

UDC: 929:791.43(479.25)Parajanov
DOI: 10.54503/978-5-8080-1555-5-301

Iwona GRODŹ

*PhD (film expert, literary scholar, art historian and musicologist),
assistant professor, PTBFiM (Polish Society for Film and Media
Research), WSUS (Poland, Poznań)
iwonagrodz@op.pl*

**“THROUGH ETERNITY THEY LOOK AT EACH OTHER...”
Archaeology of poetics and aesthetics in “Shadows of Forgotten
Ancestors” by Sergey Parajanov¹**

The subject of the following paper is the film work of the Ukrainian artist Sergey Parajanov (1924–1990) and the idea of Ukraine as a country culturally positioned between the traditions of the East and the West.

Works of the author of *The Color of Pomegranates* (1968) established in the Western imagination a certain image of Ukrainian culture. That image is a good prelude to becoming aware of the need to constantly update knowledge about the interpenetration of Eastern and Western cultures today, primarily for the purpose of educating for tolerance and intercultural dialogue.

The main emphasis will be placed on the issue of the poetic nature of Parajanov’s cinema and its manifestations, e.g.: bringing the language of film to the forefront and its sophisticated integration, balancing on the verge of fiction, turning the cinematographic message into an aesthetic object as well as an intertextual and autotelic creation.

The research question is: can the film work of Sergey Parajanov, due to its unique poetic nature, have a universal character, and therefore remain relevant despite changes in space and time?

¹ Fragments of the text were previously published in *Sergiej Paradžanow. W stulecie urodzin artysty* [Tribute to Sergey Parajanov. On the Centenary of the Artist’s Birth], ed. M. Sokołowski, Poznań, 2024.

The research material includes a film by Parajanov entitled *Shadows of Forgotten Ancestors* (1964).

Methodology: cultural analysis, comparative research.

Key words: poetry of cinema, folklore, Ukrainian culture, Sergey Parajanov (1924-1990), *Shadows of Forgotten Ancestors* (1964).

Introduction

Ukraine is a fascinating melting pot, a place where several cultures meet, and a space where the East and the West interpenetrate. In Poland, the Ukrainian minority has been and is an important element of the generally understood national identity. It is also the key to understanding the history and theme of Polish-Ukrainian relations. Exploring what is different always brings the possibility of surprise and amazement. It is important to be aware that knowing and understanding this diversity, as well as tolerating it, is the basis for effective communication and prevents the formation of mental clichés. Taking this into account, "interculturalism" can be understood as a space for dialogue "between cultures". This "between" may refer to the phenomenon known as the experience of "community of understanding" (general perspective) or the desire to establish contact and to show the difference that, although it cannot be canceled or rejected, is worth trying to accept (the perspective of contact through the medium of an artist's art with its recipients). This is where the author's distinction between "interculturalism" (a universally available experience) and "being between cultures" (the experience of "loneliness" in one's otherness, despite the possibility of establishing contact) comes from. The latter experience is known not only to representatives of various cultures, but above all to artists who, when creating, often have to struggle with the awareness of the possible misunderstanding by the recipients, with the "potential separateness" inherent in their actions, the experience of being "between... (separate)... cultures".



Still from the *Shadows of Forgotten Ancestors* film (1964) (source: a screenshot)

Such an approach to artists belonging to a broadly understood “minority”, i.e. in the context and through the prism of intercultural experience, suggests that artists find themselves in a multiplied space. It is multiplied because of the origin of the indicated persons (cf. their national and ethnic affiliation) and the unusual profession they practice. This is also the case with Sergey Parajanov (1924-1990) for whom his Armenian origins proved, although not always consciously, to be an impenetrable and lasting inspiration. It was also an element that distinguished him from others, and which could only be fully manifested in artistic creation. Similarly, his personality that would often cause consternation became understandable (“explainable”) and therefore acceptable (by others) in artistic activities².

² Sergey Parajanov (filmography): as a director: *Moldavian Tale* (1952); *Andriesh* (1955); *The First Lad* (1956); *Dumka* (1957); *Natalya Ushvji* (1957); *Golden Hands* (1957); *Ukrainian Rhapsody* (1961); *Flower on a Stone* (1962); *Shadows of Forgotten Ancestors* (1964); *Kiev Frescoes* (1965); *Hakob Hovnatanian* (1967); *Children to Komitas* (1968); *Sayat-Nova /The Color of Pomegranates* (1968); *Sign of the Vremen* (1978) in the film *Ashcharums* by Ruben Gevorkyants; *The Legend*

The author of *Shadows of Forgotten Ancestors* (1964) was one of the directors associated with the post-1956 Thaw period³. As Joanna Wojnicka recalls, the year 1956 caused that "[f]ilmmakers took up the postulate of «sincerity», and this sincerity was to concern human attitudes and the lives of Soviet citizens. (...) – the Others disappeared, or at least their presence decreased"⁴. These events brought further transformations:

(...) Leonid Brezhnev's coming to power led to a change in policy towards national and ethnic groups living in the Soviet Union. Attempts were made to implement the policy of so-called rapprochement between the nations of the USSR, and the cultures of the individual republics were somehow rehabilitated as contributing significant value to the creation of Soviet culture⁵.

Considering the above socio-political context, it is clearly visible that the fate of Sergey Parajanov, who was removed from the film industry and social life for some time, was part of the struggle of the USSR authorities against Ukrainian national culture and the Russifica-

of Suram Fortress (1984); *Arabesques on the Pirosmeni Theme* (1986); *Ashik Kerib* (1988); *The Confession* (unfinished, 1989).

³ "During the Thaw, two generations appear and two waves of debuts. The first occurs around 1956. It was then that Grigory Chukhrai, Marlen Khutsiyev, Aleksandr Alov and Vladimir Naumov, Lev Kulijanov, Felix Mironer and Vladimir Skuybin made their debuts (as well as – it is worth adding for the sake of order – outstanding creators from other republics, namely Sergey Parajanov and Tengiz Abuladze). These were artists born in the 1920s, sometimes with military experience, as was the case of Chukhrai and Alov. They graduated from film school during the Stalinist period; when the 20th Congress took place, they were already adults" (see J. Wojnicka, *Wstęp [Introduction]*, [in:] ibidem, *Dzieci XX Zjazdu. Film w kulturze sowieckiej lat 1956-1968 [The Children of the 20th Congress. Film in Soviet Culture of 1956-1968]*, Kraków, 2012, p. 10).

⁴ *Ibidem*, p. 47.

⁵ Kościółek 2014, 113.

tion that had been going on for decades⁶. It was a time of arrests and a series of political trials of Ukrainian cultural activists and artists. On the other hand, Ukrainian poetic cinema was deemed by the authorities as “archaic” and “detached from life”⁷. The question arises: can we remain indifferent to this observation from the point of view of the passing years? Is it really true that although the current shape of Ukrainian culture has undoubtedly been and continues to be influenced by the national and linguistic situation, there is again a “danger that the intergenerational transmission of cultural traditions in Ukraine will be undermined”⁸? What has been (and can be in the future) the effect of the influx of mass culture, first Russian, and then American? There are probably two answers to those questions; one will confirm this threat. Another one will refer to the past and the memory of artistic perfection, which was brought to life by, among others, the author of *The Color of Pomegranates* (1968). He created a certain image of Ukrainian culture in the Western consciousness. Hence,

⁶ Konrad Chmielecki wrote about Parajanov as an artist “completely incapable of subordinating himself to the ideology in force in the country where he was born” (see Chmielecki K. *Siergiej Paradżanow w poszukiwaniu piękna przedmiotu [Sergei Prajanov in Search of the Beauty of an Object]*, [in:] *Autorzy kina europejskiego III [The Authors of European Cinema III]*, eds. A. Helman, A. Pitrus, Kraków 2007, p. 281).

