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ARTISTIC TRINITY: LITERATURE – CINEMA – MUSIC (THE FILM “EARTH” BY O. DOVZHENKO)

Мета статті – виявити ідейно-тематичну, образотворчу, інтонаційно-ритмічну суголосність музичного супроводу гурту «ДахаБраха» з фільмом та кіноповістю О. Довженка. У статті висвітлюється роль музичного супроводу у відреставрованій 2012 р. версії фільму «Земля» О. Довженка. *Завдання:* 1) осмислити триєдність музики, кіно та літератури; 2) виявити нові сенси у музичних композиціях, кінострічці, кіноповісті; 3) увиразнити актуальність порушених екзистенційних проблем, означити етнічне підґрунтя системи образів. Використовуючи засади культурно-історичного та герменевтичного *методу*, інтермедіального *підходу*, у запропонованій статті наголошено, що задіяні музичним гуртом «ДахаБраха» інструменти (акордеон, барабан, віолончель, тріскачка тощо), їх тональність, ритміка, а також залучені містки у змістовому плані українські фольклорні зразки сприяли ефективному зображенню різноманітних станів головних і другорядних героїв, настроїв селян, міжособистісних стосунків, підкресленню рис характеру героїв-українців. Наголошено на триєдності музики, кінематографічного матеріалу й літературного твору в побудові характерів, досконалому сюжетному компонуванні. Музичне оформлення фільму «Земля» О. Довженка, здійснене етно-хаос гуртом «ДахаБраха», підкреслює національну самотність українського характеру, попри те, що фільм розповідає про колективізацію, цілеспрямовану політику тогочасної радянської влади (30-ті рр. XX ст.) знищити приватну власність українців, знівелювати складене упродовж століть відчуття господаря. Музика є темпо-ритмічною і тонально-емоційною підтримкою не лише кадрів у фільмі, а виконує своєрідну функцію звукової ілюстрації у відповідних епізодах літературного тексту, надає образам головних і другорядних героїв динаміки, експресії. Майстерно поєднане традиційне і новаторське в стильовій специфіці виконавської майстерності етно-хаос гурту «ДахаБраха» сприяють виявленню підтекстів, кодів до потрактування змісту творів, актуальних екзистенційних проблем, національної самотності героїв.

Ключові слова: література, музика, кіно, стиль етно-хаос, ідентичність.

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The relevance of the research

The realities of today require re-reading of texts, especially those that belong to different types of art and are distant in time. The works of such a style contribute to the study of the duration of artistic traditions, the clarification of the common and peculiar

in the means, artistic techniques, and the specifics of constructing artistic concepts. The object of study – the music of the Ukrainian ethnic-chaos band “DakhaBrakha” for the updated version of O. Dovzhenko’s film “Earth”, first released in 1930. The film “Earth” and the musical accompaniment of the band “DakhaBrakha” are examples of the effective interaction of cinema, music, and literature, which opens up new aspects of decoding the texts.

Analysis of research and publications

In modern musicological thought, the issues of methodology, terminology, interpretation of musical samples, traditions and innovation of performance, the nature of historical and artistic processes, the study of little-known and unknown monuments of the history of musical culture, etc. are relevant. Today, it is still urgent to study a wide range of problems: the stylistic specificity of modern Ukrainian music, the existence of folklore traditions in the musical culture of Ukraine, the peculiarities of the author’s arrangements of folk melodies for various instruments, etc. A separate group consists of studies on the synthesis of arts – music, literature, theatre, cinema, etc. Particularly requested are the works of intermedial style [Гундорова, Сиваченко, 2018] as well as studies on the connections of literature and music [Маценка, 2014; Рискак, 1999], literature and cinema [Брюховецька, 1988; Степанова, 2013], literature and painting [Генералюк, 2008], certifying the need for special terms that would logically combine areas of different scientific knowledge. However, the first successful attempts in this direction have already been made – we are talking about a dictionary of experience of term formation on the verge of literature and music by S. Matsenka [Маценка, 2017]. There are no comparative studies on the three-vector style problem stated in the article. Some reviews of critics about the specifics of the creative work of the band “DakhaBrakha” [Пухарев, 2015; Галаневич, 2012], as well as research on the creative laboratory of O. Dovzhenko [Мащенко, 2004; Семенчук, 1991], contain important for our article theses about the philosophical implication of images, the symbolism of scenes, features of montage constructions, etc.

The purpose of the article is to reveal the ideological, thematic, descriptive, intonation-rhythmic consonance of the musical accompaniment of the band “DakhaBrakha” with the film and film story by O. Dovzhenko.

Research methodology

The corpus of methodologies provided a systematic study of the problem raised: the cultural and historical method contributed to the comprehension of the place, role, and significance of the film, musical, and literary texts in artistic realities of different times; the intermedial approach helped in identifying and characterizing the common, distinctive and peculiar in the descriptive, mood, ideological and thematic, informative content of scenes, micro-episodes, symbolic images and details in samples belonging to different types of art; the hermeneutic method is used to identify and interpret the traditional and innovative in the stylistic specificity of the performing skills of the ethnic-chaos band “DakhaBrakha”.

The scientific novelty of the research lies in the fact that this is the first study in which, by understanding the trinity of samples of musical compositions of the Ukrainian band “DakhaBrakha”, the film “Earth” by O. Dovzhenko and the literary work, the film story “Earth” by O. Dovzhenko, conceptually important episodes, scenes, images, details are interpreted, their new meanings, subtexts, important for musical accompaniment and the film are revealed, the relevance of the raised existential problems is expressed, the ethnic basis for the system of images is defined. The interdisciplinary approach involved in the study contributed to transmitting the raised problems into the cultural plane, demonstrating the acceptability and the expediency of applying various areas of humanitarian knowledge.

