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## **Theatrical Periodical Publications in the Bibliographic Dimension of Ukraine: Thematic and Cultural Orientations**

**Objective.** Theater art today is a self-sufficient creative substance with a special metaphorical language. The scenic meaning of human existence is organically interpreted on the pages of unique periodical publications of the beginning of the 20th century, which were printed in the largest Ukrainian cities. The continuation of the tradition of publishing theatrical periodicals is observed at the end of the 20th and beginning of the 21st centuries. It is presented by specialized magazines "Kino-teatr [Cinema-Theatre]", "Ukrainian Theater", "Teatralna besida [Theatrical Conversation]" and others. **Methods.** Inductive-deductive, systemic, semiotic methods of research of scientific material and elements of cultural studies of mass media are applied. **Results.** Theatrical periodicals of Ukraine of the 20th and 21st centuries, which are found in the collections of the libraries of Kyiv, Dnipro, Lviv, and Kharkiv, have been analyzed. Their role in the creation of the socio-cultural space of Ukraine is studied, and the genre-thematic potential and cultural content are considered. **Conclusions.** Theatrical periodicals of the XX-XXI centuries. is characterized by a multi-genre presentation of the theatrical life of its time, and journalistic originality. This allows creative use of its potential in library activities as a cultural marker of time.

*Keywords:* art media; theatrical periodicals; journalism; genres; library; cultural space

### **Introduction**

In the modern socio-cultural space of Ukraine, the theater acquires the characteristics of an artistic medium (Balme, 2008), which actively produces nation-building meanings, interactive content, and a patriotic position, especially during military challenges. For Ukraine today, this is super important. Through conventional meanings of theatrical art, the problems of forming a harmonious human personality were always produced, energy exchange between the actor and the audience was carried out with the help of a special metaphorical language. We believe that the opinion of the most famous philosopher of the 20th century Y. Habermas about "a person's return to his/her identity, to the lost connection with other people, which is a prerequisite for the restoration of "communication free from domination" is correct (Habermas, 1996). Stage art can develop this new form of human relations. It appears in new forms, presenting global reality, carrying out effective communication. Thus, according to Ch. Ndhlovu (2020), with the help of "elements and materials of communication", the study of the environment, contexts, space and time, dialogues, "everything that happens in the sphere of communication, in which people are ready to interpret, voice views, pose goals and objectives in the communication process" is performed.

The performing arts at all times are called upon to make a spiritual diagnosis for society. As a special type of artistic communication, it is considered in modern communication studies and cultural studies as information-polyphonic art. Thus, the famous French semiotician R. Barthes (1996) noted: "At certain moments of the performance, we receive six or seven messages simultaneously (which arise from the scenery, costume, lighting...). This is theatricality: the density and richness of signs (in comparison with the linearity of the literature)".

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Theatrical journalism can provide the most comprehensive (high-quality) analytical and descriptive interpretation of various theatrical events of the 20th and 21st centuries. It is presented interesting from a polygraphed point of view, original in content, rare periodicals of Ukraine for a period of one hundred years (from the time of the empire at the beginning of the 20th century to the era of Independence at the end of the 90s of the 20th century).

In modern library activity, which is intended to ensure information support for scientific research in the socio-communicative and cultural spheres, such rare publications create new opportunities for communication and increase the effectiveness of feedback with readers. As T. Dolbenko notes, at the beginning of the 21st century, the role of libraries in the structure of modern scientific communications is growing. According to the researcher, new organizational models are emerging today: libraries as centers of business and legal information, which embody a cultural and civilizational phenomenon (Dolbenko, 2015).

Ukrainian researcher N. Zakharova rightly emphasizes the fact that in our time the cultural and mass work of libraries has been transformed into a cultural and educational and cultural and informational one (Zakharova, 2009). The author M. Slobodjanyk (2007) considers the library mission as the first social institution, "the activity of which allows preserving the documentary memory of mankind for thousands of years". The author P. Hills, building a system of scientific communication, singled out 6 components in it: a scientist as a producer and consumer of scientific information, a scientific community, a publisher, an information product, a librarian, and new communication technologies. Conceptually, a library worker is an intermediary between a scientist, as a consumer, and information, and the library is an important communication channel (Dolbenko, 2015). Therefore, the demand of scientists, representatives of creative professions, and students for original theatrical information presented in rare and modern periodicals is quite natural. Access to modern digital technologies is professionally necessary for publications, as it makes it possible to provide high-quality art information. Such a dialogic model of cooperation between readers and libraries as modern information and communication centers for the development of science and culture, demanded by time and society is relevant today and requires comprehensive interdisciplinary research.

### Objectives

The purpose of the article is a scientific rethinking of the role of Ukrainian theater periodical publications of the 20th and 21st centuries in the modern bibliographic dimension. Part of the unsolved scientific problem is the determination of cultural content from a genre-content perspective.

