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## REPERTOIRE TRADITION OF THE UKRAINIAN DRAMA THEATRE: HISTORICAL AND CULTURAL ASPECT

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The purpose of the article is to find out the repertoire traditions of Ukrainian theatre from the first professional theatre to the present day. The research methodology applies an interdisciplinary approach. In particular, the principle of historicism is an opportunity to trace the change in the repertoire policy of theatres under the influence of socio-political circumstances. Structural-functional and macrodynamic methods to study the theatre at different stages of development are methods of analysis and synthesis used to identify the main artistic phenomena and trends in theatrical activities. Scientific novelty. Based on the analysis of the repertoire plays of five Ukrainian theatres: the Theatre of Coryphaei, Taras Shevchenko Kharkiv Academic Ukrainian Drama Theatre, Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre, Ivan Franko National Academic Drama Theatre, Maria Zankovetska Theatre — trends in the development of the repertoire policy of the Ukrainian theatre are identified, the influence of traditions and society on the work of leading Ukrainian theatre figures is justified; the boundaries of the concept of “repertoire traditions” are expanded. Conclusions. The article examines the peculiarities of the development of Ukrainian theatre from the creation of the first professional theatre in Ukraine to the present day, highlights the impact of repertoire censorship. Five stages of the formation of the repertoire traditions of Ukrainian drama theatres are described: the period of the birth of Ukrainian drama (I. Kotliarevsky); further repertoire traditions in Tsarist Russia era; the formation of modern Ukrainian theatre (Les Kurbas); the period of World War II and post-war times, when there were attempts to transform the Ukrainian theatre into a Soviet one. It was found out that a unique feature of modern Ukrainian theatre is performances on second stages, one-person production, and the use of advanced technology.

*Keywords:* repertoire traditions; Ukrainian theatre; National Drama; Theatre of Coryphaei; first drama theatre; modern theatre

## Introduction

Artistic, aesthetic and political ideas are the main components of the theatre's repertoire policy, which is one of the means of influencing the cultural consciousness of society, its views and world view and contributes to the understanding of the problems of the audience. The play revives or instils a sense of national identity, the unity of society and can inspire you to get acquainted with the play in the original. Theatrical culture preserves authentic Ukrainian traditions and transforms them, forming new modernised visual forms of effective influence on the viewer's perception of information.

The study of the Ukrainian professional theatre repertoire traditions is relevant because there are gaps in the study of its repertoire policy peculiarities in terms of political periods in general and the influence of Ukrainian theatre figures on its development in particular.

Recent research and publications analysis. Many scientific works of historians of Ukrainian culture, art critics, artists, etc. are devoted to studying Ukrainian theatre traditions. Research concerns both theatrical art as a whole and the activities of individual theatres, the creative heritage of dramatic artists. In particular, B. Kokulenko (2018), researching the artistic heritage of M. Kropyvnytskyi, emphasises that the artist's world view was significantly influenced by the travelling troupes performances, which he saw in the county school and, creating a Ukrainian democratic theatre, sought to bring the stage closer to the masses. The book by S. Tobilevych (1947) is an essays-portraits collection devoted to the first professional Ukrainian theatre prominent figures: M. Kropyvnytskyi, M. Starytsky, P. Saksagansky, M. Zankovetska, I. Tobilevych, M. Sadovska-Barilotti, M. Sadovsky.

Analysing the work of M. Kulish and L. Kurbas, Marco Robert Stech (2017) emphasises that their unconquered spirit "proved to be more powerful than the brutal force of Stalin's murderers. Their legacy was the basis for the revival of Ukrainian theatre decades later and remains a key element of our cultural wealth".

O. Kazakevych (2017) was engaged in the censorship policy of the Russian Empire regarding the Ukrainian language and Ukrainian theatrical art in the second half of the 19th century because this policy covered the life of the entire society, pursuing a single goal — to preserve the existing structure. However, Ukrainian artists were looking for the ways to overcome censorship barriers, using the corruption of officials, their own authority. They managed to create a Ukrainian professional theatre.

T. Shpakovska's (2001) exploration is devoted to the Taras Shevchenko Dni-pro National Academic Ukrainian Music and Drama Theatre; as the first professional theatre in Ukraine, which has come a long way from its founding in 1918 to the present. The authors note that the theatre has always been highly professional. And just as world-famous artists "served" there in the 1920s, today, highly professional pop symphony orchestra and ballet dancers work there.

