

Linytska, S. Pankivskyi, E. Khutorna, F. Levytskyi and others - were engaged in these performances, which were solved in the genre of psychological drama. They created an image that is psychologically true and convincing. The artist L. Linytska, who has already switched to the roles of mothers and elderly women, stood out with her skill. In her performance in these roles, the actress showed an absolute understanding of the nature of the melodramatics of the images she created and conveyed to the audience a striking artistic intelligence. The participation of Ukrainian actors in the performances of Jewish playwrights enriched their experience and improved their stage and performance skills.

The successful stage performance of plays by Jewish authors on the stage of the M. Sadovskyi's First Stationary Ukrainian Theatre made an extraordinary contribution to the general culture of Ukraine.

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Commedia dell'arte techniques in the practice of the acting duet
Yosyp Hirniak and Marian Krushelnytskyi (for example,
the 1927 «Mikado» play)

The article discusses the techniques of commedia dell'arte in the practice of the acting duet of Yosyp Hirniak and Marian Krushelnytskyi. The introduction emphasizes that the “Mikado” operetta, staged by director Valery Inkizhinov in 1927, has not been comprehensively considered and historically reconstructed. This performance is interesting because it embodied the scenic symbiosis of East aesthetics with a testimony of commedia dell'arte techniques in the acting practice of the berezil-actors. Therefore, the **purpose of this article** is to highlight the techniques of commedia dell'arte in the practice of the acting duet of Hirniak and Krushelnytskyi. According to the goal, the task was to carry out a historiographical analysis of the 1927 Mikado performance and to clarify the specifics of the work on the stage images.

Presentation of the main material. The “Mikado” operetta was created in London in 1885 by the efforts of playwright William Gilbert (1836-1911) and composer Arthur Sullivan (1842-1900). From the original work of "Mikado", the

authors of the Berezil stage version borrowed only the plot, equipping it with satirical interludes on contemporary topical topics. They ridiculed the authoritarian form of government of the fictional Japanese city of Titipu, which resonated with the realities of the bureaucratic system of the then capital of Ukraine. Invited to “Berezil”, director Valery Inkizhinov gladly took up this confusing scenario. Because in his staging practice he synthesized the theatrical aesthetics of previous centuries, had an original directorial style, created vivid eccentric spectacles.

As a result of the serious work of the whole group, the play turned out to be a fairytale, it was one of the leading places among the operetta productions of the 1920s at the back of Ukrainian theaters. In this performance, the performance potential of many theater actors has been re-opened. Extraordinary, eccentric images were created by Y. Hirniak, M. Krushelnytskyi, V. Chistyakova and others.

Yosyp Hirniak created a comedy image of Pu-Ba in this play. The main means of artistic expression in creating the image of Pu-Ba were dance and singing. To the exceptional versatility of his performing style, Yosyp Hirniak organically played a person from the East, recreated the inherent mentality, plasticity, and ceremonial behavior. Externally, Pu-Ba-Hirniak was tossed into a "clown in a kimono." The bright makeup of the actor expresses a cheerful mask, suitable for instant changes of facial expressions. Y. Hirniak's partner - M. Krushelnytsky, who in this performance created the image of the state executioner Ko-Ko, similarly resembled a clown. Actors could "get out of the image" and make fun of their own characters, and in these performing techniques the echo of the famous Vakhtangov's “Princess Turandot” was felt as a symbol of the accentuated theatricalization and game elements of the 1920s.

The scientific novelty is the expansion of ideas about the processes of creating musical performances at the “Berezil” scene in the 1920s. The example of the “Mikado” operetta outlines the stylistic features of the entertainment genres of the time and describes the techniques of commedia dell'arte as the dominant meaning factors in the work.

Conclusions. Taking into account Hirniak-Krushelnytskyi's cooperation in many performances in “Berezil”, it should be emphasized that this bright duet was finally formed precisely in the “Mikado” performance. The phenomenon of their successful collaboration was a harmonious combination of comism, eccentricity and a subtle intuitive sense of the aesthetics of commedia dell'arte.

Sofiya Rosa-Lavrentii

Christian concepts in historical dramas of Hryhor Luzhnytskyi

The object of the article are historical dramas of Hryhor Luzhnytskyi (literary and theatrical critic, author, poet, historian of the Ukrainian church and theatre, editor, publicist, who worked in Lviv during 1920-1940, then in emigration in Prague, later in the USA), an author wrote mostly for the theatre "Zagrava" in 1930th. Dramas are examined through the prism of Christian world view that is the basic method of the author. In default of concrete biblical themes, there are clear and knowable religious Christian charts in drama. The author lifts the problems of national fight from the point of view of Christian moral and ethics. In default of concrete religious theme, there are clear and knowable religious Christian with a plot charts in historical dramas.

First is a model of treason of friend for the sake of enriching, second - is a model of prodigal son, third, is a model of two sinners - that repents and that does not spare at guilt.

H. Luzhnytskyi in the historical dramas touches the question of the Ukrainian national identity, using christian concepts, models, to underline the marked idea, give the importance for a recipient that is in the field of christian culture.

In addition, an author in works lifts the problems of national fight from the point of view of Christian moral and ethics. On the whole dramas by H. Luzhnytskyi are not intended for reading, but for appearance on the stage, from where the mentioned questions publicly sound. It confirms maturity of society, at least front-rank association, to the discussion of mental and ethical problems of national fight. Theatrical form offered by H. Luzhnytskyi appeals to the modern forms of theatre of discussion and can be the variety of the Ukrainian intellectual theatre of 20th century.