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**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.

Based on these basic criteria, it becomes obvious to contrast the existing, familiar to the directors and viewers of the system and update its main elements in A. Chekhov's play.

Performances that have appeared in ambiguous ideological and aesthetic context, proved to be a bold step towards not only the new author but also the new theatrical thinking. Becoming a kind of work on mistakes, they experimentally proved the need to transform the theater system.

### **Tetiana Batytska** **Director's search of Fedir Stryhun**

The article reviews the directorial work of a long-time artistic director, the main producer of the National Maria Zankovetska Academic Ukrainian Drama Theatre Fedir Stryhun: traces his activity since 1987, his evolution from actor to a director and 30 years of experience at the Maria Zankovetska Theatre.

Fedir Stryhun is an outstanding figure for Ukrainian culture: national artist of Ukraine, laureate of the T. Shevchenko National Award of Ukraine, actor with more than 130 roles in theatre and cinema, has staged over 70 performances, including about 25 works by Ukrainian classics on the Zankovetska stage, as well as numerous works in other theatres of the country. He graduated from Kyiv National Karpenko-Karyi University (1957-1961, the course of Professor V. Nelly), and after that he worked as an actor at the Zaporizhzhia Theatre (now – named after V. Magar), since 1965 - actor of Maria Zankovetska Theatre. F.Stryhun had no specialized directing education, but had considerable acting experience, "practical" training with Zankovetska Theatre directors, his authority in the team allowed him to enter the profession, and soon the directing became his main way of creative expression.

The analysis of directions of artistic search in F.Stryhun director creation is carried out. According to the dominant qualities, four blocks of productions are singled out: "Hetmanian", in which the director explored the history of Ukrainian state formation ("Haydamaky" by T. Shevchenko, trilogy "Mazepa" by B. Lepkyi, "Andrei" by V.Gerasimchuk, "State treason" by R. Lapika, "Sava Chaly" by I. Karpenko-Karyi, etc.); "Enlightenment", in which we see a tendency to distinction in