### Methods

The declared topic and purpose of the work require the search for relevant methods of researching the scientific material. We used the inductive-deductive method to identify the genre features of theater-themed materials presented in publications at the beginning of the 20th century and in modern editions, summarizing their content characteristics. We used the inductive-deductive method to identify genre features of theatrical materials presented in publications at the beginning of the 20th century and in modern editions, to summarize their content characteristics. With the help of a systematic method, we sought to present the theatrical process of different eras as integral, capacious, and self-sufficient. The application of the semiotic method helped to highlight the cultural context in which signs and codes of theatrical art function.

## Results and Discussion

The life of the theater as the most popular art at the beginning of the 20th century is recorded in interesting from a polygraphed point of view, elegantly designed periodicals, which are professionally presented in the collections of many Ukrainian libraries: in the book collections of Kyiv, Kharkiv, Lviv and Dnipro, as powerful theater cities both at the beginning of the 20th century and in the 21st century. Thus, the Department of Periodicals at the National Library of Ukraine named after V. Vernadskyi has collected a rich collection of theatrical periodicals, which conceptually traces the greatest theatrical achievements of Ukraine. These are the specialized magazines "Kievskaya rampa [Kyiv Ramp]", "Kievsky teatral [Kyiv Theatergoer]", "Kievsky teatralny kuryer [Kyiv Theater Courier]", dated 1910-1912.

It is interesting that on International Theater Day, which is celebrated around the world on March 27, the library team organizes a thematic exhibition of these publications every year, demonstrating advertising and presentation activities, developing reader demand and scientific interest in cultural issues. In this way, the role of the modern library is manifested as a powerful center of communication, a cultural and civilizational phenomenon of an institution (Chachko, 2004).

Black and white rare editions, highly artistic portraits of famous actors (verbal and photographic), programs of performances of Kyiv theaters, and information about tours are offered to readers in the Periodicals Hall of the National Library of Ukraine named after V. Vernadskyi. It is worth noting that in 1913-1914 a special supplement was published, which included the addresses of the variety theaters. These publications played a major role in creating the socio-cultural orientations of the theater audience at that time.

Also, the theater history of Ukraine was recorded in the regional cultural periodicals "Artystychny visnyk [The Artistic Herald]" (Lviv), "Teatr i kino [Theater and Cinema]" (Odesa), "Vestnyk teatra [Bulletin of the Theatre]" (Katerynoslav, now Dnipro). The last edition was popular among Katerynoslav's inhabitants and existed from 1910 to 1914, until the beginning of the First World War. The large industrial city on the Dnieper was enriched by another publication – "Obozrenie iskusstva [Review of Art]". As eyewitnesses noted, this journal was sold out in minutes and was authoritative in the formation of audience opinion.

The journal "Vestnik teatra [Bulletin of the Theatre]", published according to the latest printing fashion of the time, became interesting in the informational and educational aspects. Designed in black and white and laid out according to the principle of literary journals, it became almost the only source of cultural information in the city. An artistic portrait of a famous actor in the signature role was traditionally placed on the cover of each issue. For example, No. 21 for November 1913 is decorated with a portrait of the actor P. Orleniev in the role of Raskolnykov. This issue of the journal contains psychologically accurate, skillful portraits of actors S. Shatov, O. Zablova, S. Hamalii, M. Azovskyi, A. Synytsyna. They organically illustrate notes, correspondence, sketches about artists. Materials in these specialized editions were often signed with the critics' initials, although the theater audience knew them by face. Thus, reviewer A.U-n wrote about the style of the actress: "Ms. Kremneva's subtle and filigree finishing of the role is visible..." (U-n, 1913).

In correspondence about the symphonic concerts at the Katerynoslav Collection, the critic G. Limanovskyi stated: "The central number of the program, of course, was considered the "Kreutzer Sonata", a sonata of passion in all its manifestations. The Becker grand piano, played by Mrs. Esipova, sounded good" (Limanovskyi, 1913). High artistic style and expressiveness of

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presentation were inherent in all materials. The accessibility of the presentation and the originality of the printing design will attract both researchers of theatrical art and ordinary library readers.

The theatrical feuilleton was a rather rare genre on the pages of the publication. The author A. Arnoldov achieved great success in developing this type of creativity, which is difficult from a journalistic and artistic point of view. Having chosen the mediocre actor Nikudyshkin as his hero, the author puts him in comical "suggested circumstances": "With a jubilant soul and disobedient legs, Nikudyshkin went home. What a stupid thing to do – to learn the role to which "a decent viewer will not pay any attention. Another thing is the leading role" (Arnoldov, 1913). The ability to build a comic situation and select adequate artistic means of expressing thoughts creates a communicative effect necessary for mutual understanding between the author and the reader. Thus, these rare periodicals are valuable bibliographic material that creates the cultural context of the era of modernism.