We see the views of the Ivan Franko National Academic Drama Theatre general director and artistic director M. Zakharevych (2015), who ex-

plores the theatre history from the team formation and its “travelling period” (1920–1923) to the “path of stabilisation” (before 2001). The author calls the theatre an “artistic child” who is “capable of self-organisation contrary to Soviet ideological guidelines”, revealing the dynamics of socio-cultural transformations (pp. 4–5). H. Veselovska’s (2019) monograph devoted to the Ivan Franko National Academic Drama Theatre, provides an author’s view of creative activity during the Bohdan Stupka leadership. However, the issues of the theatre’s repertoire policy, which have influenced the world view of the society, are insufficiently covered and require additional research.

### **Purpose of the article**

The purpose of the article is to analyse the Ukrainian professional theatre repertoire traditions and to find out the repertoire policy development tendencies from the first professional theatre times to the present.

The research methodology applies an interdisciplinary approach. In particular, the principle of historicism is an opportunity to trace the change in the theatres’ repertoire policy under the influence of socio-political circumstances. Structural-functional and macrodynamic methods to study the theatre at different stages of development are methods of analysis and synthesis used to identify the main artistic phenomena and trends in theatrical activities.

The study analysed the repertoire of Ukrainian theatres, including the Theatre of Coryphaei, Taras Shevchenko Kharkiv Academic Ukrainian Drama Theatre, Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre, Ivan Franko National Academic Drama Theatre, Maria Zankovetska Theatre.

The scientific novelty of the research is in outlining the trends in the repertoire policy development of the Ukrainian theatre, substantiating the traditions and society influence on the work of leading Ukrainian theatrical figures; study the peculiarities and expanding the boundaries of the “repertoire traditions” concept.

### **Main research material**

The theatre’s repertoire primarily consists of performances based on literary works. As I. Lypa noted, “literature is the thread that connects the unit with the whole nation, when over the years the people read their writers, they develop unanimous and unambiguous ideals” (Zakharevych, 2015). It is the theatre that connects writers with the people, revives traditions and unites generations. The plays’ plot, which has become the literary basis of Ukrainian professional theatre performances, traditionally covers the problems of misunderstanding between generations, feelings, war, national oppression, the struggle for independence, the language issue, etc. Transforming over time, they are relevant today.

The viewer can fully feel the character of a particular nature and the essence of the play through the stage design, the actors’ skill and immersion in

the living atmosphere of a literary work. The quality of the theatre's repertoire policy forms the cultural consciousness of the spectator. To engage the public and reveal acting talents, the theatre must expand its multi-genre range, from light, entertaining vaudeville and operettas to thought-provoking dramatic plays and operas. Ukrainian theatre is filled with satire, humour, tragedy and romanticism at the same time, and the use of the latest technologies helps to attract a new, even "lazy" audience. Viewers with different views and characters perceive the play personally, individually but are related to both the problem and the country. A theatre or a play can bring together people close to ideology and values and unite society. We will consider the theatres' repertoire policy of different regions in different historical periods from the 19<sup>th</sup> century to identify repertoire traditions in the Ukrainian theatre.

It is impossible to objectively study the history of Ukrainian theatrical art without considering the linguistic and political aggression of the Russian Empire, under the pressure of which Ukraine was at the time of the birth of the Ukrainian drama theatre. In opposition to Ukrainian culture, in 1818, the tsarist authorities organised a permanent professional theatre in Poltava — the Russian Theatre in Ukraine — to Russify the Ukrainian population. I. Kotliarevsky was appointed the head of the theatre. Later, theatrical figure M. Shchepkin joined this work. The central theme of the plays revolved around the "advanced ideas of the socio-political life of tsarist Russia in the late 18<sup>th</sup> century, D. Fonvizin's anti-serfdom comedy "Underage" with its sharply satirical condemnation of unlimited arbitrariness, savagery and despotism of landlord power; exposing play "Yabeda" with its scathing ridicule of judicial bureaucracy, embezzlement and bribery, etc." (Isichenko, n.d.). The cultural progress process, modernisation of society, but without immersion in Ukrainian issues, mentality, national culture, and without the "Ukrainian heart", distracted from his people's folk art and traditions. This process was the impetus for the Ukrainian theatre culture development and the formation of a kind of square of Ukrainians with the sprouts of local artistic traditions.

I. Kotliarevsky wrote the first Ukrainian play, "Natalka Poltavka", the premiere of which took place in 1819. This date is considered to be the Ukrainian drama beginning. The artist's works reflect his love for the Ukrainian people, because "in creating his plays, he started from real, national life; at the same time, he made extensive use of the creative experience of the best Russian writers, in particular playwrights" (Isichenko, n.d.).