Intermedial nature of O. Dovzhenko’s film

“Earth” by O. Dovzhenko is one of the most famous Ukrainian films, recognized as a masterpiece of world cinema. The film was a huge success in Europe. In 1958, at an international referendum of film critics in Brussels, it was named one of the 12 best films in the world history of cinema. In 2012, the National Center of O. Dovzhenko began the restoration of the film based on the original version of 1930. Musical accompaniment of the film “Earth” in 2012, commis-

sioned by Dovzhenko Center, was created by the Ukrainian ethnic-chaos band “DakhaBrakha”, which includes four vocalists: N. Garenetska, I. Kovalenko, O. Tsybulska, M. Galanevych. Important indicators of the musical creativity of “DakhaBrakha” are the improvisation and use of musical instruments of different national cultures. In the musical accompaniment of the “Earth” by O. Dovzhenko, instruments were chosen to most accurately convey the problematics of the work, the way of thinking, emotional states, and tempers of the characters. Therefore, the mastery of the members of the band “DakhaBrakha” is significant, as they show “skill and ability of psychological, technical and interpretive processes in work on a piece of music” [Grinchenko, Desiatnykova, Mamykina, Shafarchuk, 2020, p. 57], which, according to the researchers, is important for the artistic and performing quality of music. The new musical accompaniment reorients the accents of “Earth” from ideological to general humanistic, emphasizing the lyrical pantheism of the way of life of our people, the originality of the Ukrainian cosmos, and the ancient integral unity of the Ukrainian with the earth at the energy level.

The image of the earth is central in O. Dovzhenko’s works. This is evidenced by various manifestations of its presentation – verbal (literary work), visual (film), sound (music “DakhaBrakha”). The block of four frames with the static plans, with which the film begins, performs the function of perspective and interpretation of the image of the earth, is a symbolic beginning, a visual and musical prologue to the entire work. The director and screenwriter O. Dovzhenko used rhythmic frames of the same length and offered four frames, that have been shot from different perspectives, – the whistling sound of the wind, the swaying of wheat and steppe grass swayed by the wind. For O. Dovzhenko all frames of the film are equal and important. They last for ten seconds, which allows the viewer to focus not only on the image but also on the musical design of the landscape film sketch. The minor mode of performance, the slow tempo (*adagio*), reinforced on the beginning episodes of the film with a visual component, forms the main musical motif that outlines the idea of the work – the unity of the Ukrainian with the land.

The image of the earth – as the main one – comes to the fore already at the beginning of the film, which distinguishes it from the literary version of “Earth”. This image in the film serves as a symbolic code for understanding the national identity of Ukrainian heroes, farmers, who selflessly work on the land without hurry and know how to hear the land. *“You go, and you listen, and you hear your native land, which feeds you not only with bread and honey, but also with thoughts, songs and customs, and not only feeds and grows, but will also accept one day into its mother’s bosom, as it accepted its great-grandfathers and grandfather under an apple tree”* [Довженко, 1964, v. 2, p. 45], – notes O. Dovzhenko in “Earth”. These lines confirm the opinion of philosophers I. Mirchuk, D. Chyzhevskiy, V. Yaniv, and others about the lyricism, sensitivity, emotionality of the Ukrainian characters, their desire for freedom, which shaped their lifestyle, attitude to the earth, and ability to look into nature. These are the primordial features of the Ukrainians’ characters, that cannot be destroyed by collectivization, a totalitarian regime, or war. The sensitivity, lyricism of the main character, who is always smiling and sincere, is confirmed by the musical component by the involvement of various instruments, that work in harmony. Ukrainians appear as aesthetes in O. Dovzhenko’s “Earth”: *“Against the background of the blue sky, a girl’s dress shines, sometimes embroidered with such impeccable taste that even princesses would not dream of it, when there are still such somewhere in the remote corners of Europe”* [Довженко, 1964, v. 2, p. 54]. They see beauty in the environment. Visualization of the image in the film story is realized on a large scale (taking into account the specificity of the art form) in the film, where each hero is individualized by clothes, gestures, expressions, actions, attitude to work, etc.

Presented at the beginning of the film the frames with a sunflower (later – with a sunflower and a girl) are important, which with the help of montage, music, and expressive visual characteristics, the specifics of the location of objects in the frame unfold the problematic of the film. The tempo-rhythmic drawing of two frames with a sunflower as a symbol of light and the sun forms the basis of a metaphoric image that declares the beauty of the Ukrainian land and Ukrainians and produces the cultural and aesthetic concept of the film, related to the artistic understanding of the spiritual cosmos of Ukrainians. There is no doubt that under the totalitarian regime, such an aspect of the interpretation of O. Dovzhenko’s work could not be considered. Let us add that many artists used sunflowers as an emblem of Ukraine.

In the film O. Dovzhenko repeats the second frame with the field in order to emphasize the image of the earth, which is important in the problematic of the work, adding a song accompanied by double bass and piano at the fifth minute of the film. Let us emphasize, that the semantic repetition of frames is a notable feature of O. Dovzhenko's style as a producer, and the music becomes an organic part of the film structure, characterizes events, expresses the hidden course of the plot (for example, the scene of Vasyl's murder).

O. Dovzhenko continues to optimize "earth line" with the help of landscape film footage, depicting the last moments of grandfather Semen's life. For example, in one of the micro-episodes, the hero is located diagonally in the frame among the apples: he lies down, then slowly turns his head inside the frame, and in the next frame with the help of montage a field of wheat appears again. The collision of two frames with a similar musical tonality reveals the semantic subtext of the hero's image, who is the oldest in the family. The writer and producer O. Dovzhenko emphasizes Semen's spiritual connection with the earth, who "knew how to talk friendly not only with superiors or with ordinary people, but also with a horse, calves, with the sun in the sky and even grasses on the ground" [Довженко, 1964, v. 2, p. 44]. The sound palette at this final stage of grandfather Semen's life does not change – it is calm, quiet music, as it is in the first frames of the appearance of this hero. Due to the sound and visual synthesis, which is expressed in the effective montage of frames (without emphasis on certain parts of the body) and the minor composition of the music (without musical accents in the form of amplification of sounds, etc.), we can talk about the "party of the whole body of the hero", about the inner readiness of the aged person is not in a hurry to die. The death of Semen's grandfather as an episode from the life of a farming family is perceived as a minimally dramatic natural process of generational change. Due to the montage of frames from the general to the first middle plan, from the first middle to the general, etc., a sense is formed that is not in the shots. However, it is thanks to the audiovisual synthesis that *the essence of existential death, the essence and value of life* is artistically broadcast.

