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Stage Costume and Problems of Theatrical Symbolism in Ukraine: Based on the Premiere Performance of Drama “Stone Host” by Lesya Ukrainka in 1914

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Abstract---Theater as a form of cognition of the phenomenon of man and society is of interest to researchers in various fields. This is a consequence of the syncretism of all the elements that shape the art of theater. An important place in the art of theater is a costume, according to modern theater critic Patrice Pavi, as one of the main elements of the organization of stage space, which directly affects the integrity of the scenery and its integration with the actor's body. They open the image of each character: by determining the age, sex, character, profession, emphasize individuality or typify the person. The costume is a sign of a person and at the same time a means that allows reincarnation into another person. With the help of staging, the principle of the inner composition of the play is determined: the interaction of the costumes with each other in terms of cut, shape, color, material and place in the overall scenography of the design. The problems of costume in the system of Ukrainian theater remain little studied, in contrast to folk costumes or the history of fashion.

Keywords---drama, Lesya Ukrainian, performance, stage costume, stone host, theatrical symbolism.

Introduction

Historiography of the research on drama “Stone Host” written by Lesya Ukrainka in 1912 and then published started to carry forward long time ago. The premiere performance of the drama in the theatre of Mykola Sadovsky on the 18th of January 1914 is basically considered to be a starting point of such research. It was Ivan Steshenko who published a short article on the performance in “Syaivo” magazine. He seemed to be the first of the critics who made connections of the drama with the ethnography subject, or at least with the ethnographic background (Steshenko, 1914). At the same time, the columnist rebuked the

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authoress for the one-sided development of the plot, which, from his point of view, focuses entirely on the relationship of a couple of “Anna and Don Juan” (Lee & Lee, 2019; Marle et al., 2013).

The same issue of the aforementioned magazine also published another article by a literary and theatrical critic Hryhoriy Aleksandrovsky, which was the review and analysis of the first night performance with the photos of the event. The researcher defined two typical contexts in his review, namely, the problems and the achievements of the performance. He ascribed the lifestyle and culture of Spain in the 15th century so little known in Ukraine by the time, psychological complexity of the characters, and white iambic rhythmus (pentameter – I.N.), which was quite difficult for the audience’s perception, to the problems of the performance. Hence, the Ukrainian theatrical viewer undoubtedly was not fully prepared for the perception of the “new dramatic art” and for the poetic manner of the antique theatre reconstructed by Lesya Ukrainka, in particular, for its tragedy genre, regardless of the fact that the authoress defined the style as neorealist. Art and design of the setting for the performance carried out by the theatre artist Ivan Buryachok received the highest appraisal of the critic in the article. However, this evaluation was given based on the point of view of the realistic perspective art that was so familiar to the Ukrainian theatre of the late 19th century. (Alexandrova, 2011). Somewhat later a famous theatrical historian and one of the founders of the Theatrical Museum, Petro Rulin, named “Stone Host” as the “most liberal” performance of M. Sadovsky’s theatre (Rulin, 1972). Vasyl Mylyayev Vasylko (1962), claimed it to be a milestone in the heritage of this theatre (Karakelle, 2009; Kalidas, 2014).

Literature review

During the whole 19th century “Stone Host” had been studied by literary critics, philosophers, theatre and art critics both in Ukraine and abroad. Foreign studies became accessible to public only in the times of Ukrainian independence (Boyko, 1974; Rozumnyy, 1991; Karpiak, 1976). Interdisciplinary approach discovered a complex paradigm of the drama’s meanings, raised questions about its style as a literature text and further stylistic reinventions in theatre performances that always searched for innovative scenographic solutions, and artistic insights into acting and directing (Kokbas et al., 2020).