⁷ Kościółek 2014, 113.

⁸ *Ibidem*, p. 112. “Considering the condition of Ukrainian cinema today, the researcher encounters a number of problems related to the national situation in Ukraine, the state's cultural policy, the historical dependence of Ukrainian culture on Russia, and the role of culture as a bond for the new, post-colonial identity of Ukrainians. Ukrainian cinema has not achieved significant success at international film festivals for many years. There have been a few international successes of such representatives of Ukrainian cinema as Kira Muratova (laureate of the Silver Bear in Berlin for *Asthenic Syndrome / Астеничний синдром* – 1989) or Yuri Ilyenko, but compared to the achievements of directors such as Oleksandr Dovzhenko or Sergey Parajanov, these are, so to speak, only splinters of the former glory of Ukrainian cinematography” (see *ibidem*, p. 111).

Parajanov's art is a good prelude to becoming aware of the need to constantly update knowledge about the interpenetration of Eastern and Western cultures today, primarily for the purpose of educating for tolerance and intercultural dialogue.

The wind itself carries their songs...

The poetics and folk nature of *Shadows of Forgotten Ancestors* (1964)

Shadows of Forgotten Ancestors (1964) by Sergey Parajanov, one of the winners at the Mar del Plata IFF, gave rise to the phenomenon of Ukrainian poetic cinema⁹. A partial explanation for the film's association with lyricism in this case may be the education of the director, who studied violin and singing at the conservatory from 1943 to 1945. He also studied dance at the choreographic school at the Opera Theatre, and his supervisors at the directing department of the Moscow VGIK included Oleksandr Dovzhenko and Sergey Eisenstein. Art, close to poetry, turned out to be a natural guide for him in the development of his directing career. This is already visible in Parajanov's feature debut, a fairy-tale story *Andriesh* made in 1955 together with Yakov Bazelyan. This was the first phase of this director's work which researchers describe as socialist realism. It can be seen that from the very beginning the director was aware of the need to adopt a retrospective perspective and turn to the past in order to find

⁹ "The representatives of this movement were united by common aesthetic preferences, and above all, by referring to Ukrainian tradition, history and culture, as well as the use of the Ukrainian language. During this short period, works such as: *Kamienny Krzyż* [*The Stone Cross*] (1968) and *Zakhar Berkut* (1971) by Leonid Osyka, *Biały ptak z czarnym znamieniem* [*The White Bird Marked with Black*] (1970) by Yuri Ilyenko, Boris Ivchenko's films and the most recognized *Cienie zapomnianych przodków* [*Shadows of Forgotten Ancestors*] by Sergey Parajanov. The poetic cinema of the 1960s had a significant influence on filmmakers working after Ukraine regained independence. It showed the way to find one's own film language and was a point of reference for the creation of the so-called national cinema" (see *ibidem*, p. 113).

his own identity¹⁰. At this point he was approaching the thinking typical of creators of cinema inspired by folk traditions. Ultimately, *Shadows of Forgotten Ancestors* were considered not only a breakthrough for his own work, but above all as a masterpiece of world cinematography¹¹.

Even contemporary examples of films from the folklore cinema trend may indicate that Ukrainian cinema is successful in searching for its own film language. In the 1960s, an adaptation of a story by Mykhailo Kociubynsky (1864-1913), made on the hundredth anniversary of the writer's birth¹², brought Parajanov much suffering. The screening of this film was considered a political manifestation, which put the director out of favour with the Soviet authorities. Like the novel, the film was an attempt to enter the spiritual world of the Hutsuls – one of the oldest ethnic groups of the Carpathians, “shepherds cultivating a traditional lifestyle and being a living relic of archaic culture until the 20th century”¹³. Full of mysticism, religious and national symbolism, the work was an unprecedented phenomenon in the cinematography of the time. The severity and beauty of the original Hutsul traditions, music and folk beliefs were captivating from the very first shot¹⁴. It was largely owing to this film that Parajanov

¹⁰ Nebesio 2011, 476.

¹¹ It is worth recalling here that one of the successors of the good traditions of Ukrainian poetic cinema was Yuri Ilyenko (1936-2010) (see O. Kich-Masłej, *Jezioro łabędzie. Zona Jurija Iljenki jako filmowa metafora upadającego ZSRR* [*Swan Lake. The Zone by Yuri Ilyenko as a Film Metaphor for the Collapsing USSR*], [in:] *Collapse of the USSR*, eds. M. Smolen, M. Lubina, part 2: *Wspólnota Niepodległych Państw* [*Commonwealth of Independent States*], Kraków, 2011, p. 86).

¹² Interestingly, in 1972 the director undertook to make a biographical film about Mykhailo Kociubynsky. However, the production was not completed after the authorities stopped all of Parajanov's work.

¹³ Bakula B. *Kino ukraińskie i totalitaryzm. “Cienie zapomnianych przodków” Sergieja Paradżanowa* [*The Ukrainian Cinema and Totalitarianism. Shadows of Forgotten Ancestors by Sergey Parajanov*], [in:] *Poloniści o filmie* [*Polish Philologists about Cinema*], ed. M. Hendrykowski, Poznań, 1997, p. 56, 65.

¹⁴ Pełczyński 2009, 145.

became a legend and had become an inspiring influence on the development of cinematic art not only in the USSR and Ukraine, but also in the world¹⁵.

The director admitted that he chose this novel because from the very beginning the closest to him was "literature, which in its essence turns out to be transformed painting"¹⁶. Kociubynski's story seemed to him to be just such a text. Parajanov was also not worried about being accused of duplicity, because, as he claimed, the repetition of folklore motifs in the film was only proof of drawing from the same source as the author of the original¹⁷, which proves its importance. Additionally, Diana Orłowska recalls that the director wrote in a letter to Maxim Gorky:

The Hutsuls are a very original people, with a rich imagination and a unique psyche. The Hutsul, like a pagan from ancient times, spends his entire life until death fighting the evil spirits that populate the forests, mountains and waters. He uses Christianity only to beautify his pagan cult. How many beautiful legends, fairy tales, beliefs and symbols there are! I'm collecting materials, I live in nature, I listen and I learn¹⁸.

¹⁵ Bakuła B. *Skrzydło Dedala: szkice, rozmowy o poezji i kulturze ukraińskiej lat 50.-90. XX wieku* [Daedalus's Wing: Sketches and Conversations on Ukrainian Poetry and Culture of the 1950s-1990s], Poznań, 1999, p. 66.

¹⁶ Wojnicka J. *Dzieci XX Zjazdu. Film w kulturze sowieckiej lat 1956-1968*, op. cit., p. 143.

¹⁷ *Ibidem*, p. 143.

¹⁸ Orłowska D. *Artystyczny obraz Huculszczyzny w kulturze ukraińskiej – Mychajło Kociubyński i Siergiej Paradżanow* [The artistic image of Hutsulshchyna in Ukrainian culture – Mykhailo Kotsiubynsky and Sergey Parajanov], [in:] *Język ukraiński w życiu i działalności elit na Ukrainie na przestrzeni wieków. Kultura, nauka, oświata, religia, społeczeństwo, polityka* [The Ukrainian language in the life and activities of elites in Ukraine over the centuries. Culture, science, education, religion, society and politics], ed. W. Mokry, Kraków, 2015, p. 482, http://www.nestor.cracow.pl/data/uploads/files/product-file/1489/Jezyk_ukrainski_s481_Orlowska.pdf [access: 06.02.2024].