Another aspect of the heroes' connection with the earth is represented by the image of oxen as a symbol of farming labor. These domestic animals repeatedly appear in the film as self-contained images or accompanied by a person. Let us note the specifics of their appearance: first Opanas appears in the frame with the oxen, but after the frame with Semen's grave the oxen with Opanas "enter" the frame and quickly "exit". O. Dovzhenko symbolically announces a paradigm shift in agricultural work. This idea is confirmed by the next episode when the oxen are waiting for the appearance of the tractor along with the people on the mound. In the literary work, the lines correspond to this episode of the film: "*Gray-haired Vovkogin Ulas, stout as an ox, stands with two stiff-headed oxen on a Scythian grave and looks into the field, petrified like a statue of a bygone era*" [Довженко, 1964, v. 2, p. 54]. The accordion and cello fully convey expectations, changing the rhythmicity and power of the music, forming an organic sound structure of the work. The change of plans from general to distant, and then to the second medium is united by musical accompaniment, which gives the images of people and animals a sculptural expressiveness. The episode of the meeting of the tractor by the peasants testifies to the unity of the rhythm from "DakhaBrakha" with the pictorial solution of O. Dovzhenko.

The national identity of Ukrainian heroes, about which O. Dovzhenko could not speak openly at the time of the creation of the film and literary work "Earth", is encrypted in skillfully depicted descriptions of nature. The music of the band "DakhaBrakha" complements the majesty, emphasizes the lyrical component of the film. As you know, nature influenced the formation of Ukrainian introversion and encouraged the complex processes of immersion of a Ukrainian in himself, search and realization of himself; being among nature and contemplating its beauty and perfection deepens existence, gives meaning to human existence. Due to nature, the Ukrainian introvert understood himself as an equal part of nature and also formed the spiritual foundations of his self-sufficiency. The emotional-sensual component in the mental structure of Ukrainians was formed under the influence of nature, with which, since ancient times, it was cozy and comfortable, which Ukrainians understood and felt. Researcher O. Kulchytskyi emphasized the strong connection between Ukrainian psychics and nature [Кульчицький, 1992, p. 48–65]. V. Yaniv supports O. Kulchytskyi's idea of "the connection of Ukrainian sensibility with nature, which acts as the 'Magna Mater' in our subconscious, as the good, kind, fertile Earth of Ukrainian black soil" [Янів, 2006, p. 253].

The beautiful pictures of nature in the film are similar to the landscapes of S. Vasylykivskiy – with the master's style image of the sky so that the frames of the film by O. Dovzhenko fill the sky almost completely. The majesty of the sky is enhanced by the band "DakhaBrakha" with appropriate accordion music. Some film close-up frames, where the sky can be complemented by a narrow strip of land with tiny figures of people (the camera shoots from a distance), compositionally resemble the V. Van Gogh's late painting period with the figure of a person, which is an inconspicuous addition to the depicted nature. Associatively the works of S. Vasylykivskiy, V. Van Gogh, and O. Dovzhenko produce an undeniable opinion about the active processes of interaction, the mutual influence of different types of art in stylistic, visual, architectural, and other aspects in the 30s of the 20th century. Similar components and approaches in O. Dovzhenko's film and V. Van Gogh's paintings give reason to talk about the deep philosophical undertones of the landscapes and the desire of artists to take an innovative approach to the composition of artistic material. However, the codes for understanding the significance and content of this material are different. O. Dovzhenko's person "in the context of sky and earth" feels cozy and comfortable, because the earth is the meaning of his life, because he knows how to see the sky, feel the earth. O. Dovzhenko describes the reflections of the heroes in the literary text: "... *alone among the gardens under the stars*" [Довженко, 1964, v. 2, p. 61], "... *so much harmony was revealed in everything from the earth to the stars*" [Довженко, 1964, v. 2, p. 62]. Such landscape sketches with the musical accompaniment of "DakhaBrakha" confirm the significance of the subtext for understanding the subject matter, and the problems of O. Dovzhenko's literary work and film.

Pictures of nature play an important role in representing the mental state of Khoma Bilokon. During the funeral of the murdered Vasyl, he could not feel the prick of conscience: "*Khoma ran away like a chased animal... as if mad, he chased through the field, he didn't know where he was going <...> And he ran again – in one direction, then in the other... And suddenly he fell from dispersal headlong downwards and turned around madly, as if trying to dig in, twist into the ground like a worm*" [Довженко, 1964, v. 2, p. 67–68]. This is one of the most emotional scenes in O. Dovzhenko's film, where nature appears as a kind of matrix information for understanding the psychological state of the hero. In this episode of the film, the director's method of montage of attractions is used, in which objects, ideas, and symbols are shown in collision and create an intellectual and emotional impact on the viewer. The nervous throwing of Homa Bilokon across the field and near the cemetery is full of anger, fear, and uncertainty, alternates with galloping horses in the film frames. Montage of attractions is also strengthened by the technique of parallel montage, which is actively used in the film, which expresses the drama of the situation for the young man, who also loved the land, and found himself. This drama is expressed by the powerful and clear sounds of the double bass and drum in the film. Therefore, we consider Opanas's opinion, which he expressed to his fellow villagers after the murder of Vasyl's son, as philosophically deep and conceptually comprehensive: "*It has happened an event of great importance. Our ancient agricultural world is falling apart*" [Довженко, 1964, v. 2, p. 65].

The artistic composition of various aspects of the earth image completes the garden, which colorfully appears in the film as well as in the literary work. The reaped apple harvest at the beginning of the film is repeated in its final scenes, symbolizing an important image (the symbol of the tree of life, family, and immortality). He expresses the main idea, ending the film with quiet, calm chords from "DakhaBrakha". The rain in the garden "performed by the piano" sets the rhythm for the entire final scene of the film. Focus points of vision of apples, watermelons, pumpkins, cinematographically correctly edited frames (close-up and second medium shot, detail and general shot, etc.), expertly composed frames from the point of view of the use of light (respecting the proportions of light in the frame) create the illusion of three-dimensional space, confirm the idea of the light, goodness, order, abundance triumph. The musical pattern in this final episode is characterized by minor – from piano (quiet) to mezzo-piano (moderately quiet); it integrates, combines, and summarizes the leading idea stated at the beginning of the film – the unity of the Ukrainian with the land.