After a hundred years, the theater scene in Ukraine is recorded in some specialized periodical publications "Cinema - Theater", "Ukrainian Theater", "Theatrical and Concert Kyiv". The newest design and layout technologies, the genre diversity of the presented materials (reviews, interviews, descriptions) scientific research of a theatrical nature, materials of historical and theatrical content form the content of these publications. Fundamental articles by critics and reviewers of theater life O. Verhelis, V. Zhezhera, V. Kotenok, A. Lypkivska, A. Pidluzhna, O. Sakva, I. Chuzhynova, Yu. Shvets reproduce the theatrical process of the 21st century as a synergistic one that exists in categories of non-linearities, non-systematics, instability (Korniienko, 2008).

In the modern Ukrainian theater today, the sociocultural model of society of the globalized era or metamodernity is presented in specific stage means. The role of modern theater in the formation of national identity is a priority. National stage art performs communicative and value-oriented functions in society and creates a spiritual resonance for important events. Modern theater is a powerful source of artistic communication.

The relevance of the media and presentation aspects of covering theatrical events in society is confirmed by the professional success of modern Ukrainian theater in the international arena, in the field of intercultural communication. Reproduction of stage events of national existence in theatrical journalism is presented today in specialized periodical publications, which are presented in art departments of regional libraries in Ukraine. Thus, in Kharkiv, the publication "Arterium" was initiated in 2013, positioning today a theatrical portrait of the "second capital of Ukraine", its stage school, educational and art tradition. The journal is noted for its analytical presentation of the material, and the depth of theatrical evaluations in the genre of reviews and essays.

The journal "Teatr Plus", founded by the interregional branch of the National Union of Theater Actors of Ukraine, has analytically and figuratively recorded the theatrical life of Dnipro for many years. The journal has become a chronicle of the creative achievements of theatergoers in Dnipro and Zaporizhzhya. Before the start of the Russian-Ukrainian war (February 24, 2022), 14 issues of the journal were published, which became a chronicle of the creative achievements of theatergoers from Dnipro and Zaporizhzhia. Interesting photographic and readable content, presented in interviews with well-known regional theater figures, created the popularity of the journal among performing arts professionals. The materials of the journal (authors T. Abramova, V. Zabolotna, N. Rekunenko, V. Doroshenko, V. Galats'ka, L. Tomenchuk, etc.) became a good basis and a comprehensive reference source for the preparation of thematic exhibitions in libraries for the International Theater Day.

The journal, which has been published since 2000, contains medium and large journalistic genres: interviews, reviews, and descriptions. This informational and cultural journal showed the

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most important stage events of the Dnieper region for more than 20 years, and reproduced the chronicle of the regional theater festival "Sicheslavna". The thoroughness of understanding the theatrical vectors of existence, and the meditateness of the author's thinking is inherent in the author's style of materials, generously illustrated with photos from performances and graphic works of famous artists of the Dnieper region: V. Nebozhenko, I. Shulyk, V. Mykoliuk, et al.

Reflections published in the journal on the outstanding stage masters of the Dnieper region, on the fate of theatrical productions, and the development of the art of Melpomene are of great theatrical value. Thus, the famous Kyiv Professor of theater studies V. Zabolotna in the review "Let's go!" states the problem of the future of the theater: "Contrasts...Contrasts...Contrasts...Today's Ukrainian theater gropes its way to its future. But the main thing is movement. Let's go! Where is the road to the temple?" (Zabolotna, 2001).

Valuable for acting training are the transcripts published in various issues of the journal of discussions by the authoritative jury of performances that were candidates for the highest theatrical award of the Dnieper region "Sicheslavna". Numerous interviews with viewers also outline the cultural problems of the region. Thus, the collective interview of the young viewers concerning "The Cathedral" through the eyes of students prepared by N. Shcherbyna deserves attention: "No one before V. Mazur took up to adapt the Honchar's novel for the stage. Probably because "The Cathedral" is a journalistic work and it is quite difficult to translate it into the language of the stage" (Shcherbyna, 2001). The spiritual and valuable aspect of such materials is obvious, they are a good illustration of the high cultural demands of the audience.

The modern regional journal "Teatralna besida [Theatrical Conversation]", founded by the Lviv interregional branch of the National Union of Theater Workers in Ukraine, is of great bibliographic value. Published in A5 format, illustrated with black and white photographs of actors and theater posters, the journal reproduces the unique style and printing culture of ancient Lviv as a city of significant cultural traditions.

The historical aspect of theatrical life in Lviv in the second half of the 20th and early 21st centuries is thoroughly researched in the headline articles of the former editor-in-chief of the journal, People's Artist of Ukraine Fedor Strygun ("The Glorious Years of the Ukrainian Theater Brotherhood"). The journal contains many sketches of actors, which are interesting from a bibliographic point of view.