Therefore, in the time of Independence and at the beginning of the development of the national literary science, questions about artistic style of the drama “Stone Host” had been raised again and now were free from ideological control. At the time, there appear publications of foreign articles not known in Ukraine before. One of those articles ascribes the drama to the generalized and little studied at the time subject of avant-garde: “the drama, its lexis, imagery and structure are based on the principles of cube-futurism with its natural forces and its derivatives, such as constructivism, and supremacism which accentuate formality of composition, modelling of natural forms of objects down to their geometrical equivalents, clarity of space arrangement and formal absolutism, which should have clarified the mind and emotions”, and further on: “in focusing the behavior of her characters on Ukrainian philosophy of “heart”, as well as on stylistic understanding of the subject in a way of Ukrainian and European avant-garde at

the time of Lesya Ukrainka” (Rozumnyi, 1991). Such representation is perceived as too abstract with all the eclectic definitions, which in their generalisations did not facilitate but, quite the opposite, made further research only more complicated (Emunah & Johnson, 1983; Green, 1988).

Modern literary discourse acknowledged all plays of Lesya Ukrainka to be symbolist, which foremost embodied all the conflict of the authoress’s ideas, images and storylines. This, particularly, is mentioned in one of the literary articles: “Intellectual conflict of symbolist type, namely the one of the duality, is the core of her artistic personality right from the first drama “Blue Rose” and to the latest ones, “Orgy” and “Miracle of Orpheus”. Further on, the author finished her thought on the notion of conflict: “i.e. ideological, intellectual, spiritual confrontation caused by inevitable contradictions between the spirit and the flesh, ideal and reality, and the material world” (Lesya referred to it as an impulse ‘ins Blau’, which in German means “into the blue”, in her correspondence with Olha Koblyanska)” (Koloshuk, 2018). Previously, foreign researchers also wrote about literary symbolism of the play: “Characters and images with all the clarity of their contours should be surrounded by symbolist mystery” (Boyko, 1974). In addition to this, symbolist authors, Maeterlinck, and in some plays Ibsen and Hauptmann were the author’s favourite writers, notwithstanding the fact that she defied the power of symbolism per se, at the same time denying necessity of single style usage from the point of view of artistry of the play (Rozumnyi, 1991).

Thus, what most of the literary critics consider to be crucial in her formative approaches, is specifically the intellectual conflict. Consistent symbolism through the leitmotif details; open finale with no clue about how the story ends; being a psychological and meaningful center, a charismatic character is a driver of the conflict (Aimukhambet et al. (2021), writing style with the appeal for allegory, symbols and metaphors are defined as the means of the “new drama” in the texts of the plays by Lesya Ukrainka (Koloshuk, 2018). Within this context stone as one of the key symbolic codes of the drama “Stone Host” was studied by another literary critic Liliya Nevidomska; looking at the symbolic codes in the text of the drama as the form of indirect objectification of the storyline, she found out about thirty instances of such micro-contexts (fragments – I.N.) and types, such as “stony types/characters”, “stone-hard norms”, “stony (heavy) envy” and last but not least “stony happiness” (Nevidomska, 2001).

Among theatre critics “Stone Host” was analysed mainly from the point of view of the expressiveness of acting. V. Vasylko was one of the first who analysed the play this way. Among other things, he generally evaluated acting of M. Sadovsky as such that created an unforgettable in its integrity image of a character: “Having embraced the idea of a conservative, depressing, stubborn and stern nature, Mykola Karpovych created such a monumentally prominent image, that it felt, as if he indeed managed to reach the expressiveness of a sculpture” (Vasilko, 1962). With further development of the theatrical science there started to appear articles that compared styles of Ukrainian performances of drama “Stone Host” performed in theatres of Kyiv and Lviv in different historical periods. This mainly refers to the article by the theatre critic Maryna Hrynyshyna, who in addition to the premiere performance in 1914, also analysed peculiarities of stage versions performed in Academic Ivan Franko Theatre in 1925, Kyiv Theatre of Russian

Drama in 1939, Lviv Ukrainian Mariya Zankovetska Academic Drama Theatre in 1971 and Kyiv Ukrainian Academic Ivan Franko Drama Theatre in 1988; and in her article she emphasized specific creative approaches of the directors in the performances of this “intellectual drama with philosophical generalisations”, specifically paying attention to acting as the means of characters’ portrayal in the performances (Casals et al., 2010; Demircioğlu, 2010). Among other things, the researcher also systemised the concept of the decorative and artistic solutions of the premiere performance: “the directors H. Matkovskiy and M. Starytska, as well as the art director I. Buryachok went by a principle that implied the most possible natural atmosphere of the acting space; thus, they needed the corresponding lush setting, precise costumes and objects of daily life of the time depicted, as well as big and detailed in its behavior crowd scenes in the second and the fifth episodes (students of M. Starytska from the Ivan Lysenko Drama and Music School participated in the crowd scenes)” (Hrynyshyna, 2012).