Let us pay attention to the most exemplary scenes, images, and details, that reveal the depth and artistic talent of O. Dovzhenko due to the latest musical accompaniment of the "DakhaBrakha" band.

One of the key episodes of the film – the farewell to Semen’s grandfather – is edited from symbolically capacious repetitive shots with a field, apples, and children. Band “DakhaBrakha” accompanies the long stay of the grandfather “in the context of apples” first with the aching song “Stood behind the Danube”, and then (with the first appearance of small children, who are comfortingly contemplated by the old man) with the lullaby “Goy, lyulya, lyulya my tiny sonny”, performed softly, quietly, gently (piano). The child and the lullaby are associatively close and are in the same semantic plane, but the grandfather who “falls asleep” forever becomes symbolically close to them. Due to the musical solution of “DakhaBrakha” in the scene of the grandfather’s farewell with his family the reception of audiovisual counterpoint (inconsistency of the filling of the frame with the musical picture) is effectively optimized. In this episode, the music performs the function of a commentary, transformed in the process of performing the lullaby into a philosophical word. In that case, we are dealing with “visual listening” (M. Shion). The conflict of acoustics and optics, the logic of the director and the logic of the phenomenon, the collision of frames (with the grandfather and the children – separately) give expression to the screen situation and expand the meaning and functionality of the film resources used in the film. The “added value effect” (M. Shion) is activated – a type of perception characteristic of cinema, which K. Stanislavska explains, “when the image is in the center of attention, but the sound constantly brings a number of effects, sensations, meanings to it” [Станіславська, 2022, p. 49].

The lullaby intonationally and in tune corresponds to the atmosphere of calm that prevails in the family during the grandfather’s passing. Let us emphasize that the capacious lines “Wherever I go, I will not leave you, / Wherever I go, I will take you...” sound during the credit titles on the screen – the words of grandfather Semen: “Well, farewell, I’m dying”. Such a thoughtfully important musical accent of the band expresses the idea stated at the beginning of the work about the connection of generations, and the eternal need to appeal to the values of kin. The performers expressed the symbolic connection of generations and the memory of kin with the help of music. As you can see, the music from the band “DakhaBrakha”, the folk song, and cinematic material become one. It is well known that the intonation and rhythmic lullaby structure are correlated with the corresponding characteristics of ancient folk chants. The rhythm and tempo of the lullaby coordinate the tempo of the rocking, and therefore, naturally, the lullaby melody in the film “Earth” is characterized by hum. The lullaby phrase “oh lullay-lullay” is a “melodic singing-vocalization, which takes on an extended form and grows into a regular chorus, that imitates the rhythm of swaying” [Сивачук, 2023]. The band “DakhaBrakha” successfully used a chanted, cantilena, extended melody, which is known to be divided into phases of wide breathing in accordance with human breathing, reinforcing the visual construction of the image of grandfather Semen, symbolically (with the help of chanted lullaby music) continuing his existence in this world. A calm pace, a smooth rhythm of a lullaby, with features of sound meditation, complete the minor introduction-prologue announced at the beginning of the film about the fate of a farmer who tilled the land with oxen for 75 years. And despite the fact that the defining feature of the lullaby is the sound (rhythmic-melodic) component, the “off-screen” image of the dream is transported from the musical-song plane of the episode into a metaphor that informs the whole family about the change of generations. Our opinion is confirmed by alternately edited frames with all the members of grandfather Semen’s family (son, daughter-in-law, grandson, granddaughter), presented using the first medium plan, the second medium plan, in full-face or half-rotation with a semantic emphasis on the importance of each of them on the family tree. The musical pattern of this episode (piano, andante) summarizes the idea of the importance and self-sufficiency of each family member. Therefore, it is reasonable to talk about the self-sufficiency of music, as is the case with the academization of popular music at the present stage, when the arrangement of song hits of past years “time to time turn to popular genres, which in their interpretation, thanks to techniques tested in academic music, become musical classics” [Yakovlev, Levko, 2020, p. 140]. It is happening “only in the case when the composition has additional meanings, codes and is significant for a particular culture. Cultural codes can be language (if we are talking about vocal compositions), reliance on musical folklore or an everyday urban musical tradition” [Yakovlev, Levko, 2020, p. 142]. The subtextual richness of folklore material, the semantic codes involved in the analysed episode as eloquent markers of Ukrainian culture, and the language form an integral musical and cinematic construct, a kind of prologue to further comprehension of the work.

The semantic collision of frames with antithetical visual and sound design – the scene of farewell to grandfather Semen (piano, minor) is replaced by crying in the family of wealthy Bilokon peasants (fortissimo) – has the effect of an explosion (since there is no emotional transition, including expressed through music) and initiates the unfolding of the problem, vectorizes the storyline and optimizes the action plane of the film. This is one of the few episodes in O. Dovzhenko's "Earth" of effective gluing of frames based on rhythmic-melodic antithetics. The collision of frames with grandfather Semen (on the one hand) and emotionally polar images of women (on the other hand) is reinforced by equally important visual means and meaningful musical accompaniment, thus confirming the idea of montage as a form of artistic thinking. Let us emphasize that the stitching of these two frames in the film lasts two seconds (on the screen it is a black rectangular frame). This technique is not used as a time boundary that separates frame from frame, but a semantic one that emphasizes the features of the chronotope (changing the place and time of events); this is how another structure of images is presented – wealthy peasants from whom land is taken by force. The emotions of the Bilokon family are the complete opposite of the mood of grandfather Semen's family. O. Dovzhenko mechanically cut the storyline. Expressive visual images in this frame appear in unity with expressive sound material and form the basis for the creation of artistic meanings. "DakhaBrakha" offers this conceptually important episode its version of the musical theme (crying for the earth) in loud (forte) design; the band's music performs the function of tempo-rhythmic and tonal-emotional support of the frame.