Thus, A. Kanarska in the sketch "Hosanna of Love" analyzes the work of the Honored Artist of Ukraine Natalia Datsko. Describing the vocal skills of the actress, the author writes: "What could be more beautiful than a love story sung by a voice similar to all the wonders of the world, which absorbed all shades of human feelings..." (Kanarska, 2009).

Stefania Poluden presents a creative portrait of the actor Borys Mirus on the pages of the journal. Using the metaphor "Narodnyi lytsedii [People's Actor]", which means "folk histrion" – (obsolete) a stage actor or "folk performer", the critic emphasizes the difficult creative path of the well-known artist of the Zankivchanska scene: "The credibility of the actor is impressive in his most unexpected roles!... Borys Mirus is a real histrion, a real actor without role limitations" (Poluden, 2009). It is noteworthy that the authors illustrate valuable materials with high-quality photos from performances of different time intervals. The high culture of the author's thought, competence in all matters of theatrical life, selected literary language create the authority and unique creative value of this publication.

Since 1995, the cultural journal "Kino-Teatr [Cinema-Theater]" has been published in Ukraine (the founder is the Kyiv-Mohyla Academy). Today it is a popular science journal with a strong historical and cultural background, and a talented team of authors (the editor-in-chief is an Honored cultural worker of Ukraine, Larisa Briukhovetska).

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The journal has regular columns, which helps to qualitatively systematize publications, and quickly make a bibliographic description. In the columns "Actual", "On Stages", "Festivals", "Dialogue", "History", "Art Chronicle" significant events of theatrical life are presented. The genres of articles, interviews, reviews, and creative portraits of theater artists are actively developing. The journal is authoritative for the formation of expert opinion, uses polemical presentation of materials, and carefully monitors the events of the theater and cinema life of our country.

The "Dialogue" column, which presents interviews with famous theater figures: young and experienced, is worthy of attention. Thus, in one of the last issues of 2023, Alona Movchan's interview with Honored Artist of Ukraine Rimma Ziubina is presented: "We carelessly played the game that art is outside of politics". The actress professes a balanced patriotic position, as, in fact, does the "Kino-Teatr [Cinema-Theater]" journal: "For me, the war began in 2014 – since then I have been trying to be socially active... you have to join social projects, not just earn money" (Movchan, 2023).

The seriousness of the author's understanding of theatrical issues is expressed in the articles of the regular column in the journal "Actual". The analytical vector of the problem is creatively and perfectly researched in the article by Olena Bondarieva "Modern Ukrainian military drama": "The Russian-Ukrainian war, having become a battle for its own national identity, received an unprecedented artistic interpretation in modern Ukrainian drama" (Bondareva, 2023). Disputes, expression of the author's opinion, and creative honesty are characteristic of the style of today's most authoritative and long-lasting cultural journal of Ukraine, which continues the traditions of similar publications of past centuries.

### Conclusions

The media presentation of the modern theater of Ukraine, which is developing in a globalized society, has a deep history that goes back a hundred years. Specialized art publications of the last century, present in Ukrainian libraries, create potential reflections of thoughts, feelings, and axiological aspects of art communication. This tradition is extrapolated to the periodicals of the late 20th and early 21st centuries, proving their continuity and innovation in the presentation of material. The rich content and illustrative component of the materials of Ukrainian theater periodical publications create the basis for their presentation in the library sector.

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### Театральна періодика в бібліографічному вимірі України: тематично-культурологічні орієнтири

**Мета.** Театральне мистецтво сьогодні являє собою самодостатню творчу субстанцію з особливою метафоричною мовою. Сценічний смисл людського буття органічно інтерпретується на сторінках унікальної періодики початку ХХ століття, яка видавалася в найбільших українських містах. Продовження традиції видання театральної періодики спостерігається наприкінці ХХ – початку ХХІ ст. Вона презентується спеціалізованими журналами «Кіно-театр», «Український театр», «Театральна бесіда» та ін. **Методика.** Застосовано індуктивно-дедуктивний, системний, семіотичний методи дослідження наукового матеріалу, елементи культурологічних досліджень ЗМІ. **Результати.** Проаналізовано театральної періодичні

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видання України XX–XXI ст., які містяться у фондах бібліотек Києва, Дніпра, Львова, Харкова. Досліджена їхня роль у створенні соціокультурного простору України, розглянуто жанрово-тематичний потенціал, культурологічний зміст. **Висновки.** Театральна періодика XX–XXI ст. характеризується різножанровою подачею театального буття свого часу, публіцистичною оригінальністю. Це дозволяє творчо використати її потенціал у бібліотечній діяльності як культурологічний маркер часу.

*Keywords:* мистецькі медіа; театральна періодика; публіцистика; жанри; бібліотека; культурологічний простір

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