All this does not change the fact that ultimately the creator of *The Color of Pomegranates* created a completely original version of the literary text¹⁹.

In a concise summary, the plot tells the story of the unhappy love of Ivan and Marichka. As has already been mentioned, the film is set in a small Hutsul village in the Carpathians, but as if outside of time and real space. The young lovers have known each other since childhood, but unfortunately from the very beginning their love is doomed to a tragic end. Their families have always had great hostility towards each other, especially since the girl's father killed Ivan's father. After that tragic death of his ancestor, Ivan is forced to take up work outside his home village. The sadness of the young couple's separation is only a prelude to the real tragedy that takes place during the boy's absence. Trying to save a lost lamb, Marichka falls into the river and dies. When Ivan learns of his beloved's death, he despairs terribly. He stops caring for his loved ones, himself, and acts as if he was rather dead than alive²⁰. "The embrace of the dead", in which the main character is trapped from childhood and then gradually alienated from life, is one of the keys to understanding the tragedy of the story told by Parajanov. Paradoxically, release means departing together with the former beloved into nothingness and oblivion.

The fate of the main character changes, but only seemingly, after meeting another woman, Palagna. Ivan attempts to return to the world of the living. He's getting married to a new girl, but the marriage turns

¹⁹ Czernienko M. *Jest czas, by rozrzucać kamienie, i czas, by je zbierać* [There is a time to scatter stones and a time to gather them [in:] *Siergiej Paradżanow (Sarkis Paradżanian)* [Sergey Parajanov (Sarkis Parajanyan)], ed. L. Czapliński, B. Zmudziński, Kraków, 1998, p. 185.

²⁰ Cf. the theory of the death drive developed by Sigmund Freud (see O.V. Briukhovetska, *Beyond the death drive: "Shadows of forgotten ancestors" by Mykhailo Kotsiubynsky and Sergey Parajanov*, https://www.academia.edu/96013181/Beyond_the_death_drive_Shadows_of_forgotten_ancestors_by_Mykhailo_Kotsiubynsky_and_Sergey_Parajanov [access: 06.02.2024]).

out to be unhappy. Despite the director’s beautiful portrayal of the ancient Hutsul wedding tradition, in which the newlyweds are blindfolded and bound with a yoke, Ivan continues to see his former beloved in his dreams, and perhaps even in his waking hours. In this way he rejects his wife and pushes her towards an affair with Yura. The yoke is removed when Ivan discovers his wife’s affair, and then, after a fight with her lover, he dies in the forest. Just before his death, he encounters the ghost of his former love. He dies when he reaches and touches her hand. The film ends with an extraordinary sequence of Ivan’s Hutsul funeral, during which joyful festivities take place around the coffin, at times reminiscent of a Dance of Death procession. From behind the window – still from a distance – everything is observed by small children, the new generation of mountain people. The cycle of life and death comes full circle.



Stills from the *Shadows of Forgotten Ancestors* film (1964) (source: a screenshot)

Although many researchers have pointed to the poetic and folk origins of *Shadows of Forgotten Ancestors*, only to a small extent an attempt was made to functionalize these two threads in their analysis and interpretation. It is therefore worth taking a closer look at the determinants of the poetic and folk nature of Parajanov’s film, while keeping in mind the space-time context.

Most often, the concept of “poetic” is associated with beauty, strangeness, mystery, “the penumbra of obscurity”²¹ and creativity²². In her works, Mirosława Salska-Kaca additionally presents the following set of characteristics of poetic cinema: “the evocative nature of the presented reality, the metaphorical construction of the narrative, the possibility of stimulating the recipient's associations and, psychologically speaking, experiences and emotions”²³. She also points out the dominance of the autotelic and emotive functions in this type of messages²⁴. All these elements are present in *Shadows of Forgotten Ancestors*.

First, however, it is necessary to recall that the poetic trend during the Thaw in the USSR was identified primarily with a special method of editing, ambiguity, and extensive use of motifs taken from

²¹ Fiołek-Lubczyńska B. *O formie artystycznej kina poetyckiego – refleksja teoretyczna* [On the Artistic Form of Poetic Cinema – A Theoretical Reflection], “Acta Universitatis Lodziensis. Folia Litteraria Polonica”, 2002, no. 5, p. 243. Zob. też E. Nurczyńska, *Problem rodzajów i gatunków filmowych – rodzaj poetycki* [The problem of film genres and types – the poetic genre, [in:] *Kino i telewizja* [Cinema and television], ed. B. Lewicki, Warsaw, 1984, p. 143.

²² According to Helman, “[c]reation is tantamount to introducing an added element into the film, a surplus of artistic character, which is an expression of the personality of a specific creator” (see A. Helman, *Pojęcie kreacji w filmie* [The concept of creation in film], p. 169. See also A. Helman, *Wstęp* [Introduction], [in:] *Film faktów i film fikcji* [Fact film and fiction film], ed. A. Helman, Katowice, 1977, p. 5).

²³ Salska-Kaca M. *Wybrane problemy stylu filmu poetyckiego* [Selected Problems of the Style of Poetic Film], [in:] *Zagadnienia interpretacji dzieła filmowego* [Issues in interpretation of a film work], ed. J. Trzynadłowski, Wrocław, 1986, p. 107.

²⁴ See also Hendrykowski M. *Poetycki film* [Poetic film], [in:] M. Hendrykowski, *Słownik terminów filmowych* [Glossary of film terms], Poznań 1994, p. 229; *Encyklopedia kina* [Encyclopaedia of Cinema], ed. T. Lubelski, Kraków, 2003, p. 769; P. Kantyka, *Poezja filmowa – film poetycki* [Film Poetry – Poetic Film], “Media – Kultura – Komunikacja Społeczna”, 2011, no 7, pp. 153-166. B. Fiołek-Lubczyńska, *O formie artystycznej kina poetyckiego – refleksja teoretyczna* [On the Artistic Form of Poetic Cinema – A Theoretical Reflection], *op. cit.*, p. 248.

folklore²⁵. The analysed film fits perfectly into this general characteristic, at least at the level of symbols, strongly related to folk tradition. Researchers pointed primarily to the symbolism of animals: the lamb (as a symbol of loss of life, death) and the mountain goat (a symbol of unattainable happiness). However, it is also worth remembering the symbolism of the elements: earth and air, associated with the feminine (mountain) and masculine (wind) elements, as well as the circumstances of the death of the main characters (the sudden death of Marichka and the slow dying of Ivan). Nature is also associated with the almost ritualistic way of constructing the film's time, which is measured by the seasons (winter, spring, summer, autumn) and the stages of Ivan's life: childhood–youth–initiation–wedding–death. The ritual nature, and therefore repetition, is also emphasized by two similar scenes of the hero being washed, first before the wedding and then before being placed in the coffin. The first time, the symbolism of the indicated scene announces the "cleansing" of the old life, sadness and mourning and entering a new cycle of human existence on Earth. The latter case concerns preparation to cross the border between life and death, entering the space-time of shadows, after previously cleansing oneself and saying goodbye to the mundane world.