Already in the 1840s, amateur troupes were formed in various cities and towns. Thus, cultural figures founded the theatre "Russian Conversation" under the direction of O. Bachynsky in Lviv in 1864, and the first Ukrainian professional theatre — "Theatre of Coryphaei" was founded under the direction of M. Kropyvnytskyi and M. Starytsky in Yelysavetgrad (Kropyvnytskyi) in 1882.

M. Kropyvnytskyi had a flair not only for drama, directing but also for acting. Performances were held with great success wherever he has been — in Odesa, Galicia, Crimea, St. Petersburg. The artist laid the foundation for professional theatrical art development in the cities of Ukraine and Crimea. In the 60s and 70s of the 19<sup>th</sup> century, The Yalta Ukrainian troupe toured the cities of

southern Ukraine. Still, the active development of dramatic theatrical art — the Ukrainian amateur art movement of Crimea — began after the visit of M. Kropyvnytskyi — actor and then leader of the troupe to Sevastopol.

At the end of the 19<sup>th</sup> century, performances in Ukrainian were staged only after a Russian-language play. However, Ukrainian theatre was developing rapidly and powerfully, accumulating Ukrainian artistic and spiritual experience. The Coryphaei were beginning with the production of plays based on the principles of Enlightenment realism, which covered psychological and property issues, serfdom and ignorance. Plays by renowned masters of Ukrainian drama: “The Courtship at Goncharivka” by H. Kvitka-Osnovianenko; “Slave” by T. Shevchenko (directed by M. Kropyvnytskyi), “Zaporozhets za Dunayem” by S. Hulak-Artemovsky; “Follow the two hares”, “Oh, don’t go, Hrytsia, and to the party” by M. Starytsky; “Give freedom to the heart, lead it into captivity”, “After the audit” by M. Kropyvnytskyi and others were forming the repertoire of theatres.

The name “Theatre of Coryphaei” was mentioned first in the work “Coryphaei of the Ukrainian stage”, published by Ukrainian artists anonymously in 1901. Leading actors of the Theatre of Coryphaei were: M. Kropyvnytskyi, Tobilevych brothers (I. Karpenko-Kary, M. Sadovsky, P. Saksagansky), M. Tobilevych-Barilotti, M. Zankovetska; other talented actors were invited from the people.

The true love for the Ukrainian people, its folklore and the desire to overcome complex social challenges united the Ukrainian theatre titans. The Coryphaei sought to serve the native cause for the sake of raising the Ukrainian moral spirit most of all, awakening the audience’s consciousness: their “performances called for the struggle against the despotism of the “fraternal people” and class inequality, awakened the consciousness of the masses” (Tobilevych, 1947, p. 68).

Bright variety, multi-genre theatre and opportunities for opera singing, unsurpassed Ukrainian voices together with the national idea inspired composers to create musical masterpieces. Thus, M. Lysenko has written the musical accompaniment to the play “Thresholds are beating”, sad singing to the will of T. Shevchenko “When I die, bury” to enhance the impact of the play on the audience. All Ukrainian drama, being under the tsarist government oppression and the revolutionary-populist movement influence and the work of Taras Shevchenko, is permeated by the vibrating string of the liberation movement.

The Russian Empire’s intolerance of Ukrainian plays manifested itself in various prohibitions. Russian Emperor Alexander II signed one of these decrees, known as the Ems, in 1876 in the German city of Bad Ems. The latter was aimed at eradicating the use of the Ukrainian language. The third paragraph of the decree forbade the use of the national language during public readings, stage performances, in texts to musical notes. The performances could be shown only after censorship by state structures and obtaining a special permit on the territory of Ukraine, which was forcibly part of the Russian Empire. Some of them underwent this procedure in part — part of the work or the actor’s remark may not have passed; Often the works were submitted to the censor for

verification two or three or more times under different names (for example, “Shepherd” — “Burlaki”, “Pidpanki” — “Before the World” — “Filimon Sidorovich” — “Not so ladies as punks” I. Karpenko-Kary and other plays). “The titles of the works had to be indicated on the posters, and if others were performed, their names should have been written on the back of the poster, and this information should have been submitted to the Head Administration” (Kazakevich, 2017, p. 51). We can assume that such demands were explained by the tracking of individual actors in patriotic roles. Later, Alexander III again tightened censorship to strengthen the autocracy and published the “Provisional Rules of the Press” in 1882 (Savchynskyi, 2008). The Ems decree, already known to us, led to the unification of Ukrainian forces in Galicia, which was under the rule of the Austro-Hungarian Empire at the time.

