

Authors

Film crew of *Shadows of Forgotten Ancestors*

Screenwriters - Ivan Chendey,
Serhiy Parajanov

Director - Serhiy Parajanov

Cinematographer - Yuri Illienko

Art directors - Heorhiy Yakutovych,
Mykhailo Rakovsky

Set designer - Petro Maksymenko

Composer - Myroslav Skoryk

Costume designer - Lidiia Baikova

Makeup creator - Volodymyr Shykin

Sound engineer - Sofiya Serhiyenko

Director - Volodymyr Lugovsky

Assistant camera - Volodymyr Davydov

Film editor - Marfa Ponomarenko

Assistant director - Mykola Horokhovskiy

Second assistant camera - Feliks
Rzheshutek, Viktor Shuvalov

Assistant director - Lyudmyla Kustova

Consultant - Fedir Manaylo

Editor - Oleksandr Syzonenko

Manager - Nona Yuryeva

Ukrainian Soviet Socialist Republic

Symphonic Orchestra

Conductor - Stefan Turchak

Starring:

Ivan Mykolaichuk (Ivan Paliychuk),

Larysa Kadochnykova (Marichka Hutenyukova),

Tetyana Bestayeva (Palagna),

Spartak Bagashvili (Yura Molfar),

Nina Alisova (Ivan's mother),

Oleksandr Hay (Petro Paliychuk, Ivan's father),

Neonila Hnepovska (Paraska
Hutenyukova, Marichka's mother)

Oleksandr Raydanov (Onufriy
Hutenyuk, Marichka's father),

Mykola Hrynko (Shepherd),

Leonid Yenhibarov (Miko),

Ihor Dzyura (Ivan in childhood),

Valentyna Hlynko (Marichka in childhood)

Hutsuls of Ukrainian Carpathians

Oleksandr Dovzhenko film studio (Kyiv),
1964, 10 part, 2660 m, 98 minutes, colored
Premiered on September 4, 1965
in Ukraina Cinema in Kyiv



Photographs from the shooting 1963

First row from left to right: Ivan Hnatyuk, Vasyl Demydyuk, Kateryna Demydyuk, Maria Ilyichuk, Heorhiy Yakutovych, Lyudmyla Kustova
Second row from left to right: Mykola Slyvchuk, Lidiia Baikova, Petro Soryuk, Spartak Bagashvili, Yevdokia Soryuk, Serhiy Parajanov
Dmytro Kharuk, Hanna Laskuriychuk
Serhiy Yakutovych archive (Kyiv)

Shadows of Forgotten Ancestors phenomenon can be regarded as a major event merely because of the meeting of two individuals with opposing characters and professions, yet who played an important role in Ukrainian history. Most of these people became prominent for the first during the filming. The filming site became a “creative lab” – its products had unpredictable and long fate. It nurtured the school of poetic film, influenced nonfigurative art and classical music. Serhiy Yakutovych, the graphic designer,

provides an illustrative view on the meeting when he was a child visiting the Carpathians with his father. Yakutovych saw a film crew in the backyard of the Hutsul hut, assembling near a musician. He was singing “When the people were giants / They became mountains.” The crew were giants in the eyes of a child, even though most of them were in their twenties. The youngest was Ivan Mykolaichuk, 23, and the forty-years-old Serhiy Parajanov was the oldest. His colleagues usually said, “Here’s an old guy”.

Duel

Illustrated by Yulia Tveritina

A duel that occurred between Serhiy Parajanov and Yuriy Illienko is in some cases perceived as a real event or – in others – as fiction, depending on the storyteller. Illienko himself left the largest summary of the incident of 1963 in his memoirs Yuriy Illienko's report to Saint Peter. It is evident that the duel is the beginning of the biography, «I replied with swearing. But, it is not important. What the main thing was the following: "Tomorrow at 6 a.m. you will die. <...> We will shoot each other from 6 steps distance". He realized, I wasn't kidding" [Illienko]. The differences in the artistic approach caused the dispute. According to the description, the director of the Kyiv film studio Vasili Tsvirkunov was a trusted representative - a "second" of Illienko, while multiple people performed this function for Parajanov.

However, the six steps distance had not been complied with. On the way to the duel, the cinematographer of *Shadows of Forgotten Ancestors* had to pass a wooden bridge, which was swept away by stormy waters of the mountain river Cheremosh. Allegedly, it was at this point that Illienko dreamed of fire horses that could jump across the bridge. Those same horses appeared in the film.