The musical drama, the internal tension of the frames with the crying peasant women are revealed thanks to effectively synthesized music and visual images with expressive facial expressions, and gestures that enhance the tragedy of the situation, reveal the emotional depth of the frames. The direct ratio of sound and visual material was characteristic of the cinema of the 1930s. Enhanced by musical accompaniment from the band "DakhaBrakha", the colorful picture of crying gives reason to talk about artistic synchronicity – an emphasis on subjective sound, "which allows for various kinds of distortion, transformation in order to increase emotional expressiveness, individualization, personification" [Станіславська, 2022, p. 49]. The music in the crying episode has a special mission: 1) to show the tragedy of the farmer's family; 2) to identify the beginnings of the conflict, which will later cause murder. Thoughtful montage (change of frames according to cinematographic rules) aims at a thoughtful "audio vision" (M. Shion) of grief and tension in the Bilokon family. The sound registers of crying are powerful: the wail seems to frame the shots, fills them up, and then dissects the edges of the frames – it acts as a kind of impetus to the appearance of the next frame with the images of men from the Bilokon family (at the same time, the musical fabric of the episode does not change significantly). The duration of the wail, the cinematic intensity of its presentation in synthesis with music, montage of shots with different plans realize the cinematic expressiveness of the problem and contribute to the concretization of the intra-frame conflict, which is transformed into a conflict plot. Visual material acquires special importance, therefore it is natural that O. Dovzhenko approached its composition demandingly.

The sound-semantic vector chosen by the "DakhaBrakha" group essentially expressed the film text, emphasizing an important, mentally decisive thing – the land as an identifier of the Ukrainian nation, revealing the philosophical and symbolic foundations of the film, and, in fact, O. Dovzhenko's script. Folk songs and music are important resources for understanding symbols, sounds, images, and episodes. Appealing to the eloquent video sequence, emotionally inspired episodes, and footage, "DakhaBrakha" defined the dramatic dominant as fundamental (conveying the element of the epoch, the mood of the pre-threat, accumulating an idea, correlated with the content of the work as much as possible) in their musical accompaniment. In the process of working on the dubbing of the film, the band members managed to plunge into the era of the 30s of the 20th century, remembering the horrors of collectivization; psychological retrospection was built on visual signals, visual series, details, micro-scenes, episodes, spectacular events, montage structures, features of space-time organization (for example, repeated first plans with apples, sunflowers, distant general plans with a field of wheat, the sky in full screen).

Fixed in eloquent symbolic images (land, field, oxen, horses, plow, rain) the conceptual thinking of O. Dovzhenko, his closeness, deep understanding and sense of folk culture emphasize the meaningfulness of the world of representatives of our nation. J. Le Goff's remark is ap-

propriate here: “The symbolic can only be talked about when it comes to the involvement of a certain object under study in the deep system of values – historical or ideal” [Le Goff, 2007, p. 4]. We would like to accentuate another important fact from the psychology of creativity of the “DakhaBrakha” band, which determined the artistic and aesthetic basis of music and singing in O. Dovzhenko’s “Earth”. The emotions, associations, and reflections of the performers produced by numerous views of the film were supported by the already acquired knowledge about the earth as a sacred entity, a living being, as well as by the ancient instincts of unity with the earth, the collective subconscious. These are the ideological foundations that helped the musicians to plunge into the depths of historical memory, with the help of Ukrainian culture, singing, and ancient musical traditions, to express the energy connection of the Ukrainian with the earth, firmly built by many generations, because, according to L. Kiyanovska, each of us is not just an “autonomous person X, closed in itself” [Кіяновська, 2003, p. 19], but is a carrier of the encoded genetic memory of the people, heir to a long genealogical chain. So, it is appropriate to talk about the dialogue of generations – the band “DakhaBrakha” with O. Dovzhenko.

Contemplating and musically comprehending the colourful and symbolically spacious and emotionally rich shots of Dovzhenko’s “Earth”, the ancient memory embedded in their internal structures worked in “DakhaBrakha”. The collective subconscious, together with knowledge of customs, traditions, and history, brought the band as close as possible to O. Dovzhenko’s film. The semantics of music is organically correlated with the aesthetics of the film. The multidimensionality of the world, the idea of heredity of generations, and the secret of the unity of the Ukrainian with nature are conveyed with the help of multi-dimensional verbal, rhythm-intonation, and high-altitude sound structures. The musical texture of the accompaniment is diverse and multifold: the ethnic subconscious actualized in the process of work is realized in authentic music and singing, the most accurate reproduction of sound, close to the old rules and techniques.

The music of “DakhaBrakha” is correlated as much as possible with the theme, key details, as well as the emotional experiences, dreams, desires, emotional states, and anxieties of the characters. Signs of the authenticity of the band’s music and singing are, for example, lingering exclamations “О-о-о-о-о!”, “Gu-u-uh!”, “U-u-uh!”. They are included in the singing parts of vocalists as a refrain element and, in the process of repetition, serve as an additional compositional means in the development of the song form. “The exclamation ‘Gu!’”, – A. Ivanitskyi observes, “is nothing more than an echo of ancient magic, a call and appeal to nature as a living being. And since the language of this ‘creature’ was not known, naturally, people found the most acceptable form of communication – through sound emotion such as exclamation, buzzing” [Іваницький, 1990, pp. 10–11].

Instruments from around the world help to master the authenticity of singing and music with an improvised dominant. “The typological similarity of musical instruments of various... peoples – percussion, wind, strings... influenced the creation of such signalling, ritual-timed, everyday, dance melodies” [Грица, 2009, p. 343]. This factor seems to contribute as much as possible to the development of the ethnic-chaos style, the actualization of the improvisational and authentic components of “DakhaBrakha”.