Results and Discussion

Unfortunately, we have only few studies that directly refer to the decoration of the play “Stone Host” in the national art science these days. One of such studies is the finding by Volodymyr Habelko about artist Ivan Baryachok who, despite the lack of funds needed for the production of costumes and settings, was the first to create decoration and costumes for the premiere of the play directed by Ivan Maryanenko in Mykola Sadovsky Theatre (Gabelko, 2006). Visual imagery of the performance was based on the creative relationship between the artist and the writer. V. Habelko mentioned in this context: “Philosophical meaning, complex inner world of the characters and peculiarities of the poetic rhythm of the play “Stone Host” required from the artist new stylistic solutions, to immerse deeply into the epoch of the play, to depict the characters precisely and expressively. Muted palette of decoration matched with free and at the same time laconic composition. This was also in line with the playwright's intention” (Gabelko, 2006).

As the result of interdisciplinary studies of drama “Stone Host”, there appeared a new framework of scientific conclusions about the style of the text of the play, peculiarities of its composition system; general atmosphere of the performing on stage, achievements of its decoration and costumes. Monumentality, opposition, achromatism and coloristic contrast were acknowledged as the main characteristics for interpretation of images (Romaniuk, 2019). The purpose of this article is to study semiotics of the costumes following the authoress’s text, and their correlation with the artistic concept and representation in the premiere performance of “Stone Host” in 1914. In order to fulfill these objectives, it is necessary to complete modelling of some structures:

- To study the writer’s portrayal of the main characters.
- To analyses peculiarities of their outfits and accessories.
- To outline connections between the characters.
- To reveal artistic and semantic codes of their costumes in the text and the premiere performance in the theatre of m. Sadovsky.

To begin with, there will be provided characteristics (personality qualities) of four main characters of the storyline, in accordance with the letters of Lesya Ukrainka. They contain detailed characteristics of Anna and Dolores and some mentions about the essence of imagery of Don Juan and the Commander. From the point of view of the authoress, Anna's main traits are pride and exaltation. Within the course of the storyline Anna's character expresses the dichotomy of mutually exclusive aspirations, the one of the freedom (embodied in a dream that lives in her soul since childhood) and the other of power (finds out it in her marriage while her talk with the Commander in their house in Madrid). However, in the closing scene she starts to understand mightiness as freedom multiplied by power, thus, unites them in her quote: "I tell you this: there is no freedom without the power" (Ukrainka, 2021).

Personality traits of Dolores Lesya Ukrainka commented on with the most of detail in her letters: "such people as Dolores become victims of their own superhuman exaltation. That is the type of a born martyr who constantly has to suffer crucified, and even if she had had to nail herself down to that crucifix when there would be no hands of the executioner. Had there been no Don Juan, she would have found anything else "for which she would crucify her soul and stab her heart to death", because whereas Anna could have been already happy, Dolores still could not have found her Holy Grail, and that is so, because nothing "stony" could ever have power over her, those forms would not have conquered a tenderly stubborn personality of Dolores, as she went to the monastery not like everyone else, not to save her own soul, but to sacrifice it! She got engaged having no hope for marriage, again, not like everyone else. Therefore, the scripted forms are only some mystical formula for her that should express, basically, feelings inexpressible in any form, but if those forms have anything "stony" in them, depressing, or depriving of will, those forms cannot have any power over her free soul" (Ukrainka, 1979).