In 1889, M. Starytsky wrote: “They began to ban the showing of plays not only from the intellectual life, but also merchant and bourgeois, and even to ban previously permitted historical and domestic plays only through language (“Bohdan Khmelnytsky” M. Starytsky, “Broken Heart” and “Tatarivna” by M. Kropyvnytskyi, “Roman Volokh” by I. Karpenko-Kary) (Kazakevych, 2017, p. 56). The authorities, realising the influence of the national language on the consciousness of the Ukrainian people, tried to restrain the development of Ukrainian culture by various prohibitions. However, the Coryphaeians managed to circumvent censorship. For example, S. Rusova signed the play with her Swedish surname Lindfors when the censor refused to sign several Ukrainian works by one author.

The years of fruitful work of the Ukrainian reformer Les Kurbas were an important period in the formation of modern Ukrainian theatre. Works by Ukrainian classics: “Natalka Poltavka” by I. Kotliarevsky, “The Courtship at Goncharivka” by H. Kvitka-Osnovianenko, “Give Your Heart Freedom, Take Captivity” by M. Kropyvnytskyi, etc. were mostly in the repertoire at the beginning of the director’s career — the creation of a theatre group “Ternopil Theatre Evenings” (1915). Such modern Ukrainian works and plays of world classics as “Black Panther and Polar Bear” and “Bazaar” by V. Vynnychenko, “King Oedipus” by Sophocles, “Woe to the Liar” by F. Grillparzer, were staged in the days of philosophical, intellectual Les Kurbas Theatre (this is the Young Theatre). The productions were also directed by Hnat Yura, Valerii Vasyliiev, and Semen Semdor, in addition to Les Kurbas. In particular, actor and director Hnat Yura, founder of the Ivan Franko National Academic Drama Theatre (1920), staged “Sin” by V. Vynnychenko, “Candida” by B. Shaw, “Flooded Bell” by G. Hauptmann. Les Kurbas allowed the actors of the studio theatre to realise all talent facets, supported those who wanted to develop directing skills: in particular, the play “Tartuffe” by Moliere, created by V. Vasiliev, “Enemy of the People” (“Dr Stockman”) by H. Ibsen, created by Semen Semdor.

Researchers of L. Kurbas’s work define the next stage of the artist’s creative path — the activity of the Berezhil art association — as “political”. The theatre’s repertoire included foreign (mostly staged by L. Kurbas) works — “Gas” by G. Kaiser, “Jimmy Higgins” by E. Sinclair, “Macbeth” by W. Shakespeare. Performances based on plays by Ukrainian authors were performed mainly by the art-

ist's students — B. Tyagno (“Gas Masks” by S. Tretyakov, “Armoured Train” by V. Ivanov), F. Lopatynsky (“Sava Chaly” by I. Karpenko-Kary), Yaroslav Bortnyk, (V. Yaroshenko’s “Span”) and others. The creative team also performed joint productions (“October”, “Ruhr”, “1905 at HTZ”, “Birth of a Giant”, etc.).

M. Kulish added the Ukrainian spirit to the stylistically formed theatre, which still depended on the repertoire of other countries. After all, it was a period of the awakening of national identity for L. Kurbas. Two giants of Ukrainian theatrical art jointly created such masterpieces as “People’s Malachi”, “Pathetic Sonata”, “Eternal Revolt”, but they were banned after the first show. For a long time, these performances were considered nationalist as questioning the foundations of communist ideology. The last performance of the artists at large was “McLean Grass” — a philosophical drama that “essentially strikes with its deep pessimism, rebellious in contrast to the obligatory false optimism of socialist realist peacocks to the Soviet government” (Stech, 2017). Les Kurbas fell into the “trap” of Soviet power and completed his career in the camps of the White Sea-Baltic Canal (he was shot in 1937). His plays based on the works of M. Pogodin “Aristocrats”, L. Slavin “Interference”, O. Sukhov-Kobylin “Death of Tarelkin”, “Patlen’s Lawyer” and the camp operetta “Dream on Vian-Guba” (created by Les Kurbas and M. Irčan, Czech composer Urbanek) saw the world there.

Theatres were evacuated from their hometowns in Ukraine at the beginning of World War II. “Staffs created at the theatres were included: chief of staff, head of the literary and organisational part, the dispatcher for relations with organisations responsible for repertoire developing and creative staff of concert brigades, organising and conducting performances in military units, hospitals, stations and mobilisation points, etc.” (Romanenko, 2015, p. 68). However, the theatres did not choose the routes themselves; “Front departments sent applications to the Main Directorate of the Workers’ and Peasants’ Red Army, which determined the number of required creative brigades and their routes...” (Romanenko, 2015, p. 69).