The poetic nature is also correlated with the director's visualization of how the characters' subconscious functions. A good example would be the scene of the death of Ivan's father who dies from a blow to the head. On the screen we see a stain of blood running down the camera lens, revealing its presence (an autotelic element of the film), and the silhouettes of red horses slowly running past. The latter are probably internal images seen by the dying person just before his death. In turn, Ivan, wandering in agony through the forest, just before

²⁵ The features of folklore content are: "spontaneity, informality, ritualization, syncretism, improvisation within the limits of the canon of ethnopoeitics, repetition, variety, collectivity and anonymity" (see V. Krawczyk-Wasilewska, *Folklor [Folklore]*, [in:] *Słownik literatury polskiej XX wieku [Dictionary of Polish Literature of the 20th Century]*, ed. A. Brodzka et al., Wrocław-Warsaw-Kraków, 1993, p. 298).

his death sees his former love, who calls him to herself, to the world of the dead. A similar function is performed by colours, which in many scenes reflect the emotional states of the main character. For example, “the pure colors of the Carpathian nature accompany the hero only when he maintains emotional balance, while the period of his degeneration and several years of depression is shown in black and white”²⁶.

Some determinants of the poetic nature of Parajanov’s painting are particularly meaningful²⁷:

a) focusing the viewer’s attention on details, even not very obvious ones (and not as beautiful as the manifestations of Hutsul art), such as mossy stones or shepherd’s tools abandoned in the grass²⁸;

b) the use of intense close-ups in contrast to the distant shot in scenes where there is a quick transition from the hero’s face to the view of the mountainous space;

c) the use of various types of vertical and horizontal shifts of the viewing axis, which is visible in scenes showing work in the forest or evenings spent in residential interiors;

d) functionalization of accelerated and/or slowed down movement (meeting the ghost of Marichka);

e) using different angles and points of view, for example from the height of a pine tree;

²⁶ Bobowski S. *Przez poezję do prawdy o kulturze: “Cienie zapomnianych przodków”* [Through poetry to the truth about culture: Shadows of Forgotten Ancestors], [in:] *Obrazy kultur [Images of Cultures]*, eds. G. Pełczyński, R. Vorbrich, Poznań 2007, p. 119.

²⁷ Cf. e.g. J. Łotman, *Semiotyka i film [Semiotics and Film]*, transl. J. Faryno, T. Miczka, Warsaw, 1983, pp. 84-85.

²⁸ Konrad Chmielecki wrote that “for this director the world is a collection of allegories to be discovered, and objects are important due to the fact that they are traces of human life” (K. Chmielecki, *Siergiej Paradžanow w poszukiwaniu piękna przedmiotu [Sergey Parajanov in Search of the Beauty of an Object]*, op. cit., p. 290).

- f) the use of reverse shots and other ways of changing proportions, e.g. in scenes visualizing the characters' subconscious visions;
- g) using composite shots or blurred images in scenes of visions²⁹;
- h) signaling the presence of a camera, e.g. pouring red liquid symbolizing blood on the lens (cf. self-referentiality);
- i) creative use of shifted or transformed sound, edited with the image but not always automatically resulting from it.



Stills from the *Shadows of Forgotten Ancestors* film (1964) (source: a screenshot)

In this case it is also important to recall the concept of poetic cinema according to one of Parajanov's teachers. Joanna Wojnicka emphasizes that Dovzhenko's concept of "poetic cinema" assumed the ambiguity of a film's message. What is meant here is not manipulation

²⁹ See: "The film is like a living painting, a theatre piece (*tableaux vivants*) and/or fresco" (see Kłys T. *Film fikcji i jego dominanty* [*Fiction Film and Its Dominants*], Warsaw, 1999, p. 190).

during editing or the ambiguity of events (for example, political ones). It concerns the ambiguity resulting from the changing, yet fully vital, nature of things, from the mystery of nature which is permeated with life-giving force³⁰.

Hence, there is poetry in *Shadows of Forgotten Ancestors* that does not only refer to the film's topic. Its key is also the importance of visuals and music, mood and the dominance of silence over dialogue. Such a characterization is, unfortunately, relative and may imply giving or taking away the "attribute of poeticity" from Parajanov's film under the influence of changing artistic fashions³¹. Therefore, one must always remember that "the poetic nature of a film can be gradable (it is not a binary value, but takes on different values on a *continuum*); it is not a genre, but a feature "which each genre may adapt in its own way"³².

To sum up, the poetic nature of cinema can be understood as bringing the art of moving images closer to literature by "bringing the language of film to the forefront" and integrating it, preferring fiction and thinking about the artistic message as an aesthetic object, an intertextual and autotelic creation³³. As regards the first criterion, *Shadows of Forgotten Ancestors* become a fascinating area of research by embellishing and, in a way, pointing to the language of the film's message itself. It is intentionally shaped to be opaque. Its integration is also important, as it is manifested in the fact that the relationships between the individual levels of the film message are significant. In this sense, it is the organization of the message that is the key to understanding, rather than "reading the work as an expression of the

³⁰ Wojnicka J. *Siergiej Paradżanow – reżyser kina* [*Sergey Parajanov – a cinematic director*], "Images", Vol. XXXIV, no. 43, 2023, p. 144.

³¹ Kantyka P. *Poezja filmowa – film poetycki* [*Film Poetry – Poetic Film*], *op. cit.*, p. 161.

³² As quoted in *ibidem*, p. 161.

³³ Culler J. *What is literature and does it matter?*, transl. M. Bassaj, [in:] Culler J. *Teoria literatury. Bardzo krótkie wprowadzenie* [*Theory of literature. A very short introduction*], Warsaw, 1989, pp. 25–40, https://www.academia.edu/9990140/Jonathan_Culler [access: 06.02.2024].

author's psyche or a reflection of the relations prevailing at a given time and space"³⁴. When considering the second criterion, *Shadows of Forgotten Ancestors* become an interesting area of research into the specific relationship between the world presented in the work and the outside world. The work is a projection of fiction that includes all the elements of representation: author, narrator, characters, events and recipients. The important point here is to recognize the strategy hidden in the fiction³⁵, deciding on "what should be explained, what the recipient should know in advance"³⁶. The third context that allows us to analyze Parajanov's film through the prism of its poetic nature, or more broadly, literary nature, is the recognition of *Shadows of Forgotten Ancestors* as an aesthetic object. We need to remember here that Jonathan Culler underscored the fact that [a]esthetic objects, such as paintings or literary works, combine sensual form (colours, sounds) and spiritual content (ideas), and are an example of the possibility of combining the material and spiritual layers. A literary work [also a film – IG] is an aesthetic object because, by initially bracketing or suspending other functions related to communication, it thereby prompts the reader [leader – IG] to consider the interdependence between form and content³⁷.

Ultimately, the poetic nature of the film in question also means the necessity of thinking about it as an intertextual and autotelic creation, that is, one that "exists among other texts as a result of the relationships it has with them"³⁸ and "indirectly as an example of self-reflection"³⁹.

³⁴ *Ibidem*.

³⁵ Danylenko L. *Artystyczny wizerunek faktu w powieści Mariczki Krzyżanowskiej "Cienie"* [Artistic image of the fact in Mariczka Krzyżanowska's novel, "Shadows"], "Studia Ukrainca Posnaniensia", Vol. X/2, 2022, pp. 83-96.

³⁶ Culler J. *What is literature and does it matter?*, *op. cit.*, pp. 25-40.

³⁷ *Ibidem*.

³⁸ *Ibidem*.

³⁹ *Ibidem*.