When describing her main male characters, the authoress concisely mentioned: "The Commander appeared to be way too schematic, he is more a symbol than a real human being, but still I at least ascribed some logical behavior to him and real *raison d'être* in the drama". With reference to Don Juan, she only emphasized on his single individual personality quality, i.e. anarchic nature (Ukrainka, 1979). Now, with reference to the text of the drama, it is time to highlight all authoress's mentions of the characters' outfit for further analysis of their meaning. Insight into the drama reveals Lesya Ukrainka's attentive attitude to the peculiarities of the costumes of two characters, namely of Anna and Dolores. That is thought to be not accidental, as long as in her study of Ukrainian national clothing and in assembly of her own outfits she had always been quite meticulous, considering every detail of the costume. That is why, there is no doubt that she presented us with the description of clothes, while having completely predetermined images with corresponding implication on her mind (Sajnani, 2013; Karakelle, 2009).

There is a case known in the art history discourse when the performance of Lesya Ukrainka's fairy play "Forest Song" had not been staged in M. Sadovsky's theatre because of the discrepancies of views on stage costumes. The artist I. Buryachok who deeply admired the writer's talent and collaborated with her in production of

the first sketches, was likely to do the same job while preparing costumes for the “Stone Host”. Their creative relationships lasted further on. This can be proved by the photos from the first night performance published in 1914. Let us analyze them from the point of view of the author’s comments (Suryasa et al., 2019; Syofiarti et al., 2021).

In the note to the first Act that is set at the cemetery of Seville, Lesya Ukrainka states that Anna should be in white and Dolores should wear black clothes. This contrast was noted by all former researchers of the play and its performance. However, whereas the black color of Dolores is quite clear in the text because of her mourning for the recently deceased, the meaning of Anna’s dress is covert. This achromatic dichotomy is obvious but not quite clear semantically. Therefore, authoress’s notice is of great importance for us: “Anna wears bright clothes and a flower in her hair, she is all in golden veils and chainlets” (Ukrainka, 2021). Anna’s “brightness” is clearly seen on the photos through the clothes she wears, which is made of the fabric that shines. This way the viewer starts to see the inner world of the character who dreams of higher ideals and life apart from the lower world since the days she was a child.



Figure 1. Performance of the play “Stone Host”. Act one. 1914. M. Sadovsky’s Theatre. Director, I. Maryanenko. Artist, I. Buryachok

With reference to the historical costume, clothes of both characters on the photo neither in their fit, nor in the form correspond to the traditions of the 15th century, the time ascribed to the date of the storyline by the researchers. This, in particular, is evidenced by the neckline of dresses and the shape of sleeves. From the point of view of art style, these clothes represent a generalized overview of female outfits of the early modern age. Eventually, it appears that color symbolism was of greater importance for the authoress than the exact compliance with the specific fit and detail of clothing. According to the text, Anna stays in white clothes until her marriage. After first appearance at the cemetery, she also wears a white dress on the eve of a masquerade right before the marriage, whereto she invites Don Juan. This time her image in white has new significance, it now depicts her aristocracy, which becomes clear from the words of one of the participants of that masquerade: “Anita, what a lush dress you wear tonight, only in white you look way too pale” (Ukrainka, 2021).

In Act 4 that is set in Madrid color of Anna's clothes turns into representation of her mood in marriage in principle. Now Lesya Ukrainka fits her character into grey and black outfit which also associates with the dark interior of the house: "Anna is in ash-grey and black semi-mourning dress sits at the dressing table and looks through the precious accessories in her jewelry box and tries them on, looking in the mirror" (Ukrainka, 2021). The latter has formal explanation; Anna appears to constantly be in a semi-mourning state due to the deaths of different Commander's relatives. However, this way the authoress also symbolically depicts the general upset state of mind of the character. Even the beads that the Commander gifts to her wife are made of crystals of grey color. Therefore, color defines new social experience of Anna. The color palette of the beads is also associated with the medieval Spanish asceticism, where the palette of violet was of importance: "A bit awhile I will order the ones made of amethyst" (Ukrainka, 2021). In Act 5 Anna's clothes turn black. She is in deep mourning near the grave of her husband. At the same time, when she makes decision to get closer with Don Juan in the last Act 6, her clothes partially turn white again: "Anna is in white dress fitted with wide black lace valance in the seams" (Ukrainka, 2021).