The strained relationship between the film director and the cinematographer tells a lot. Tiberiy Szilvashi, who was not at the duel, but was going to that direction of Verhovyna by foot crossing torn bridges (there were no buses in the region), recalls a typical situation the of the shooting process, "Illienko shouted at Parajanov: "I'll kill you!" A horrible outcry. Sort of a regular discussion about the film."

However, despite the detailed description, many have questioned Illienko's version of the event. Mainly, because of the excessive poetical

thoroughness. According to Ivan Drach, "... there is a lot of imagination in his version. In my opinion, no one talked about this duel seriously, except Illienko. If we imagine the Carpathians of that time, it becomes clear that the possibility of a duel and shooting is a legend." In addition, Larysa Kadochnykova who, according to Illienko's memoirs, was holding the operator's hand during his argument with Parajanov that turned into a promise of murder – also stands against Illienko. Kadochnykova could not definitively say whether the promise and the duel actually took place: "Nobody told me a single word about the duel. Only after five years I was told that some duel happened. Allegedly, with guns. Somebody had fallen into the river..."

Instead, Verkhovyna's projectionist Vasyl Korzhuk confirmed that the duel truly happened but as an entertainment event, one of many that took place during the filming process (other entertainment included the theatrical funeral of Parajanov or the robbery of the Moscow's film director). Furthermore, Halyna Moka, the director of the house-museum where *Shadows of Forgotten Ancestors* was filmed, recalls the story of Marichka Soruk, the daughter of the owners' house. According to Soruk, the confusions between Parajanov and Illienko often turned into evening verbal discussions: "When they quarreled in the room. She knocked on the door and brought them a plate of bacon, cheese, and self-made vodka. And so they had a dinner and stopped arguing."

Parajanov disagreed with Illienko on adding "fire horses" to the movie and was convinced only during the final stage of editing. Thus, the film was called *Fire Horses* during its distribution in France.

Borys Filonenko art critic



Titian Vecellio
Sacred and Profane Love, c. 1514
Oil on canvas, 118x279
Galleria Borghese (Rome)



Amor sacro e Amor profano

Title: This film is a poetic drama about encompassing love of Ivan and Marichka. Love is a centerpiece in *Shadows of Forgotten Ancestors*. It transcends over several plot lines. The first is Kotsiubynsky's own interpretation through Shakespeare's narrative of *Romeo and Juliet* in which Hutenyuk and Poliychuk families assume the roles of the original's Montagues and Capulets. The novel's Ivan and Marichka hide in a church or a forest, "so old people will not know how children of warring families make love." On the other hand, Parajanov recalled Titian's *Sacred and Profane Love*

(*Amor sacro e Amor profano*, 1514) to explain Marichka and Palagna, two main female characters. The third dimension reflects traditional Hutsul wedding where parents' calculations prevail over love. The wedding scene where guests tied Ivan's and Palagna's eyes and attached a yoke on them caused furor among the viewers. For some it was the crux of the film, while others were outraged by it. The custom with a yoke, as well as most of other wedding elements, was completely made up. Yet it created one of the most memorable images.



Tetyana Bestayeva as Palagna and Ivan Mykolaichuk as Ivan
Photo from the filming grounds, 1963
From the archive of Oleksandr Dovzhenko Film Studio National Museum (Kyiv)

The film *Shadows of Forgotten Ancestors* appeared when cinema was drifting in the deep swamp of social realism aimed at the very authentic reproduction of life that left no space for genuine art. Any realism – no matter how you call it – is a dead end. Here, the concept and statistics substitute the images and art. It leads to the disappearance of the author and his replacement with a functionary man.

From **Yuriy Illienko's** essay *Free Man* [1]

Serhiy Parajanov was filming *Shadows of Forgotten Ancestors* as a purely Ukrainian film: "You think, I do not understand why I am in charge of this work? They say, this Armenian will not be able to make a good film from Kotsiubynsky's text! Well, I will make a good film! I'll make a film, which will not be translatable to any language. The translation will be unnecessary, everything will be clear. I'll show them Ukraine." Serhiy Parajanov carried the "Ukrainian cross" with dignity and tenacity. But why? Different people will point out different reasons. I will give mine: Shevchenko and Shevchenko's *Kavkaz* [Caucasus] probably influenced Parajanov's decision to live and work in Kyiv. The words from *Kobzar*: "Fight and you shall prevail!" was one of his favorite quotes. I had often heard them from Serhiy Parajanov when he or someone else was in trouble or sorrow. Perhaps this is the explanation of how he managed to film Ukrainian films so greatly!

From **Leonid Cherevatenko's** essay *Provisnyk* [1]

Comrade **Narodnitsky**: Parajanov could not create such a masterpiece if he was not a mature artist. You had to find a material and the ways to convey messages he wanted to. I am sure that if Dovzhenko and Eisenstein were now living, they would shake our hands. This is our heritage.