Still from the *Shadows of Forgotten Ancestors* film (1964) (source: a screenshot)

Shadows... contain numerous fantastical elements taken from Hutsul mythology. Interestingly, they do not function in isolation from realistic events, but are connected with them in a synergistic manner. A similar method of combining applies to the film's sound layer. Many musical instruments characteristic of the Hutsul region were used in it – *drymba* (*drumla*), *trembita*, *flojara*, *kalataczka*, bagpipes and others⁴⁰. It is worth noting in this context that for Parajanov dialogues are not important. The director repeatedly entrusts the narrative function to music. The characters also communicate many times using songs. In this way, the artist-filmmaker refers to the tradition of folk songs (*kołomyjka*), carols, and in the wedding scenes – *ładkannia* (wedding songs)⁴¹. The composer Myroslav Skoryk filled the film with folk musical motifs. All information essential for understanding the plot is provided in the form of subtitles and comments, which divide the film into ten chapters⁴². The archaic nature, the impression of cognitive

⁴⁰ Bobowski S. *Przez poezję do prawdy o kulturze...*, op. cit., p. 116.

⁴¹ *Ibidem*, p. 115.

⁴² It is worth recalling here that "Each part is preceded by a quote from Kotsiubynsky's novel, through which the director introduced the voice of the narrator who comments on the development of events. (...) The work does not lose its ballad character, and the titles of the «chapters» allow Parajanov to be less constrained by the

"distance" and timelessness are complemented by the mention of a little-known regional dialect, which may be difficult to understand even for people who speak Ukrainian.

Folklore elements are also associated with the interior design, which was inspired by the huts in the village of Krzyworównia – the location of the film, as well as with the use of authentic Hutsul clothing⁴³. They are information about the social status and phase of life and an emblem of the emotional situation of the characters in which they find themselves at a given moment. All this harmoniously corresponds with the beliefs of Ukrainian highlanders in the power of nature, its life-giving and effective character, and above all – in the presence of spirits, both good and evil, among the living. This is evidenced by the words spoken in church about the devil who does not hide at all but is quite comfortable on earth. In a similar way, the spirits of lost souls who wander the world are summoned, and during Christmas they can receive solace.

These findings are of course not new; after all, it must be remembered that Piotr Kletowski, for example, cited Parajanov's work as a special example of ethnic cinema⁴⁴, writing that "Parajanov's films

logic of the plot development and to focus on the pictorial and poetic values of the film story" (see B. Bakula, *Daedalus's Wing...*, *op. cit.*, p. 74).

⁴³ "The film's characters are dressed in authentic Hutsul costumes, such as *hunie* (sheepskin coats), *postoly* (boots), *kapczary* (warm socks), and *czeresy* (men's belts). "The viewer's attention is also drawn to the characteristic headgear (for example, Palagna's *czilci* during the wedding or Marichka's *uplitki*)" (see S. Bobowski, *Przez poezję...*, *op. cit.*, p. 115).

⁴⁴ Piotr Kletowski wrote: "Very often in the common consciousness, ethnographic and ethnic films are seen as equal, creating a mental cluster that we could call "ethno" cinema, placing them in one register (...). Yet – despite numerous similarities – both documentary ethnographic cinema and (most often) creative ethnic cinema differ from each other, primarily in their form of production, as well as in their specific approach to the film "object". In the first case, we are dealing with an attempt to impartially capture the cultural situation existing in front of the camera lens (created but also filmed by representatives of a given culture). In the second case, the

showed “the culture of ethnic nations living in the USSR (and destroyed by the Soviet authorities)...”⁴⁵. At the same time, one may wonder to what extent the features of ethnographic films indicated by researchers can be found in *Shadows*....?⁴⁶ One of the answers could be that

(...) Parajanov saw “otherness in multiplicity” as one of the fundamental features of ethnicity, but – as he showed in his films – distinctiveness was not so much an element of antagonistic differentiation, but, on the contrary, it stimulated the creation of multi-coloured, human, ethnic “tapestry” in which different cultural solutions, in a broader perspective, would create a universal and complementary mechanism. For Parajanov, the basic “glue” of this mechanism was activity in the aesthetic field: music, poetry, and painting, which developed precisely through openness to other solutions and proposals⁴⁷.

film text is the result of the recreation of cultural processes taking place in reality, constituting a transformation of authentic cultural processes. Paradoxically, however, this common combination of ethnographic and ethnic cinema often makes sense, because it is the creators of ethnic cinema who manage to propose something that Jean Rouch called an “anthropological situation” (P. Kletowski, *Oblicza kina “etno”* [*Faces of “ethno” cinema*], “Komunikacja i Sztuka”, no. 5 (31/1), 2014, p. 214).

⁴⁵ *Ibidem*, p. 214.

⁴⁶ Let us remember that we are talking about: (...) films that build an “ethnic mosaic” of the society of the Old Continent; show original features of the socio-cultural activity of ethnic groups; reveal a paradox: the impossibility of full integration with other ethnic groups, resulting from cultural (especially religious) distinctiveness, while at the same time talking about constant attempts to overcome this state (especially by the young generation); and show the conflict of the older (attached to tradition) and the young generation (departing from this tradition, but thus losing their cultural identity). It can be argued that European ethnic cinema (especially contemporary) paints a rather pessimistic vision of Europe as an “ethnic melting pot”, emphasizing the distinctiveness of the ethnic groups that constitute it, although at the same time it seeks ways out of this situation (common elements for ethnic cultures)” (*Ibidem*, p. 214).

⁴⁷ *Ibidem*, p. 215.

This perspective allows us to understand the "poetic" and "folkish" nature of Parajanov's cinema as a unique "spiritual and cultural map" of its author, for whom the most important function of art was the integrating function, i.e. building community and national identity. Moreover, art's timelessness, commitment and reflectiveness are important here. The presence of shadows signals the twilight, but not the end; reaching back to the distant past can be seen as one of the possible identity-building projects.

Returning to research questions asked initially, it can be confirmed that Parajanov offered a refreshing look at the legacy of the past. Yet, one question remains: what correlations can be found between the poetics and stylistics of poetic works, folklore and the film formal solutions that were used in *Shadows of Forgotten Ancestors*? The director reveals this connection by emphasizing the special role of imagination, metaphors and symbolism. At the same time, he indicates the important role of categories such as subjectivity, intuition and experience. All that allows the recipient to experience a state of "suspension" of the rational rules that govern the world. He thus leans towards issues that are essential to poetry and folklore, such as experience, freedom and sensuality.

Sergey Parajanov updates the reading of the Ukrainian paradigm of the past, but not by referring to its patriotic-national dimension. He also does not fully perceive film art as a tool for philosophical expression. This does not change the fact, however, that his reading of the past reveals a different, subjective, intimate richness of the past, which can be significantly described as a "cemetery of splendor".

Conclusion

Considering the above findings, it cannot be denied that poetry and folk culture constitute a particularly important context for Parajanov's cinema. This is evidenced by numerous studies on this subject. Researchers introduce readers to interesting relationships between the cultural phenomenon of the art of moving images and the

author of *The Color of Pomegranates* with poetry and folklore in a broad sense. They thus fill the gap in knowledge about this work. It is often declared that in his case the approach to the cultural image of Ukraine is not stereotypical, but prismatic; for this purpose, literature most often distinguishes Parajanov's directorial strategies such as melancholy and tragedy. Literature also indicates the three most important mechanisms of references to poetry and folk culture. One of them is the reduction (*detraction*), that is, all manifestations of simplification typical of a culture that is intended to reach many recipients with different knowledge and cognitive competences. Another is *addition*, consisting in raising awareness of the possibility of searching for a connection between a film and the broadly understood mythology (and tradition) of a given nation. The third mechanism is *substitution* – reference to the heritage of the past as a type of sublimation and/or compensation related to the need to cultivate national greatness and the fear of its decline.