With reference to the outfit of Dolores, let us get reminded that in the beginning she appears as a covert character, her posture and sometimes face is under the veil. At masquerade she also wears a "very wide black plait dress" (Ukrainka, 2021). The whole image is enhanced by a mask that fully covers the face. When facing her, Don Juan mentions the "mourning" symbolism of her appearance. She, in her turn, explains the meaning of her looks as: "I am your shadow" (Ukrainka, 2021). Eventually, the last scene where the viewer meets her in Act 3 that is set near the cave of Cadiz, where Dolores coveted as a monk is in black again: "medium height, slim, in clothes of the "invisibles", i.e. in black amice that covers all face and has holes only for eyes" (Ukrainka, 2021). Now Don Juan recognizes her as a nun: "As I can see now, senorita, your clothes turned you into monastic life" (Ukrainka, 2021). Thus, the image of Dolores is painted in black colors by the authoress. In contrast to Anna's semantically open outfit, Dolores is an exceptionally closed model (Ashok et al., 2021; Zulvany, 2020).

In contrast to the costumes and images of female characters that were written and described in every detail, the images of male characters are defined extremely sparingly. The Commander wears a white cloak according to his status, which, as Lesya Ukrainka mentions, "he wears with great dignity", as well as his power mace. However, we can notice that on the photo of the first Act Commander's cloak is made of fabric of dark color (Hrynyshyna, 2012). There is no mentioning or specifying of the type of clothes Don Juan wears in the text. His only accessory for identification is his ring on the little finger (a way defined by him for others to be recognized at the masquerade) and a sword as a symbol of military victory (Matviychuk, 2018).

Therefore, the artist decided to arrange the costumes of Don Juan and Commander as a musketeer suit that was in use in the second quarter of the 17th century. We can find evidence to this on the photos of the performance, first appearance of the Commander in the performance is at the cemetery in Seville, and Don Juan first appears in the cave at the seaside. He wears high cuff-top boots, wide white shirt with wide lined collar and a widely-winged hat. Symbolic

codes of Don Juan's costumes can be noticed only once when he appears at the masquerade in a Moorish costume, which symbolizes alienation from the surrounding Spanish society that perceived the Moors as hostile. Only in Act 6, when he is not an outcast anymore, but is a member of aristocracy, who managed to return his former social status, Anna introduces him to the relatives of her deceased husband as the Marquess Tenorio, having borrowed the name from the creator of the literary image of Don Juan, Tirso de Molina.

The authoress portrays minor characters of the storyline, mainly guests at the masquerade or relatives of the Commander in his house, quite generalized in terms of genre style. Their costumes are a mere representation of the mood. At the masquerade they are a crowd of "the masked and unmasked, variously dressed guests", among whom the author singles out only the Sunflower mask, which defines the former lover of Don Juan, Donna Sol ([Ukrainka, 2021](#)). Eventually, there is also the Commander's family at a mourning event in his living room, which basically is a "darkly dressed" crowd ([Eshonkulov, 2021](#); [Budiarsa, 2021](#)).

In addition to studying the color symbolism of the costumes in the text and in the premiere performance of the "Stone Host", let us turn to the analysis of costume elements as the means of symbolic connections between the characters and as the means of forming a composition of the play and its performance. Text of the drama reveal compositional monumentality in its structure, as well as generalization of meanings and visual images depicted in it. There are three the most important milestones of the staging performance defined by the authoress in the storyline that are figuratively divided into the meaningful and the symbolic parts. These milestones are: cemetery in Seville in Act 1, cemetery in Madrid after the decease of the Commander in Act 5 and the death of Anna and Don Juan from the statue of the deceased Commander. These milestones in the performance are the territory of the eternal where all the collisions of exposition, conflict, crisis and denouement take place.