Perhaps most of all, in the musical accompaniment of O. Dovzhenko’s “Earth”, a drum is involved, which performs a functional role, and conveys the character, emotional and semantic inspiration of key episodes. These are the recognizable intonations familiar to people from ancient times, but in the Ukrainian band, the sounds of the drum are semantically amplified by frames from O. Dovzhenko’s film. The drum sounds in the scene of the tractor’s entry into the village are semantically significant. The movement of the car on the road is accompanied by peasants and resembles a march (a clear rhythm and tact). The visually fixed fast march of the peasants in the film frames is effectively realized with the help of a musical component – a march, which is characterized by a clear rhythm of steps, a moderate pace, the size of two quarters, the mandatory use of wind and percussion instruments, performed during a festive solemn procession. The arrival of a tractor in the village is a holiday, an extraordinary event that testifies to a change in the lifestyle of farmers in O. Dovzhenko’s “Earth”. The short and energetic initial intonations of the march from “DakhaBrakha” are performed at first moderately loud (*mezzo-forte*), then the gradually increased sound (*crescendo*) forms an impulse for the music in a very loud performance

(*fortissimo*) dominated by the drum. The alternation of frames of people and oxen, with a well-thought-out editing alternation of plans, together with an energetic intonation and rhythmic pattern of the march, which in the frames synchronizes the movement of a people group accompanying the tractor entering the village, eloquently illustrate the emotional state of the peasant heroes' mood, testify to the organic unity of musical and cinematographic content.

The synchronicity of the procession of like-minded peasants, who do not hide the joy of the new technology, is enhanced by the rhythm of their hearts and breathing. In the musical composition of "DakhaBrakha", the drum is the leading one – fast pace, dynamic deployment of musical material reproduces the sincere joy of the peasants. To the question "How did the band manage to convey the emotions and feelings of the peasants in tractor-related situations with the help of music?" M. Halanevych replied that, for example, the composition "Spring" "perfectly fits up" to the episode of waiting for the tractor [Галаневич, 2012], where the music is disturbing, trembling and at the same time coordinated, balanced, with the dominance of the drum, its frequency of sounds increases, and then the accordion joins it. The powerful drum part declared from the moment the tractor entered the village is transferred to the footage of work on the field, on the stackyard, in the mill, and in the bakery, emphasizing the rhythm of labour and voicing the transition from one production process to the next with an exquisite scythe tang. So familiar and understandable to man since ancient times, the rhythm, as well as its significance and functionality, have not disappeared, but have been artistically transformed in the modern musical composition of the Ukrainian band "DakhaBrakha". In their musical accompaniment, the drums create a powerful background that energetically inspires all stages of the peasant's work on the ground, which is evidenced by the relevant fragments of O. Dovzhenko's film.

The authors of the film use a free montage of arbitrarily chosen actions for the artistic reproduction of the successive processes of bread production (from tilling the land to baking bread) but with a precise focus on a certain final thematic effect – to "revive" the process of "creating" bread, to fill it with people's emotions and experiences, which are involved in the land. The authors of the film seem to juxtapose frames that are equally important in the film (plowing the land, harvesting wheat, knitting sheaves, threshing grain, etc.), which form a conceptually important context. The juxtaposition of two or three household items (for example, a plow, and a mower) forms a perspective of the content of the next frame (knitting of sheaves). Each frame is a maximally truncated event about the importance in the area of cultivation of the land and the grain (the full-scale work process remains behind the frame). The unifying link of this time-long process is music by the band "DakhaBrakha", which is performed in a fast rhythm. The sound is maximally subordinated to the visual decision of the film's authors. The integral musical texture of this cinematic episode sets the rhythm of the narrative and harmonizes the processes of people's work – multidirectional actions in the middle of each frame.

O. Dovzhenko uses different types of editing in this episode: according to the speed of the object, according to the direction of movement. Thus, the montage based on the speed of the object (tractor) specifies the world-shaping principles of the farmers: the tractor appears in the frame, then leaves the frame and appears again – this is how the break in spatial continuity is compensated by narrative continuity. Taking into account the specifics of the installation in the direction of movement, we note that the depicted works, which are performed *near the land* with the use of a plow, mower, reaper, etc., are oriented in the same direction (despite different frames); multidirectional movement in each subsequent frame is represented by mechanized processes *distant from the land* (in a mill, in a bakery) – it is an element that is not united by the energy of the earth. However, the tempo of the music does not change in the representation of work, which contributes to the understanding of these processes as consistent and systematic.

A significant addition in these episodes of the film is the images of the peasants, who are first amazed by the appearance of the tractor, enthusiastically meet it, and then are colorfully presented at work – knitting oars, stacking sheaves, etc. The camera captures people from the side, from below, and even from the back, thus focusing on details (hands, face, legs), emotional states, experiences expressed not only by facial expressions, gestures, and poses of the characters but by lively, rhythmic music as well. Such an "audio vision" is designed to reproduce the authenticity of feelings, to penetrate the essence of characters of heroes who know how to work conscientiously.

Eternal for all times and nations is the theme of the earth at the beginning of the 21st century, which thanks to “DakhaBrakha” sounded with ethnically marked tones, tune, intonation, tempo, tonality, laying stress on the primordial spiritual unity of the Ukrainian with the earth. The band brought O. Dovzhenko and his “Earth” closer to modern Ukrainians, actualizing in their internal structures secret, muffled by time, but important things for our identity. The semantics of music is effectively manifested in the aesthetics of the film: fieldwork is accompanied by tchoomak chants; the cello catches up with winds and clouds in the landscape, the keys are used to reproduce the sudden, uncontrollable outbursts of emotions of the characters; to reflect collective labour, tillage, bread making, ancient wooden tools (ratchet, rubel) are involved [Пухарев, 2015].

Special attention should be paid to the creative approach of the ethnic-chaos band to the embodiment of music – Vasyl’s dance. It is performed by a young man, returning from a date. Hopak is another identifier of the protagonist. Nevertheless, Vasyl’s hopak is accompanied by tango music on the accordion. Such an unexpected approach to this compositionally important episode of the film has several explanations. Tango is known to be characterized by an energetic and clear rhythm. In the music of the band, there is a certain strain, and expectations of the unexpected, which prepare the viewer for a sudden turn of events (after all, tango is a dance of two, and Vasyl returns from a date with Nataalka and dances alone). The hero is in high spirits when, “*obeying the inner music* – as evidenced in the script of O. Dovzhenko – *beyond all the gravity laws, the triumphant body breaks away from the ground for the better...*” [Довженко, 1964, v. 2, p. 63]. Tango performed by “DakhaBrakha” maximally corresponds to O. Dovzhenko’s plan, expands the semantic boundaries of the episode, and is an important musical emphasis in the unfolding of the plot of the film, signifies another facet of the protagonist’s image – his genuine enthusiasm for life. In this eloquent example “sound, gestural, dance and visual components combine to create and convey the essence of most musical cultures” [Yeremenko et al., 2020, p. 133]. In O. Dovzhenko’s “Earth” with the help of sound, visual, and choreographic indicators, the originality of the hero is emphasized.