Thus, the director, referring to poetics not through reduction (simplification), but through apt translation (words into images), substitution and transfer (based on the association of meanings important both for the characters in the novel and for the recipients living in the 20th and 21st centuries), pointed to the universality of the love code. He thus proposed a return to the original functions of narrative, which was to repeat events of the past in order to commemorate them. Moreover, its aim was to organize facts, to preserve them for posterity, to introduce order and harmony that promote not only knowledge but also understanding and are a cure for the feeling of helplessness or imprisonment in the social world. The director was therefore mainly interested in creating an *immersion* effect, relief and the feeling of purification (*catharsis*) by using the mechanism of enchantment: effective image and sound. To sum up, the timelessness of Parajanov's film is based on the fact that in his story there is not as clear a division into the past, present and future as it might seem from the point of view of history and plot development. Moreover, to understand *Shadows of*

Lost Ancestors, it is crucial to utilise concepts such as: *association*, *substitution*, *translation* and *immersion*, that is, terms that are crucial for understanding and describing modernity. Thirdly, the filmmaker proves that when we return to the past, we are not really talking about longing but about nostalgia resulting from the fictionalization of memory. We are thus beginning to understand the rules that govern not only historical knowledge, but above all those that direct the mechanism of power over the past. Fourthly and finally, the director reveals that film as a medium has the potential to do wonders. A quote from the *Shadows of Forgotten Ancestors* film, "They look at each other for eternity..." is not only an allusion to the love story from Parajanov's film, but also an indication of the significant difference between "looking" and "seeing". The first word connotated directing the gaze at someone or something and, above all, understanding. The second is largely the physiological ability to respond to changing stimuli in the environment. Contact with art is a synergy of both abilities. Looking-seeing in *Shadows...* and on *Shadows...* is the key to understanding the mechanism of reproducing the memory of the past in the cinematic image⁴⁸.

In cultural practice, the collapse of the USSR meant a return to the sources of the artistic traditions of individual nations and a search for the most outstanding creators (also the less obvious ones) or works that constituted their distinctiveness and identity. In the Ukrainian reality, this process was of particular importance "because the Moscow-Bolshevik regime used a system of prohibitions for three post-war decades"⁴⁹. We are currently witnessing a phenomenal breakthrough in which:

⁴⁸ Cf. among others Kostyra K. *Między zachwytem a potępieniem: Inny w obiektywie ludowego nurtu kina radzieckiego* [*Between Delight and Condemnation: The Other in the Lens of the Folk Trend of Soviet Cinema*], [in:] *Patrzanie i widzenie w kontekstach kulturoznawczych* [*Looking and seeing in cultural contexts*], eds. J. Dziewit, M. Kołodziej, A. Pisarek, Katowice, 2016, p. 175-196.

⁴⁹ Cf. *Spółeczeństwo i kultura Ukrainy. Ćwierćwiecze przemian (1991-2016)* [*Ukrainian society and culture. A quarter century of change*], ed. K. Jędraszczyk, Gniezno 2016, p. 167. See also *Ukraińcy o historii, kulturze i stosunkach polsko-*

(...) the hermeticism in Ukrainian culture has weakened, although open dialogue with the world is not yet fully functioning. Nevertheless, having overcome the previous historical era – not only with the arguments of culture, but also through the fight against the Russian occupier, Ukraine is *qualitatively* entering a new stage, reinforced by deeper cultural meanings that are increasingly becoming an object of interest for the modern world⁵⁰.

Interest in Parajanov's work is undoubtedly a good starting point for this type of considerations. It is also an important first step on the way to understanding the significance of the future Polish-Ukrainian dialogue, for which art can be an excellent medium.

Translation by Agnieszka Marciniak and Iwona Grodź

Bibliography

1. Benedict R. *Wzory kultury [Patterns of Culture]*, Warsaw, 2005.
2. Berghahn D., Sternberg C. *European Cinema in Motion. Migrant and Diasporic Film in Contemporary Europe*, London, 2010.
3. Bogdanow K. *Vox populi. Folklorne žanry sowjetskoj kultury*, Moscow, 2009, <https://litresp.ru/chitat/ru/%D0%91/bogdanov-konstantin-anatoljev-ich/vox-populi-foljklornie-zhanri-sovetskoj-kuljturi> [access: 06.02.2024].
4. Briukhovetska O. *Beyond the death drive: "Shadows of forgotten ancestors" by Mykhailo Kotsiubynsky and Sergey Parajanov*, https://www.academia.edu/96013181/Beyond_the_death_drive_Shadows_of_forgotten_ancestors_by_Mykhailo_Kotsiubynsky_and_Sergey_Parajanov [access: 06.02.2024].

ukraińskich. Raport z badania jakościowego i ilościowego [Ukrainians about Polish-Ukrainian history, culture and relations. A report on qualitative and quantitative research], eds. T. Stryjek, J. Konieczna-Sałamatin, K. Zacharuk, Warsaw, 2017.

⁵⁰ O. Fedoruk, as quoted in *Spółeczeństwo i kultura Ukrainy. Ćwierćwiecze przemian (1991-2016)*, *op. cit.*, p. 187. See also A. Włodkowska-Bagan, *Kultura strategiczna in statu nascendi. Casus Ukrainy [Strategic culture in statu nascendi. The case of Ukraine]*, "Rocznik Instytutu Europy Środkowo-Wschodniej", no. 18, Vol. 4, 2020, pp. 35-58.

5. Burszta W. *Międzykulturowość – znamię czasów. Wprowadzenie [Interculturalism – a mark of the times. Introduction]*, "Kultura Współczesna", no. 56 (2), 2008, pp. 16-18.
6. Chmielewski K. *Siergiej Paradżanow. W poszukiwaniu piękna przedmiotu [Sergey Parajanov. In Search of the Beauty of an Object]*, [in:] *Autorzy kina europejskiego III [Authors of European Cinema]*, eds. A. Helman, A. Pitrus, Kraków, 2007, pp. 281-301.
7. Dąbrowska D. *Twórcy literackiego i filmowego obrazu Huculszczyzny wobec ukraińskiej tradycji ustnej. Mychajło Kociubyński, Serhij Paradżanow [Creators of the literary and cinematic image of Hutsulshchyna and the Ukrainian oral tradition. Mykhailo Kotsuibynskyi, Sergey Parajanov]*, unpublished MA dissertation, Repozytorium UJ, Kraków, 2012.
8. *Encyklopedia kina [Encyclopaedia of Cinema]*, ed. T. Lubelski, Kraków, 2003.
9. Fiołek-Lubczyńska B. *O formie artystycznej kina poetyckiego – refleksja teoretyczna [On the Artistic Form of Poetic Cinema – A Theoretical Reflection]*, "Acta Universitatis Lodziensis. Folia Litteraria Polonica", no. 5, 2002, pp. 243-252.
10. Gach K. *Pogaństwo i chrześcijaństwo Hucutów a powieść "Cienie zapomnianych przodków" Mychajły Kociubińskiego (oraz jej ekranizacja w reżyserii S. Paradżanowa) [Paganism and Christianity of the Hutsuls and the novel "Shadows of Forgotten Ancestors" by Mykhailo Kotsuibynskyi (and its film adaptation directed by S. Parajanov)]*, unpublished MA dissertation, Repozytorium UJ, Kraków, 2019.
11. Grigorian L. *Paradżanow [Parajanov]*, Moscow, 2011.
12. Hnatiuk O. *Pożegnanie z imperium. Ukraińskie dyskusje o tożsamości [Farewell to the Empire. Ukrainian Identity Discussions]*, Lublin, 2003.
13. Hrycak J. *Historia Ukrainy 1772-1999: Narodziny nowoczesnego narodu [History of Ukraine 1772-1999: The Birth of a Modern Nation]*, transl. K. Kotyńska, Lublin, 2000.
14. Hrycak J. *Nowa Ukraina. Nowe interpretacje [New Ukraine. New Interpretations]*, Wrocław, 2009.
15. Hunca E. *O zapomnianym filmie Siergieja Paradżanowa (Kwieciek na kamieniu) [On the Forgotten Film by Sergey Parajanov (Flower on the Stone)]*, [in:] *Siergiej Paradżanow (Sarkis Paradżanian) [Sergey Pa-*