Comrade. **Tsybulnik**: I do not want to talk about specific details. I thought that if a wedding scene or that in a tavern would last a little longer, I would fall unconsciousness. Parajanov feels fine art and ethnography. The man finally lived up to a point he came closest to Kotsiubynsky like nobody else

Excerpt from the Arts Board of Oleksandr Dovzhenko film studio
September 4, 1964 [1]

The Arts Board considers it necessary to include the film *Shadows of Forgotten Ancestors* to the first payment category.

V. Tsvirkunov Excerpt from the Arts Board of Oleksandr Dovzhenko film studio on defining the payment category to the filming crew on October 15, 1964 [1]

I remember my dad brought me to the premiere when Tetyana Bestayeva was naked on the screen, and the people were breaking chairs and whistling. Parajanov – pale – rose and said, "Yes! They have included the light! You will about this to your grandchildren that at *Shadows of Forgotten Ancestors* premiere..." Moreover, the viewers were students of the History and Philosophy Faculty. Just think, the woman with a good bottom walks past, just stay calm for a few seconds. No! These were different times.

From the interview with **Serhiy Yakutovych**
July 16, 2015, Kyiv



Tetyana Bestayeva plays Palagna

Photograph from the filming grounds, 1963

From the archive of Oleksandr Dovzhenko Film Studio National Museum (Kyiv)

1. Serhiy Parajanov. *The rise, tragedy and eternity: works, letters, documents, recollections* / Ed. R. M. Korohodsky, S. I. Shcherbatyuk. – Kyiv : Spalkh LTD, 1994. – pp. 84, 92, 263, 270. (in Ukrainian)

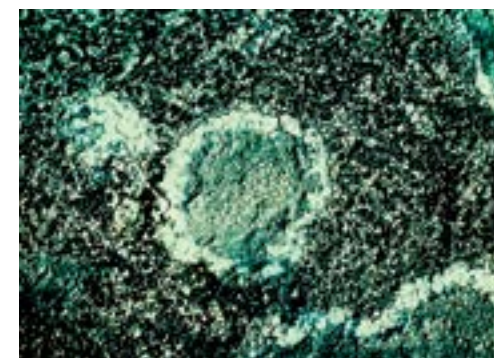
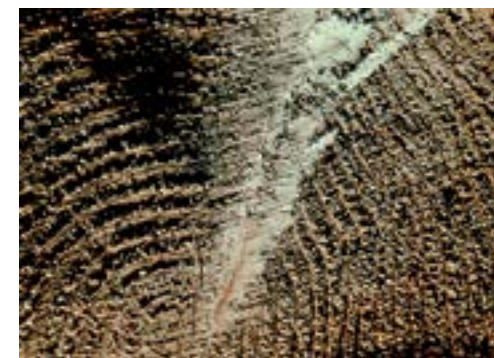
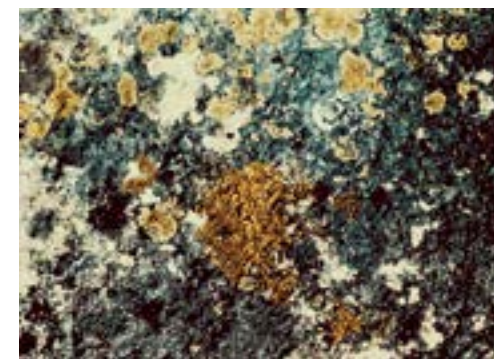


Tiberiy Szilvashi
Earth. Version №1845
From the Retsikling series, 2016
C-print, 93x140
With participation of Kostiantyn Rudeshko

Well, look. It is a real episode that I had while having a conversation with Parajanov. He said: "Why do you need to write all this? What is Carpathians? How can you convey the texture of the Carpathians?" he asked me. "So, look," he took some stones and laid in front of me saying, "Here is the texture of the Carpathians." And that's all. Then I saw it in the film. When he films stones and moss – this is enough. The Carpathians and sounds trembita were long before him. He, in turn, had to show a few stones in order to make the whole texture of the Carpathians reveal itself. This is something beyond pure images, as they conveyed the essence of mountains, shadows on them and huts on a much deeper level than anything from narrative cinema.

It becomes an abstract film. I had many conversations with Parajanov that turned me upside down. It was a movement toward more substantial questions; those about what the art really should be. In mythological, ontological word ... I do not know. But now I realize it all moved me in a completely different direction.

From the interview with **Tiberiy Szilvashi**
July 15, 2015, Kyiv



Factures film still