, problem-thematic and other levels of text organization. The works chosen for analysis testify to the organic unity of the musical component with modernist trends in the development of Ukrainian literature.

Music appears as a means of characterizing the heroes of the works, expressing their individual traits. With the help of music, Ivan ("Shadows of Forgotten Ancestors" by M. Kotsyubynskyi), Marusiak ("Stone Soul" by H. Hotkevich), Larko ("In the Lords" by Stepan Vasylchenko), Mykolka, Petro ("Interrupted Strike" by T. Bordulyak), Petryk ("Carbs" by Mark Cheremshina) immerse themselves in macrospace, comprehend the harmony of the universe, the dialectic of the coexistence of good and evil. Music for them is a way of emotional and creative "unfolding" of the soul, it is their own, which stands guard over their identity, educates heroes to be humane, merciful, and kind. The voice of Marusiakova's pipe ("Stone soul" by H. Khotkevich) is convincing in this, which enchanted everyone who came to the Hutsul execution.

Involved in the artistic prose of M. Kotsyubynskyi, H. Hotkevich, O. Kobylyanska, Mark Cheremshina, and others. a pipe, a violin, a trembita are not only decorative elements used by writers to reproduce the ethnic flavor of the work, but original images in which the moral and aesthetic primitives of the spiritual culture of the characters were combined. The meaning of the images of musical instruments is to express the character of a person who believes in nature and God, respects and preserves traditions. Music is closely intertwined with religious culture, it is a form of expression of moral and ethical beliefs, religious

consciousness, realization of the spiritual potential of heroes, it reproduces emotional experiences, intellectual thinking, ideas about the ideal.

The study of music making and connections with a musical instrument significantly complements the concept of the hero of Ukrainian prose, testifies to the artistry and originality of the character, opens new facets of the complex system "hero - sacred world". The music connects the characters to the ancestors; creating or perceiving the harmony of sounds, the heroes get to know the environment, evaluate their own capabilities and realize the desire to do good; they outline and contain the Ukrainian cultural space, where moral norms and rules of conduct must be observed. The connections between the prose heroes of Lesya Ukrainka, Mark Cheremshina, and M. Kotsyubynskyi with nature, the writers' appeal to Ukrainian folklore traditions form the rhythmic and melodic foundations of literary texts, and lyricize the works.

Issues of multifaceted contacts of artistic works of Ukrainian writers of the end of the 19th and beginning of the 20th centuries are raised. with music are not limited to the mentioned texts and in the future can be projected onto drama, poetry, in particular the works of Lesya Ukrainka, Oleksandr Oles, P. Tychyna and others. The selected vector of interpretation of the literary text should be applied to the treatment of various genre works of modern Ukrainian writers.

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