- rajanov (Sarkis Parajanyan], eds. L. Czapliński, B. Zmudziński, Kraków, 1998, pp. 74-82.
16. Kantyka P. *Poezja filmowa – film poetycki [Film Poetry – Poetic Film]*, “Media – Kultura – Komunikacja Społeczna”, no. 7, 2011, pp. 153-166.
 17. Kich-Masłej O. *Jezioro łabędzie*. Zona Jurija Iljenki jako filmowa metafora upadającego ZSRR [Swan Lake. The Zone by Yuri Ilyenko as a Film Metaphor for the Collapsing USSR], [in:] *Rozpad ZSRR [The Collapse of USSR]*, eds. M. Smoleń, M. Lubin, Vol. 2, Kraków, 2011, pp. 86-92, https://ruj.uj.edu.pl/xmlui/bitstream/handle/item/60575/kich-maslej_jezioro_labeledzie_zona_jurija_iljenki_2011.pdf?sequence=1&isAllowed=y [access: 06.02.2024].
 18. Kletowski P. *Kino jako sztuka artystycznej manipulacji – analiza zjawiska na przykładzie wybranych filmów kinematografii radzieckiej, niemieckiej i amerykańskiej [Cinema as an Art of Artistic Manipulation – Analysis of the Phenomenon on the Example of Selected Films from the Soviet, German and American Cinematography]*, [in:] *Manipulacja – pedagogiczno-społeczne aspekty, cz. I: Interdyscyplinarne aspekty manipulacji [Manipulation – pedagogical and social aspects; part 1: Interdisciplinary aspects of manipulation]*, ed. J. Aksman, Kraków, 2010, pp. 225-236.
 19. Kletowski P. *Oblicza kina “etno” [Faces of the “ethno” cinema]*, “Komunikacja i sztuka”, no. 5 (31/1), 2014, pp. 205-216.
 20. Kłys T. *Film fikcji i jego dominanty [Fiction film and Its Dominants]*, Warsaw, 1999.
 21. Kołakowski L. *Szukanie barbarzyńcy [Looking for the Barbarians]*, Warsaw, 2006.
 22. Kościółek J. *Kondycja postradzieckiego kina ukraińskiego [The Condition of Post-Soviet Ukrainian Cinema]*, “Przegląd Wschodnioeuropejski”, no. 5/2, 2014, pp. 111-120.
 23. Kościółek J. *Rola języka w kształtowaniu tożsamości narodowej współczesnych Ukraińców [The Role of Language in Shaping the National Identity of Contemporary Ukrainians]*, [in:] *Słowianie w Europie. Historia. Kultura. Język. III [Slavs in Europe. History. Culture. Language]*

- ge. III], eds. K. Pietrzycka-Bohosiewicz, A. Wawrzyńczak, B. Gołąbek, Kraków, 2008, pp. 285-292.
24. Matusiak A. *Ukraińskie kino lat 90. XX wieku w poszukiwaniu tożsamości narodowej [The Ukrainian Cinema of 1990s in Search of National Identity]*, "Porównania", no. 4, 2007, pp. 139-146.
25. Nebesio B. *Questionable Foundations for a National Cinema: Ukrainian Poetic Cinema of the 1960s.*, "Canadian Slavonic Papers", Vol. XLII, no. 1-2, 2000, pp. 35-46.
26. Nebesio B. *The First Five Years with No Plan: Building National Cinema in Ukraine, 1992-1997*, "Canadian Review of Comparative Literature", no. 9, 2007, pp. 265-297.
27. Nebesio B. *Are We There Yet? Studies of National Cinema in Ukraine*, "Canadian Slavonic Papers", Vol. LIII, no. 2-3-4, 2011, pp. 475-484.
28. Orłowska D. *Artystyczny obraz Huculszczyny w kulturze ukraińskiej – Mychajło Kociubynski i Siergiej Paradżanow [The artistic image of Hutsulshchyna in Ukrainian culture – Mykhailo Kotsiubynsky and Sergey Parajanov]*, [in:] *Język ukraiński w życiu i działalności elit na Ukrainie na przestrzeni wieków. Kultura, nauka, oświata, religia, społeczeństwo, polityka [The Ukrainian language in the life and activities of elites in Ukraine over the centuries. Culture, science, education, religion, society and politics]*, ed. W. Mokry, Kraków, 2015, pp. 481-490, http://www.nestor.cracow.pl/data/uploads/files/product-file/1489/Język_ukraiński_s481_Orłowska.pdf [access: 06.02.2024].
29. Palagniu J. *Specyfika reformowania rynku medialnego Ukrainy: osiągnięcia, problemy i perspektywy [The specifics of reforming the media market of Ukraine: achievements, problems and prospects]*, "Rocznik Prasoznawczy", R. II, 2008, pp. 39-55.
30. Parajanov S. *Granat lubvi [Pomegranate of Love]*, ed. V. Vesterman, Moscow, 2020.
31. Parajanov S. *Kollazh na fone avtoportreta [A Collage Against the Background of a Self-Portrait]*, ed. K. Tsereteli, Nizhny Novgorod, 2005.
32. *Patrzanie i widzenie w kontekstach kulturoznawczych [Looking and Seeing in Culturology Contexts]*, eds. J. Dziewit, M. Kołodziej, A. Pisarek, Katowice, 2016.