In particular, the Lviv Maria Zankovetska Theatre was evacuated to the North Caucasus to the village of Labinska. Later (due to lack of work), he was evacuated to Siberia, in Tobolsk. Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre was evacuated to Kazakhstan. Taras Shevchenko Kharkiv Academic Ukrainian Drama Theatre was divided: part of the troupe — “M. Krushelnytskyi, I. Maryanenko, and V. Chystyakova found themselves in Ashgabat, a large group of actors, led by director L. Dubovyk, was evacuated to the city of Marxstadt, Saratov region, and others, led by V. Meller, the main artist of the theatre, were in Semipalatinsk” (Zakharevych, 2015, p. 160). Only seven months later, the troupe was able to unite in Voronezh, where it showed a play “Bohdan Khmelnytsky” by O. Korniychuk. The production of a politically credible playwright, which did not contradict Soviet ideology, helped unite the Ukrainian theatre with the Russian audience and provided an opportunity to work freely. Later, the theatre worked in Kyzyl-Kyiv (Kyrgyzstan) and other places of forced deployment. His troupe was constantly changing location. And the Ivan Franko National Academic Drama Theatre

found himself in Tambov, later moved to Semipalatinsk (Kazakhstan). His first performance was I. Franko's play "Stolen Happiness". In 1941–1942, the people of Ivan Franco Theatre staged the productions: "Oh, don't go, Hrytsia, and to the party", "Marusya Boguslavka" by M. Starytsky, "Stolen Happiness" by I. Franko, "Talentless", "Vanity" by I. Tobilevych, "Platon Krechet" by O. Korniychuk, "Natalka Poltavka" by I. Kotliarevsky, "Nazar Stodolya" by T. Shevchenko and others.

Wartime dictated the demand for theatrical and concert activities to lift the army spirits. Patriotic and defensive performances became especially popular ("In the steppes of Ukraine", "Front", "Bohdan Khmelnytsky" by O. Korniychuk, "Shelmenko-batman", "Russian people" by K. Simonov). Humorous acts, one-act or collective performances, pop numbers, recitations, etc., were added to concert programs.

Theatres began to form a new planned repertoire in peacetime. The traditions of the plays remained, but the political influence was still quite strong. The country was experiencing waves of repression, so some directors' performances dreamed of staging were not restored.

Cultural figures and scholars began to be awarded the annual Stalin Prize from 1940 to 1953. Thus, in 1951, I. Kobrynsky, the director of the Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre, received the third-degree award for the play "Forever Together" by L. Dmyterko; Hnat Yura, director and artistic director of the I. Franko Drama Theatre, won the second degree twice in 1949 and 1951.

"Developed socialism" also did not change the party's policy, which continued to struggle with the culture of Ukraine, its national manifestations. Thus, the works of V. Vynnychenko, O. Konysky, P. Kulish, Olena Pchilka, I. Dnirovsky, M. Kulish and many other masters continued to be banned.

The repertoire of the Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre in the 60s of the 20<sup>th</sup> century under director I. Kaznadiy, a student of People's Artist M. Krushelnytskyi, consisted of classical literature works and modern drama of that time. The purpose of this repertoire policy was to bring the theatre closer to the people and promote meaningful dialogue with the audience, which would help solve problems that arise in society and give people a holiday. "The classical repertoire in this period consisted mainly of Ukrainian plays. And it was represented by all genres approved by censorship. M. Starytsky's "Bad Fate" ("Gypsy Aza") and "May Night" (after M. Gogol); "Talentless" and "Sin and Repentance" by I. Karpenko-Kary; "Taras Bulba" by M. Gogol; "On Sunday morning the potion dug" by O. Kobylanska; "Until the sun rises, the dew will come out of M. Kropyvnytskyi's eyes"; "In the Forest" by Lesya Ukrainka; "Shelmenko-batman" and "The Courtship at Goncharivka" by H. Kvitka-Osnovianenko were a great success. And the best examples of Western European drama "Tartuffe" by Moliere, and "A lot of noise in vain" by W. Shakespeare (Shpakovska, 2001, p. 80) were next to the poster. Plays of the "light genre" or operetta, the nuances of which were well felt by directors I. Kobrinsky, S. Smiyan, A. Belgorodsky, were staged in addition to classical productions. The music orchestra and ballet troupe contributed to



the high-quality design of Yury Milutin's "Trembita", G. Plotkin's "At Dawn", L. Lyadova's "Under the Black Mask", and others. The combination of music and drama of the Shevchenko Theatre artists emphasised and strengthened the Ukrainian theatre picturesqueness, such as singing and musicality.