The musical accompaniment of the dance component is enhanced by a cinematic solution that expresses the narratives of the film “Earth”. The most revealing is the “manipulations” with the camera: static shooting is used first (the video camera is fixed in a stationary position), then montage with a change of axes is effectively used – the shooting point changes, the shooting angle changes as well, then the filmmakers use the technique of parallel montage with changes in lighting: Vasyl’s returning home from a date at night accompanied by picturesque pictures of a moonlit night and frames of married couples resting. This semantic trinity of frames (three meaningful parallels) conveys the idea of a happy future family life of the main character, which looks realistic. Thus, parallel montage subtextually forms a picture of Vasyl’s future and at the same time (taking into account subsequent events) increases the level of drama of the work. The minor scale of the music, the dreaminess of the hero, and the slow rhythm of the dance significantly complement the dynamics of the image of the young man, who was already presented in the film in the family circle, in the field, with his beloved Nataalka.

The eloquent musical version was offered by the ethnic-chaos band to enhance the significance of one of the key micro-episodes of the film – the father’s silence after the murder of his son Vasyl. As you know, the main means of psychologizing heroes in literary and cinematic works are behaviour, facial expressions, movements, and gestures of characters. In the episode chosen for analysis, silence is presented, which is well thought-out – from the musical side – accompanied by the rhythmic quiet sounds of such a musical instrument as a ratchet, resembling the sounds of a clock. The offered by “DakhaBrakha” musical version of the episode of the father’s experience of losing his son enhances, adds sense, symbolizes the father’s silence, and allows you to interpret the character’s long constant posture in the frame (1 minute, 18 seconds: 56.45-58.06) as a frame-photo. This means that the talented director O. Dovzhenko, who always carefully weighed the smallest detail in the film and cherished every second and millimetre of film, tried to say important things in this way, to emphasize the essential, which he could not say openly. In this regard, we agree with T. Pakhareva’s valid opinion, who, analyzing Verkor’s text, concludes that silence “is considered as a semiotic complex, in relation to which the researcher task is its interpretation and identification of its meaning-making func-

tions” [Пахарева, 2022, p. 94]. The father’s silence unfolded in time forms the subtext not only of this micro-scene but of the whole work, which includes really wide meaning-making functions: the father lost his son, his descendant, the successor of the family, to whom he had already managed to transfer part of his knowledge and skills; he lost the breadwinner, the bearer of culture, family traditions.

The father seems to be in a black square, then emerges from the darkness, then drowns, and disappears in it – this is how the continuity of the tragedy, the dramatic event of the father’s heart is depicted. In the film story, this episode is conveyed by the following lines: “*Opanas was sitting for a long time near the coffin of his slain son, not noticing anyone, not seeing tears, not hearing plaintive crying. His whole simple world was darkened and drowned in sorrow, everything in the world, even time, stopped. Only on the second day he woke up from a severe stupor and slowly stood up as if he had decided on something*” [Довженко, 1964, v. 2, p. 64].

The movie and literary critics are unanimous in the opinion that O. Dovzhenko in the film recorded the mystical connection of the Ukrainian people with the earth in a symbolic way, which is realized in numerous eloquent details, images, and micro-episodes. This episode of the character’s long silence is no exception – his “numbness” from indescribable grief and unbearable pain.

We do not agree with T. Kotova’s opinion that “Earth” is a performance of masks; people-characters are little felt, and nature is felt more [Котова, 2013]. Nature is truly depicted colourfully, on a large scale, as evidenced, for example, by skilfully edited frames (with apples, sky, and sunflowers filling two-thirds of the frame) and, accordingly, voiced by rich music. But O. Dovzhenko could not show the mental unity of the Ukrainians with the land openly, on a large scale, in full, because the Soviet censorship of that time would not approve of Ukrainian antheism. The writer and director encrypted the whole conceptual depth of the ancient connection of the Ukrainian hero with the land, symbolized, in particular, in the silence of the father who lost his son. In the analysed scene, O. Dovzhenko “pauses” external events, and the frame is filled with the emotional experiences of the father’s heart. Formed under the influence of many years of work on earth, the father’s temper, at first glance, helps him to be balanced. However, this is a pretended calm. The silence offered by “DakhaBrakha” (as an accompaniment to the character’s despair) shreds his heart, and his body and soul become numb with grief. However, to decipher the state in which the father resides, it is necessary to approach this cinematic material and its musical accompaniment with a corpus of interdisciplinary knowledge in history, cultural studies, Ukrainian studies, psychology, etc.: the work deals with the death of a young man who loved the earth, knew how to work honestly, faithfully, zealously, mentally truthfully, sincerely. Thus, in the film about collectivization, O. Dovzhenko encrypted the national identity in Ukrainian symbols, micro-episodes, eloquent images, and details, and the ethno-chaos group “DakhaBrakha” emphasized their significance with the help of musical performance. The calmness of the character and the silence offered by the musicians, recorded by the muffled and distant intimate sounds of ratchet, reflects the deep meditation of the father, who must decide how to live on when there is a real threat to procreation.

Next, A. Dovzhenko removes the figure of the father from the frame photo with the help of a head movement and a cry of the character. This frame is accompanied by the music of the corresponding content – loud sounds that emphasize the straining psychological state of Opanas. The silence, in which the father is, with a heavy burden falls on his shoulders – grief seems to spread over the body, makes the character motionless; therefore, the unchanging posture of the character at the table (bowed, leaning on his hands) seems to slowly distribute energy throughout the body, so as not to fall, not to faint from grief, to have the strength to still work on earth without a son. And quiet music contributes to the “distribution” of his inner energy. We would like to add that the orphanhood of the father is emphasized by the table – a symbolic eloquent detail that performs an additional visual function: the table – the house throne, the palm of God, the family gathers here during all important events, and the place of honour of the father – the head of the family – is always in the corner. In a micro episode from O. Dovzhenko’s “Earth”, his father leaned on the edge of the table, lonely and heartbroken.

