

**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.

**Key words:** historical drama, christian concepts, a plot chart, literary criticism, theatrical criticism

**Daria Shestakova**  
**"The Seagull" by A. Chekhov: first theatrical experiences. To the question of stage of play**

The dramaturgy of A. Chekhov, having overcome the framework of the aesthetic event of a particular national culture, became a phenomenon of world theater. The Chekhov Theater went through several stages of development, and it was in the play "The Seagull" that the new coordinate system proposed by the author manifested itself as a complex phenomenon, overcoming the stereotypes of dramatic rules and anticipating theatrical searches in later decades. Now a landmark for the theatrical arts, for the first time, the groundbreaking play went through serious trials that questioned its potential for the stage. This article offers a look at the performances that emerged between the two well-known aesthetic subjects - the devaluation of "The Seagull" at the Alexandrinsky Theater (October 17, 1896) and its canonization on the stage of the Moscow Art Theater (December 17, 1898). After all, it is at the Kyiv Solovtsov Theater (premiered November 12, 1896), on the stage of its Odessa enterprise and O. Dukov's Kharkov enterprise (premiered December 30, 1896), that "The Seagull" restores the status quo. And these performances will become a precedent for the first readings of the play in theaters in Ukraine.

The analysis of this material is interesting, which makes it possible to see the attitude towards Chekhov dramaturgy before its official recognition as a theatrical masterpiece.

Using reviews on performances, you can see that the main range of problems with the theatrical effectiveness of play is primarily the innovation of dramatic material.

The main issues that are emphasized in the reviews can be grouped in the following directions: problem of stage action; the problem of the protagonist; and, finally, the world of the Chekhov play and its perception by the viewership.