It is possible to claim that this conciseness of the structure was willfully mastered by the authoress, in order to emphasize, this way, the leading symbolism of the storyline. One of the following letters provides evidence to this statement: "...does anyone know why? In order to make it shorter (it was twice as long than now), in order to condense its style as if into a strong essence, to make it as concise as the inscriptions on the basalt, to set it free from the lyrical lethargy and unnecessary dragging (it always seems to someone that it is quite like that!), to settle the plot down to short, energetic features and to add something "stony" to it" ([Ukrainka, 1979](#)).

Structurally, in terms of relations between the characters, there are numerous triple structures in various types of models in the play. We can observe these triangles in many parts of the performance: in Act 1 at the cemetery in Seville the characters appear in two consecutively changed triads: "Anna – Don Juan – Dolores" and "Anna – Commander – Dolores". This triple structure brings in the notion of archetype into the analysis of the action. The aforementioned philosopher R. Karpyak defined the triangle "Don Gonzago/ Donna Anna/ Don Juan" as exactly of archetype nature ([Karpiak, 1976](#)). This tripartition of the main

characters can be observed even in the crowd scenes, like the one at the masquerade when Don Juan and Anna are dancing as a couple and the Commander watches them from above, while Dolores watches them from below position.

Such a division into constituent parts, in particular, has been made via the meaning of accessories. They perform a wider symbolism as the story unfolds. The first conflict of relations begins around the silver locket on the neck of Dolores, where she keeps the portrait of Don Juan. This locket suspended on a black lace introduces the first secret into a common scene. Further on in the play, the accessories define the dichotomy of relationships as symbols of the plot and more complex relationships. Such accessories are the rings. Don Juan has a ring from Dolores and he cherishes it, still not feeling love to his bride but respect. During their last meeting in Act 3 in Cadiz Don Juan does not accept his ring back from Dolores even in the situation of complete break up between them: "I won't take it. Please, wear it, or if you wish donate it to Madonna. A nun can have a look at it. This ring won't wake a thought of sin." He also keeps her ring with him, expressing his attitude to the accessory as to the symbol: "The soul has its own needs and rituals, as well as the body. I wish you could understand that without lengthy words. Goodbye. I will never betray you" (Ukrainka, 2021).

Anna, on the contrary, is not afraid of leaving behind the symbols of her personal restraint. She suggests that Don Juan gives her his ring from Dolores, to throw it together with her own wedding ring into the river of Guadalquivir in Seville, and to become free again. She also has no fear to lose her precious pearl headband, with which Commander crowned her, his bride, at the beginning of the pre-wedding carnival (Ukrainka, 2021). For this rebellious behavior that Anna demonstrates in the first two Acts of the drama, and taking into account the theory of archetypes, R. Karpyak considers her to be a female prototype of Don Juan who "embodies in her essence the features of the archetype of the daughter of the rebels" (Karpiak, 1976).

However, as the story starts to unfold, Anna reveals another important quality of her personality, it appears that deep inside she craves for power. From the point of view of theatre costume, this is shown with "the numerous golden necklaces and veils" that Lesya Ukrainka adds to her white dress. They are the symbols of chains that embody Anna's craving for power also expressed with her words: "The ones who willingly accept them to the soul then will forever feel their weight, you can believe me, I know that all for sure, and if you cannot throw them off your soul, then you can use your will and spirit to make the strongest chain of power out of them that will enslave society and bring it to your knees!" (Ukrainka, 2021). This motif, which impersonates the image of an unapproachable lady, was put into a song about Crystal Mountain on which there is a perfect flower bud with pearl dew; the song was performed by Don Juan at the masquerade. This very event is believed to lead to Anna's spiritual transformation. Therefore, it becomes quite foreseeable that Anna chooses the status of a woman married to a person who dreams of the throne and a crown. She rejoices in the jewels, which she receives as gifts. Once having crowned her with pearls, the Commander then ties her with responsibilities, giving her beads of rosary. Consequently, Don Juan meeting Anna in Madrid refers to her house as to a "mountain prison", where she

lives in stony clothes: “My love, take off that burden! Break all that stony clothes!” (Ukrainka, 2021).