Conclusions

The musical accompaniment of the ethnic-chaos band “DakhaBrakha” of the restored film “Earth” by O. Dovzhenko concretizes the compositional, narrative, mood-informative, and aesthetic aspects of the film, opens up new possibilities of the descriptive range, emphasizes the effectiveness of editing moves, film plans, key details, spectacular events of the film. The musical accompaniment of the film “Earth” (rhythm, dynamics, tonality, etc.) is motivated by the plot and is organically connected with the content of important episodes (the death of grandfather Semen, the arrival of a tractor in the village, the last minutes of Vasyl’s life, the difficult emotional state of his father), reproduced with the help of various types of installation (metric, parallel, by the size of the plans, with orientation in space, by the movement of the object, by the use of light). Thanks to the specific presentation of sound material, authentic music, and singing, with an expressive improvisational dominant, the text of “Earth” is modernized. The band offered an original sound solution to the actual theme of the earth, accentuating the antiquity of the spiritual ties of the Ukrainian with the earth, revealing new layers of symbolic images, and multidimensional problems. The music from “DakhaBrakha” represents a philosophical discourse about the national identity of Ukrainians, hidden in the literary text and film, due to the totalitarian regime at the time of their creation. The order, tempo of the musical performance as well as the visual content, that was thought out by the authors of the film, form the musical leading motif of the movie and deepen the understanding of the subtext, symbolic accents of the literary work, emphasize the features of the artistic presentation of the land problem with the help of expressive images of sunflowers, gardens, steppes, fields, oxen, etc. There are a music tempo-rhythmic and tonal-emotional support of frames in the film, that also performs a peculiar function of sound illustration in the corresponding episodes of the literary text, gives the images of main characters and minor characters dynamics and expression. The musical drama of the film “Earth”, audio visualization of the main and secondary characters, repetition, the collision of frames with different plans, landscapes, and the specifics of their location in the frames emphasize the problematic of the literary work, contribute to the multifaceted images of heroes in the literary work and in the film, enhance the understanding of the conflicts (intra-frame, interpersonal, world-view, etc.), testify to the ideological-thematic, compositional, pictorial, emotional-semantic unity of musical, cinematographic and literary texts. Comparative analysis of O. Dovzhenko’s script, diaries, articles, and facts from the creative laboratory of the writer and screenwriter in the future will contribute to the specification of the productive interaction of film text and musical accompaniment.

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ARTISTIC TRINITY: LITERATURE – CINEMA – MUSIC (THE FILM “EARTH” BY O. DOVZHENKO)

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The purpose of the article is to reveal the ideological, thematic, descriptive, intonation-rhythmic consonance of the musical accompaniment of the band “DakhaBrakha” with the film and film story by O. Dovzhenko. The article highlights the role of musical accompaniment in the restored 2012 version of the film “Earth” by the famous Ukrainian director of the twentieth century O. Dovzhenko. This is the first study in which, through the comprehension of the trinity of the samples of music, cinema, and literature, new meanings are revealed in musical compositions and the film, the relevance of the raised existential problems is expressed, the ethnic basis of the concept of characters and the works of art chosen for the analysis as a whole are indicated. The corpus of methods was applied in the research: the cultural-historical method contributed to the understanding of the place, role, and meaning of film, music, and literary texts in contemporary artistic realities; the intermedial approach helped in identifying and characterizing the common, different and peculiar in the pictorial, mood, ideological and thematic, content filling of scenes, micro-episodes, symbolic images and details in samples belonging to various types of arts; the hermeneutic method is applied to reveal and interpret the traditional and innovative in stylistic specificity of the ethno-chaos performance of the “DakhaBrakha” band. Based on the cultural and historical method, the hermeneutic method, and the intermedial approach in the research it was emphasized that the instruments (accordion, drum, cello, ratchet, etc.) involved by the DakhaBrakha musical group, their tonality, rhythm, as well as the Ukrainian folklore samples involved in the content plan contributed to the effective depiction of various

states of the main and secondary characters (joy, grief, concentration, sadness, thoughtfulness, etc.), the moods of the peasants, interpersonal relationships, emphasizing the character traits of Ukrainian heroes, hereditary farmers, their natural desire to work on the land and thus self-actualize. The article remarked on the role of pauses in the reflection of emotionally capacious, conceptually important film episodes, micro-episodes, and scenes, enhanced by demonstrative cinematic techniques. The trinity of music, cinematic material, and literary work in the construction of characters and perfect plot layout is emphasized. The musical design of the film "Earth" by O. Dovzhenko, carried out by the ethnic-chaos DakhaBrakha group, accentuates the national selfhood of the Ukrainian character, even though the film tells about collectivization, the purposeful policy of the then Soviet government (the 30s of the twentieth century) to destroy the private property of Ukrainians, to negate the feeling of the owner composed over the centuries. Skillfully combined traditional and innovative stylistic specificity of performing skills of the ethnic-chaos group "DakhaBrakha" contribute to the identification of subtexts, codes for the interpretation of the content of works, actual existential problems, and national originality of the characters. The order, tempo of the musical performance as well as the visual content, that was thought out by the authors of the film, form the musical leading motif of the movie and deepen the understanding of the subtext, symbolic accents of the literary work, emphasize the features of the artistic presentation of the land problem with the help of expressive images of sunflowers, gardens, steppes, fields, oxen, etc. There are a music tempo-rhythmic and tonal-emotional support of frames in the film, that as well performs a peculiar function of sound illustration in the corresponding episodes of the literary text, thus giving the images of main characters and minor characters dynamics and expression. The musical drama of the film "Earth", audio visualization of the main and secondary characters, repetition, the collision of frames with different plans, landscapes, and the specifics of their location in the frames emphasize the problematic of the literary work, contribute to the multifaceted images of heroes in the literary work and in the film, enhance the understanding of the conflicts (intra-frame, interpersonal, worldview, etc.), testify to the ideological-thematic, compositional, pictorial, emotional-semantic unity of musical, cinematographic and literary texts.

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