-
33. Sajewicz A. *Kino Siergieja Paradżanowa a radziecka polityka narodowościowa i kulturalna [Sergey Parajanov's Cinema and Soviet National and Cultural Policy]*, unpublished MA dissertation, Repozytorium UJ, Kraków, 2010.
 34. *Siergiej Paradżanow (Sarkis Paradżanian) [Sergey Parajanov (Sarkis Parajanyan)]*, eds. L. Czapliński, B. Zmudziński, Kraków, 1998.
 35. Sikora S. *Wizualność w antropologii. Kilka uwag wstępnych [Visuality in Anthropology. Some Introductory Remarks]*, [in:] Sikora S., *Film i paradoksy wizualności. Praktykowanie antropologii [Film and the Paradoxes of Visuality. Practicing Anthropology]*, Warsaw, 2012.
 36. *Słownik literatury polskiej XX wieku [Dictionary of Polish Literature of the 20th Century]*, eds. A. Brodzka et al., Wrocław-Warsaw-Kraków, 1993.
 37. *Spółeczeństwo i kultura Ukrainy. Ćwierćwiecze przemian (1991-2016) [Ukrainian society and culture. A quarter century of change]*, ed. K. Jędraszczyk, Gniezno, 2016.
 38. Steffen J. *The Cinema of Sergey Parajanov*, Wisconsin, 2013.
 39. *Transformacja systemów politycznych państw byłego Związku Radzieckiego [Transformation of the political systems of the former Soviet Union countries]*, eds. R. Herbut, W. Baluk, Wrocław, 2010.
 40. *Transformacja ustrojowa w Europie Środkowo-Wschodniej. Płaszczyzny – wymiary – kierunki [Systemic transformation in Central and Eastern Europe. Planes – dimensions – directions]*, ed. S. Wróbel, Warsaw, 2010.
 41. *Ukraina między Wschodem a Zachodem [Ukraine between the East and the West]*, ed. I. Ševčenko, Warsaw, 1996.
 42. *Ukraińcy o historii, kulturze i stosunkach polsko-ukraińskich. Raport z badania jakościowego i ilościowego [Ukrainians about Polish-Ukrainian history, culture and relations. A report on qualitative and quantitative research]*, eds. T. Stryjek, J. Konieczna-Sałamatin, K. Zacharuk, Warsaw, 2017.
 43. Włodkowska-Bagan A. *Kultura strategiczna in statu nascendi. Casus Ukrainy [Strategic culture in statu nascendi. The case of Ukraine]*, "Rocznik Instytutu Europy Środkowo-Wschodniej", no. 18, Vol. 4, 2020, pp. 35-58.
 44. Wojnicka J. *Aszuch i radzieccy cenzorzy [Aszuch and Soviet censors]*, "Didaskalia", no. 82, 2007, https://archiwum.didaskalia.pl/82_wojnicka.htm [access: 06.02.2024].

45. Wojnicka J. *Siergiej Paradżanow – reżyser kina [Sergey Parajanov – a cinematic director*, “Images”, Vol. XXXIV, no. 43, 2023, pp. 137-156.
46. Zambrzycka M. *Koncepcja ukraińskiej kultury “miedzy Wschodem a Zachodem” w monografiach literaturoznawczych dotyczących prozy Walerija Szewczuka [The Concept of Ukrainian Culture “between the East and the West” in Literary Monographs on the Prose of Valery Shevchuk]*, “Studia Wschodniosłowiańskie”, Vol. 17, 2017, pp. 113-125.

Filmography

Shadows of Forgotten Ancestors / Тіні забутих предків (1964, premiered 1965) – film made in Ukrainian. Written by: Ivan Chendei based on the novel by Mykhailo Kotsiubynsky. Cinematography: Yuri Ilyenko. Score: Myroslav Skoryk. Scenography: Georgy Yakutovych. Costumes: Lidia Baykova. Cast: Ivan Mykolaichuk, Larisa Kadochnikova, Tetiana Bestayaeva, Oleksandr Raydanov, Oleksandr Hay, Neonila Hnepovskaya. Grand Prix of the Mar del Plata International Film Festival (1965).

Իվոնա ԳՐՈԴԶ

*PhD, գրականագետ, կինոգետ, արվեստի պատմաբան,
երաժշտագետ (Լեհաստան, Պոզնան)
iwonagrodz@op.pl*

«ՀԱՎԵՐԺՈՒԹՅԱՆ ՄԻՋՈՎ ՆՐԱՆՔ ԻՐԱՐ ԵՆ ՆԱՅՈՒՄ» Պոետիկայի և գեղագիտության հնագիտությունը Սերգեյ Փարաջանովի «Մոռացված նախնիների ստվերները» ֆիլմում

Հոդվածում ուսումնասիրվում է ուկրաինական կինեմատոգրաֆիստ Սերգեյ Փարաջանովի (1924-1990) ստեղծագործությունը՝ զուգընթաց դիտարկելով Ուկրաինան որպես Արևելքի և Արևմուտքի մշակութային ավանդույթների կցատեղում գտնվող երկիր:

«Նոան գույնը» (1968) ֆիլմի հեղինակի գործերը արևմտյան հանդիսատեսի մոտ ձևավորել են ուկրաինական մշակույթի որոշակի պատկեր, ինչը կարող է խթան հանդիսանալ Արևելքի և Արևմուտքի

Ժամանակակից մշակույթների մասին գիտելիքի անընդմեջ նորացման համար, գլխավորապես՝ հանդուրժողականության և միջմշակութային երկխոսության դաստիարակման նպատակով:

Հիմնական շեշտը դրվում է Փարաջանովի կինոյում պոետիկ բնույթի առկայության և դրսևորումների վրա, ինչպես, օրինակ, ֆիլմի լեզուն առաջնային պլան մղելը և նրա՝ հնարածինի եզրին գտնվող, կինեմատոգրաֆիական միտքը գեղագիտական առարկայի, միջտեքստային և ինքնանպատակ ստեղծագործության վերածող խրթին ինտեգրացիան:

Հետազոտության հարցադրումն է՝ կարո՞ղ է արդյոք Սերգեյ Փարաջանովի կինոստեղծագործությունը, հաշվի առնելով նրա եզակի պոետիկ բնույթը, դառնալ համընդհանուր և մնալ արդիական՝ տարածության և ժամանակի տեղի ունեցող փոփոխություններին հակառակ: Հետազոտության նյութ է ծառայել Փարաջանովի «Մոռացված նախնիների ստվերները» (1964) կինոնկարը:

Հետազոտությունն իրականացվել է մշակութաբանական և համեմատական վերլուծության մեթոդով:

Բանալի բաներ¹ կինոյի պոեզիա, բանահյուսություն, ուկրաինական մշակույթ, Սերգեյ Փարաջանով (1924-1990), «Մոռացված նախնիների ստվերները» (1964):

Ивона ГРОДЗЬ

*PhD, литературовед, киновед,
историк искусства, музыковед (Польша, Познань)
iwonagrodz@op.pl*

**«СКВОЗЬ ВЕЧНОСТЬ ОНИ СМОТРЯТ ДРУГ НА ДРУГА»
Археология поэтики и эстетики в «Тенях забытых предков»
Сергея Параджанова**

В статье анализируется творчество украинского кинематографиста Сергея Параджанова (1924-1990) параллельно с идеей рассмот-

рения Украины как страны, в культурном плане находящейся на стыке традиций Востока и Запада.

Творения автора фильма «Цвет граната» (1968) сформировали в воображении западного зрителя определенную картину украинской культуры – неплохой стимул для постоянного обновления знаний о современных культурах Востока и Запада, в первую очередь – с целью воспитания толерантности и межкультурного диалога.

Основной акцент делается на присутствии поэтического начала в кинематографе Параджанова и его проявлениях, таких, как, к примеру, выведение на первый план языка фильма и его непростая интеграция, балансирующая на грани вымысла, превращающая кинематографическую идею в эстетический объект, в интертекстуальное и самоцельное произведение.

Вопрос, поставленный в исследовании: может ли кинотворчество Сергея Параджанова – имея в виду его уникальную поэтическую природу – стать универсальным и оставаться актуальным вопреки происходящим в пространстве и времени изменениям?

Материал исследования: фильм Параджанова «Тени забытых предков» (1964). Методология исследования: культурный анализ и сравнительное исследование.

Ключевые слова: поэзия кино, фольклор, украинская культура, Сергей Параджанов (1924-1990), «Тени забытых предков» (1964).