The repertoire of I. Franko Drama Theatre in the 70s and 80s consisted of works: "Marusia Boguslavka" by M. Starytsky, "Cassandra" by Lesia Ukrainka, "Adventures in the Kingdom of Myasopotamia" by P. Kshesinsky, "Laurel Wreath" by L. Dmyterko, "Chocolate Soldier" by B. Shaw, "Rear" by M. Zarudny, "Macbeth", "A Midsummer Night's Dream" by W. Shakespeare, "Talentless" by I. Karpenko-Kary, "The Witch of Konotop" by H. Kvitka-Osnovianenko, Belarusian play "Evening" by O. Dudarev, "Mata Hari" by N. Yordanov. Performances for children included: "Vikentiy the Wise" by Yaroslav Stelmakh, "Twelve Months" by S. Marshak, "Santa Claus and Santa Claus" by I. Ilovaysky, "Christmas Night" by M. Gogol, and others.

Modern Ukrainian theatre has freed itself from the pressure of the colonial system during independent Ukraine, and the "old methods" respond in part only in the views of some directors. Many talented Ukrainian artists consider modern world trends and raise Ukrainian culture to a higher level, expand the scope and change the forms of national theatre culture. It is worth noting the active formation of the Ukrainian spiritual theatre, which is associated with Bohdan Stupka — actor, People's Artist of Ukraine and director of the I. Franko Drama Theatre in 2001–2012. Under the direction of the famous artist experiments were carried out, Ukrainian ideas were embodied, directors from other countries and theatres of Ukraine were invited (Georgian director R. Sturua, Canadian director of Ukrainian origin G. Gladiy, director V. Kozmenko-Delinde et al.), who also expanded the creative boundaries of theatrical culture.

Analysis of the Ivan Franko National Academic Drama Theatre repertoire as "the first stage of Ukraine" in 2001–2012 found that the classic Ukrainian plays were presented on the Big and Small Stages since 2001. The directors embodied such performances as: "Tragedy-comedy about the resurrection of the dead" by G. Koninsky (dir. A. Prykhodko), "Primer of Peace" by G. Skovoroda, or "The Conversation of Five Travelers on the True Happiness of Being" by V. Shevchuk (O. Anurov), "Paradise Work" by I. Malkovych (dir. A. Prykhodko), "Nazar Stodolya" (directed by Yury Kochevenko), "Natalka Poltavka" by I. Kotlyarevsky (directed by O. Anurov), "Inspector" by M. Gogol (directed by I. Afanasyev), "After Two Hares" by M. Starytsky and "Martin Borulya" by I. Karpenko-Kary, "The Kaidasheva Family" by I. Nechuy-Levytsky (dir. P. Ilchenko), and others.

Later, the repertoire was enriched with new productions, inspired by the work of playwright I. Franko: "Overture, Goodbye" by his short prose, "Cain" Byron translated by I. Franko, "...In the middle of paradise on the square..." — a modern understanding of the last days of the excellent artist earth life and "Crossroads" — a staging of the famous symbolic and modern Franko's story" (Veselovska, 2019, p. 75). Lesia Ukrainka's works were also screened — "Lawyer Martin" dir. O. Miroshnychenko, "In the Field of Blood" (directed by Yury Rozstalny) and prose works by O. Koblyanska — "Early on Sunday, the potion

dug” (directed by D. Cherepyuk). In addition, plays represent the works of other cultures and peoples: “Othello” by W. Shakespeare (directed by V. Malakhov), “The Guest of the Old Lady” by F. Durrenmatt (directed by D. Cherepyuk), “Carmen” by P. Marime (A. Zholdak-Tobilevych, directed by A. Hostikoyev), Moliere’s “Tortuff, or ...” (directed and scenographed by V. Kozmenko-Delinde, assistant directed by B. Benyuk), “King Oedipus” by Sophocles. R. Strua, dir. P. Ilchenko), “The Caucasian Cretaceous Circle” by B. Brecht (dir. L. Zaikaukas), “The Wedding of Figaro” by P.-O. Beaumarchais (dir. Yu. Odynoky), “The Old Woman Hatches” by T. Ruzhevych (dir. Z. Khshanovsky). Such productions presented modern plays as “Hymn of Democratic Youth” by S. Zhadan (directed by Yuriy Odinoky), fantasy play “The Lion and the Lioness” by I. Koval (directed by S. Moiseev), monopformance “Sarah Bernard, Despite Everything” by Z. Khshanovsky, L. Kadyrova and others.