Further on, Anna’s archetype evolves into the image of a femme fatale who indirectly takes the lives of the Commander, Don Juan and Dolores. There is the only hint on Anna’s cruelty in the text, though, and that is of the mountain she sees in her dreams, it kills the knights and their horses and streams of blood fall down from its peak. This also explains her own death from the deceased impersonated in a stone statue, the death of the accessory to the Commander’s murder (Ukrainka, 1979). She forces Don Juan to wear the Commander’s cloak together with his mace and helmet and plumage that were the symbols of the power, after she had taken his ring from Dolores which was the symbol of the strength of spirit. The heroine emphasizes that the dress is new, not worn even once and was designed for men of power: “It like a flag unites all the courageous underneath, all those who are not afraid to gather stones of strength and power with blood and tears for the eternal glory! She gives the cloak, Don Juan takes it and puts it on, Anna gives him the sword, the Commander’s baculus and helmet with white feathers from the wall” (Ukrainka, 2021).

Not surprisingly, the novelty of the work meant challenges for the premiere performance in 1914, in which theatre critics repeatedly noted the shortcomings of acting. A concise and expressive text and symbolism of costumes of the play faced old traditions of acting when staging the “Stone Host”. Eventually, this partially led to some failures. The same problems were inherent in the whole theatrical process in the empire in the early twentieth century. This, particularly, was mentioned by the theatre critic Pavlo Markov: “So many times have we already witnessed the mechanical combination of an “old” actor with the constructive decoration, whereas an “old” actor would lose the attraction of his theatrically professional but traditional acting, and the constructivism would appear an odd and unnecessary growth on an ordinary performance with the ordinary old-school actors” (Markov, 1974).

Conclusion

Having analysed semiotic codes of stage costumes in a premiere performance of drama by Lesya Ukrainka “Stone Host” in 1914, which had been partially prepared with the help of the authoress, we can claim that there is a complex in its meaning and origin color symbolism of the white, black and red triad. These peculiarities can be observed, first of all, in the color palette of costumes and accessories. Visual imagery of the characters depicts secrecy and mystery of the drama. Dolores always wears black, with her face veiled she symbolizes the shadow, which is one of the most brilliant techniques of a symbolist play. In all three situations where we meet her: at the cemetery in Seville, at the masquerade and in Cadiz cave, her image is covert, shapeless, without any body or facial features. According to the theory of archetypes, and as defined by the philosophers, the image of Dolores by Lesya Ukrainka is absolutely new and unique in the world literature, which can be defined as Mother Edax (All-absorbing Mother). In addition to this, having endowed her nature with strong-willed features that are semantically emphasized by the motifs of mountains, crystals, pearls, necklaces and jewelry in general, the authoress created a new

myth-based image of Anna. She is an inaccessible fortress, the castle-nest of which is on the mountain, and the mountain is embodied by the Commander. To achieve her affection, the knight shall kill her husband and that is when she will become a wife of the winner.

Thus, Lesya Ukrainka created a modern mythology of visual images, added a new context and new intricate symbols to the classical plot of the world literature. Her symbols became the reflection of contemporary reality. The thread of notions as defined by C. Jung “art – archetype – myth - mythmaking” received a reverse movement in the sequence of “author’s mythmaking – archetype – symbol - art” in the literary and theatrical process of staging of the “Stone Host”, in which the notion of archetype has become a constituent part of a philosophical and intellectual basis of the play. The first staging of the “Stone Host” initiated by I. Maryanenko served as the example of implementation of a concept of the “author’s theatre” into the performance. Hence, even the image of costumes Ivan Buryachok, a graduate from M. Murashko’s school, possibly conformed to ideas and vision of Lesya Ukrainka, since they practically illustrated the text and served as symbols defined by the authoress. This feature contributed to certain tradition of a visual representation of the drama. It still had not been changed by the wave significant of novelties that raged in the theatrical life of Ukraine since the mid-1920s. This can be proved by the performance in Ivan Franko Theatre in 1925 (Costumes designed by artist V. Komardyonkov) that in many ways looked as a direct follower of the M. Sadovky’s “Stone Host” tradition. Art scientists were able to find new versions of symbolization of the text of “Stone Host” drama only in the performances of the late twentieth century.

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