

## **DRAMATIC ART**

**Oleksandr Klekovkin**

### **Theatre culture markers (state theater, 1917–1934, the beginning)**

The principles of periodization of the history of Ukrainian theater, suggested by different researchers, were studied. Proceeding from the ideas of the representatives of the intellectual history, the analysis of the peculiarities of the theatrical culture of Ukraine from 1917 to 1934 was suggested on the basis of markers — the term system of a certain period, the significant renewal of which indicates the end of a particular period and the beginning of a new one. Elements of the term system cover different groups of features of the theatrical culture, including institutions; morphology of the theater; functions and tasks of the theater; theatergoers; method; criticism; science, as well as the systematic interaction of these elements. The source basis of the research was the materials collected by the author for the dictionary on the history of the theatrical culture of Ukraine, which comprises two and a half thousand useful sources, including chronicles, dramatic works, school theater poetics, manifestos by the theater luminaries of the early 20<sup>th</sup> century, letters, monographs, dictionaries, reviews, creative portraits, and other documents that record the terminology of Ukrainian theater from its inception. In regard to quantity, these sources are divided into two parts – about one thousand sources are dated before 1917, the same number — prior to 1934, and about five hundred — from 1934 to the beginning of the 21st century. In the course of the analysis of the sources, nearly six thousand terms and set expressions, of which more than four thousand, that is, two thirds, relate to the theater theory and practice of the 20th century, were recorded. Among them, the period of the most active word-formation (more than two and a half thousand terms and set expressions) dates precisely to 1917–1934. Processing new text arrays can change this ratio, but it is unlikely to change dramatically, because by the law of large numbers, the error will not be critical. In the course of the analysis, the main blocks of terms and, accordingly, the phenomena that they define, which determine the peculiarities of the theatrical culture of Ukraine from 1917 to 1934,

were identified. The main event in the history of the theatrical art of Ukraine of the specified period was determined as follows: nationalization of the theater evidenced by system changes in the theatrical culture, including the preparation and release process of performances, education system, as well as the emergence of new theatrical terms, each of which is based on a new phenomenon. It was the largest ever recorded system turn, which could be marked neither by the birth of one of the luminaries of the theater, nor by the production of a play that was considered to be highly artistic by theatrical journalism. The key concept of that time was the concept of proletarian culture, which was opposed to the bourgeois culture. However, the use of both concepts was manipulative: when the audience boycotted the theater, the audience was called narrow-minded people, and vice versa — when the theater didn't meet the expectations of the authorities, the artists were accused of the narrow-minded psychology and bourgeois biases. The main criterion was not the truth anymore. It was the right to rename, give names and communicate names, which was delegated by the authorities either to the media, or to some collective structure — a public organization, a working collective, party meetings, etc. This explains the unprecedented development of theatrical and artistic journalism, in general. Regardless of the subjective intentions of the authors, the main feature of the method of structuring consciousness at that time was creating a world of changing, and sometimes chaotic meanings, and speculative, constantly changing criteria.

### **Anhelina Anhelova**

#### **An innovation of Albert Smith's entertainment in «Ascent of Mont Blanc» (1852–1858) : between a theatre and showbusiness**

The article is devoted to the analysis of artistic and technological innovations in “Ascent of Mont Blanc” (1852-1858), the work of Albert Smith, a prominent playwright and showman of the Victorian era.

The show was opened in 1852 in the Egyptian Hall at Piccadilly. Its topic was a description of the expedition to Mont Blanc (the highest peak of the Alps), which Albert Smith carried out on August 1851, accompanied by three companions, 16