Today, M. Zakharevych, the principal director and artistic director of the Ivan Franko Theatre, organises the theatre’s activities so that performances appear on the stages in a completely new style. A striking example of this is the “Buna” play by V. Makova (directed by D. Petrosyan), shown on the Chamber Stage (officially opened in 2012 on the initiative of B. Stupka to the 75<sup>th</sup> anniversary of S. Danchenko). The peculiarity of the play is the lack of actors make-up, which emphasises the high professionalism of their reincarnation, which was unsurpassed by the young actress H. Fedorak (“Grandma Buna”). The current problems of Ukrainian society are covered — misunderstanding of generations, stereotyping of thinking, imposing one’s life experience, knowledge, skills on young people. The cultural issues of the 2000s are really reproduced — workers go abroad in search of a happy fate. Even though new times produce other problems, the world is moving, and society is evolving, so tradition must also be transformed, adapted to a certain time. However, we see the opposite in the play “Buna” — the unwillingness of the older generation to change and keep up with the times.

Traditions live for a millennium, are passed down from generation to generation. We can assume that they “prescribe” specific laws of world order, unshakable principles and principles of adaptation in society, the laws of communication and further development. National classical works are imbued with the Ukrainian people traditions, and the theatre’s repertoire as a centre of national culture includes traditional performances necessarily. Repertoire traditions are performances of Ukrainian drama classics with the source of the sacred, deep essence of the people’s existence, staged by directors during the historical development of the Ukrainian theatre, reproducing the picturesqueness features and historical facts of the Ukrainian people and culture by integrating national values and Ukrainian identity.

## Conclusion

It is noted that domestic works reflect the Ukrainian people mentality and character, picturesqueness and traditions, as well as the historical experience of the Ukrainian nation (plays by T. Shevchenko, Lesya Ukrainka, I. Franko,

M. Starytsky, M. Kropyvnytsky, M. Kulish, V. Vynnychenko etc.). However, the presence of classical works of prominent Ukrainian and foreign playwrights, writers and poets in the repertoire is also characteristic of theatres. In turn, classical works of other cultures acquaint the Ukrainian audience with the traditions of different peoples — national songs, choreography, values, etc. (works of W. Shakespeare, Molière, H. Ibsen, B. Shaw, etc.)

Analysing the trends in the formation of repertoire traditions and features of censorship policy in Ukrainian theatres from the time of the first theatre to the present, we highlight the following periods:

1. Origin of Ukrainian drama — I. Kotliarevsky created the first Ukrainian drama, “Natalka Poltavka”, the premiere of which took place in 1819. This date is considered as the beginning of Ukrainian drama.

2. Ukrainian Theatre in Tsarist Russia times — Theater of Coryphaei, established in 1882, whose repertoire consisted of works by Ukrainian writers T. Shevchenko, I. Franko, H. Kvitka-Osnovyanenko, M. Starytsky and others.

3. The period of modern Ukrainian theatre formation — the work of director Les Kurbas. It can be divided into three stages — the development of theatre (the repertoire consists mainly of classical Ukrainian works), philosophical (work based on plays by European playwrights and modern works) and political (special attention is focused on the artist’s collaboration with Ukrainian playwright M. Kulish).

4. Ukrainian theatre during the Second World War and the postwar period was under the close supervision of the communist authorities. It was possible to create in part the Ukrainian language and preserve the culture of speech under conditions of political engagement. Authorities awarded the Stalin Prize to the individual figures in the Ukrainian art class but encouraged the gradual transformation of the Ukrainian theatre into a Soviet one.

5. 50s of the 20<sup>th</sup> century are remarkable with artificial theatrical performances with the wrong vector of theatre development. During this period, many Soviet theatres disappeared altogether (for example, Jewish or Polish). Still, Ukrainian theatre changed the repertoire, style and manner of playing thanks to adaptation partially, but with the revival of the deep essence of Ukrainian traditions and language.

6. “Liberation” of theatres in the days of independent Ukraine was the continuation of anachronistic processes. The new consciousness only sprouted, so there was significant inertia of the theatre. And a manifestation of the Ukrainian spirit strength, when the theatre played with colours and an explosion of patriotic emotions, took place only after the Russian aggression in 2014.

7. Today, positive and negative changes are taking place in the theatres of Ukraine. A feature of modern Ukrainian theatre is performances on second stages, mono production, and advanced technology. Classical performances have also not lost their relevance because traditional problems do not leave society: the division of property, misunderstandings between generations, issues of ignorance, the desire for “easy” enrichment, and others. Performances are primarily shown in the official language.

Modern theatre is not limited in its repertoire choice, accumulating productions of plays by different peoples of Ukraine and the world. It has become a tradition to stage Jewish, Tatar, and English plays translated into Ukrainian. It would be unethical to talk about the development of Russian drama during the war, but there is no oppression here either. Therefore, productions of Russian plays can be presented in Ukrainian theatres at the request of talented Ukrainian artists. There are no bans; the theatre is free.

The repertoire traditions of performances based on the works of classics of Ukrainian drama carry the source of the sacred, deep essence of our people. Directors stage productions, taking into account the picturesqueness, features, historical facts, and culture in general, integrate national values and Ukrainian identity into modern society. The repertoire is being modified and modernised by theatrical figures. The problems raised in the literature are being transformed because of current realities, which determines the prospects for further research.

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## РЕПЕРТУАРНА ТРАДИЦІЯ УКРАЇНСЬКОГО ДРАМАТИЧНОГО ТЕАТРУ: ІСТОРИКО-КУЛЬТУРНИЙ АСПЕКТ

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Мета статті — з'ясувати репертуарні традиції українського театру від часу створення першого професійного театру до сьогодення. Методологія дослідження передбачає застосування міждисциплінарного підходу. Зокрема принцип історизму як можливість прослідкувати зміну репертуарної політики театрів під впливом суспільно-політичних обставин. Методи аналізу й синтезу використані для виявлення основних мистецьких явищ і тенденцій у театральній діяльності, структурно-функціональний і мікродинамічний методи — для дослідження театру на різних етапах розвитку. Наукова новизна. На основі аналізу репертуарних п'єс п'яти українських театрів — Театру корифеїв, Харківського державного академічного українського драматичного театру ім. Т. Г. Шевченка, Дніпровського національного академічного українського музично-драматичного театру ім. Т. Г. Шевченка, Київського національного академічного драматичного театру ім. І. Франка, Національного академічного українського драматичного театру ім. М. Заньковецької — виявлено тенденції розвитку репертуарної політики українського театру, обґрунтовано вплив традицій і суспільства на творчість провідних українських театральних діячів; розширено межі поняття «репертуарні традиції». Висновки. Досліджено особливості розвитку українського театру від створення в Україні першого професійного театру до сьогодення, висвітлено вплив цензури на репертуар. Охарактеризовано п'ять етапів формування репертуарних традицій українських драматичних театрів: період зародження української драматургії (І. Котляревський); подальші репертуарні традиції за часів царської Росії; формування сучасного українського театру (Лесь Курбас); період Другої світової війни та повоєнні часи, коли були спроби трансформувати український театр у радянський. З'ясовано, що особливістю сучасного українського театру є вистави на малих сценах, моновистави, використання новітніх технологій.

*Ключові слова:* репертуарні традиції; український театр; національна драматургія; театр корифеїв; перший драматичний театр; сучасний театр

**РЕПЕРТУАРНАЯ ТРАДИЦИЯ В УКРАИНСКОМ ДРАМАТИЧЕСКОМ ТЕАТРЕ: ИСТОРИКО-КУЛЬТУРНЫЙ АСПЕКТ**

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Цель статьи — выяснить репертуарные традиции украинского профессионального театра в разные политические периоды — от времен первого профессионального театра до сих пор. Методология исследования предусматривает применение междисциплинарного подхода и принципа историзма как возможности проследить изменение репертуарной политики театров под влиянием общественно-политических обстоятельств. Методы анализа и синтеза использованы для выявления основных художественных явлений и тенденций в театральной деятельности; структурно-функциональный и микродинамичный методы — для исследования театра на разных этапах развития. Научная новизна. На основе анализа репертуарных пьес пяти украинских театров — театра корифеев, Харьковского государственного академического украинского драматического театра им. Т. Г. Шевченко, Днепропетровского национального академического украинского музыкально-драматического театра им. Т. Шевченко, Киевского национального академического драматического театра им. И. Франко, Национального академического украинского драматического театра им. М. Заньковецкой — выявлены тенденции развития репертуарной политики украинского театра, обосновано влияние традиций и общества на творчество ведущих украинских театральных деятелей; расширены границы понятия «репертуарные традиции». Выводы. Исследованы особенности развития украинского театра от создания в Украине первого профессионального театра до сегодня, освещено влияние цензуры на репертуар. Охарактеризованы пять этапов формирования репертуарных традиций украинских драматических театров: период зарождения украинской драматургии (И. Котляревский); репертуарные традиции во времена царской России; формирование современного украинского театра (Леся Курбас); период Второй мировой войны и послевоенное время, когда предпринимались попытки трансформировать украинский театр в советский. Определено, что особенностью современного украинского театра являются спектакли на малых сценах, моноспектакли, использование новейших технологий.

*Ключевые слова:* репертуарные традиции; украинский театр; национальная драматургия; театр корифеев; первый драматический театр; современный театр