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PROFESSIONAL STAGE ART AS AN EXPRESSION OF NATIONAL, SPIRITUAL AND CULTURAL PROPERTIES OF THE UKRAINIAN DIASPORA

ABSTRACT:

The section is devoted to the activities of professional theater artists of the diaspora in the second half of the 20th beginning of the 21st centuries. Diaspora artists aimed to preserve and increase their professional experience. Being far away from the homeland, they tried to live in the spiritual, cultural and national traditions of their people, involving participation of the young generation born outside the country. One of the most important tasks is to teach the Ukrainian literary language by means of the performing arts, to acquaint with the best examples of the spiritual and cultural heritage of Ukrainians, in particular in the field of speech, drama, music, and so on.

The works of T. Shevchenko, I. Franko and Lesia Ukrainka are in the forefront of the repertoire of theaters (studios, circles). From the standpoint of ideological principles related to the consolidation of Ukrainians abroad, it should be considered as a program goal of creative activity.

Poetry and prose of different genres with the collective and individual stage embodiment took on the varied forms of «poetic theater», «theatrical spectacle», «literary concert», «literary program», and «mono-theater». In addition, some reader performances (in diaspora periodicals – recitation) are part of «memory evenings», «anniversary evenings», «festive academies», etc. The genre of «melodeclamation» is also widespread among the diaspora environment.

INTRODUCTION.

The stage art of the diaspora, as well as other related types, are an important factor in preserving and promoting the spiritual values of the Ukrainian nation. Diaspora artists aimed not only to preserve and increase their own cultural and artistic heritage, but also, being far beyond their homeland, continued to live in the spiritual, cultural and national tradition of their folk.

It should be noted that the life and work of the Ukrainian diaspora representatives have long been withdrawn from the circulation of scientific, in particular cultural and theatrical research. Today, there is a growing interest in diaspora literature. Thorough works were first published, mostly by

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representatives of the diaspora itself, and later by monographs of domestic scholars, which analyzed the creative work of individual artists abroad.

In particular, the works of art historians V. Dutchak¹ and H. Karas² characterize the collective creative contribution of diaspora artists, in which the compositional and musical performance of diaspora representatives is combined with stage art (writing and selection of music for performances, theatrical performances, various genres of artistic word art).

A significant contribution to the stage art study of diaspora artists on the American continent over the past two decades has been made by the scientist V. Haidabura³.

Culturologist O. Bilas in his dissertation «Forms of cultural life of Ukrainians in Germany and Austria (1939–1955)» pays special attention to the musical and theatrical life of Ukrainian emigrants, which he studies through the prism of organizational measures, performance, repertoire, social resonance. The author claims that Ukrainian and European classics were conducted on the theatrical stages, as well as works by M. Kulish, V. Vynnychenko, I. Bahrianyi and others, who were removed from the repertoire of Ukrainian theaters. According to O. Bilas, artistic and cultural activities contributed to the unification of the Ukrainian community in a foreign environment, prolonging the awareness of their national identity among emigrants, multiplied the creative achievements of predecessors, nurtured traditions, provided prestige and prospects for national revival⁴.

Considerable factual material has been processed by the author in a number of scientific works, as well as covered and analyzed in the dissertation⁵.

¹ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of Ukrainian Diaspora in the 20th – early 21st centuries]. Ivano-Frankivsk: Foliant, p. 488. (in Ukrainian)

² Karas H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit., p. 1164. (in Ukrainian)

³ Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, p. 280. (in Ukrainian)

⁴ Bilas O. (2010) *Formy kulturnoho zhyttia ukrainsiv u Nimechchyni ta Avstrii (1939-1955)* [Forms of cultural life of Ukrainians in Germany and Austria (1939-1955)] (PhD Thesis), Lviv: Lviv National Music Academy named after Mykola Lysenko, p. 16. (in Ukrainian)

⁵ Kukuruza N. (2019) Frankiana u mystetstvi khudozhnogo slova ukrainskoi diaspori 2 pol. XX-XXI storichchia [Frankiana in the art of artistic word of the Ukrainian diaspora in the second half of the 20th – 21st centuries]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, no. 32. Rivne : RDHU, pp. 19–25. (in Ukrainian);



Returning to the stages of Ukrainian stage art development, we can say that some samples contain the longevity of traditions. Professional theatrical figures transferred a wide repertoire and tradition of drama productions to the foreign language environment: from I. Kotlyarevsky, representatives of the Theater of Coryphaei, to the latest drama, in particular Lesya Ukrainka, V. Vynnychenko, M. Kulish, etc.; over time, it was supplemented by works of modern Ukrainian authors of the second half of the XXth century. The wide palette of the repertoire also includes prose and poetic works that have manifested themselves in various genres of staging, theatrical performances, literary compositions, etc.).

The section analyzes the activities of theater professionals of the third, political wave (the period after World War II to the mid-1950s) and the fourth – economic, «immigrant worker» (from the 1980s to the present) on the North American continent.

STAGE ART AS A MEANS OF FORMING MORAL AND VALUE GUIDELINES FOR FUTURE GENERATIONS OF UKRAINIANS IN THE DIASPORA

The cultural and artistic life of the diaspora has its own peculiarities related to the root causes of emigration. Artists of the third wave, who emigrated due to political circumstances (repression and persecution) and found themselves

Kukuruza N. (2016) *Vtilennia literaturnoi kompozytsii v ukrainskomu stsenichnomu mystetstvi: zhanrova i formotvorcha spetsyfika, istorychna dynamika* [Implementation of Literary Composition in Ukrainian Performing Arts: Genre and Form-Building Specificity, Historical Dynamics] (PhD Thesis), Kyiv: NAN Ukrainy, In-t mystetstvovnavstva, folklorystyky ta etnologii im. M. T. Rylskoho, p. 20. (in Ukrainian);

Kukuruza N. (2014) *Zhanr i formy literaturnoi kompozytsii u tvorchosti diiachiv mystetstv ukrainskoi diaspori* [Genre and forms of literary composition in the works of artists of the Ukrainian diaspora]. *Mystetstvovnavchi zapysky*, K.: Milenium. no. 25, pp. 208–214. (in Ukrainian);

Kukuruza N. (2019) *Tvorchist Lesi Ukrainky v teatralnomu mystetstvi diaspori. Lesia Ukrainka v diaspornomu literaturoznavstvi. Nimetsko-ukrainski zviiazky* [Lesya Ukrainka's creativity in the diaspora's theatrical art. Lesya Ukrainka in Diaspora Literary Studies. German-Ukrainian relations]. *Proceedings of the Mizhnarodnoi naukovoï konferentsii v Miunkheni (Germany, Munich, April 3-7, 2019)* (eds. D. Blokhyn, M. Moklytsia, T. Osadtsa), Miunkhen – Ternopil, pp. 138–147. (in Ukrainian);

Kukuruza N. (2014) *Zhyttia i tvorchist T. Shevchenka v literaturnii kompozytsii: suchasni zhanrovi vyrishennia* [The life and work of Taras Shevchenko in literary composition: modern genre solutions]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, vol. 20, T. 2, Rivne: RDHU, pp. 44–48. (in Ukrainian);

Kukuruza N. (2019) *Volodymyr Shasharovskiy yak maister teatralizovanykh vydovyshch u seredovyshchi ukrainskoi diaspori druhoi polovyny XX st.* [Volodymyr Shasharovskiy as a master of theatrical spectacles in the environment of the Ukrainian diaspora in the second half of the 20th century]. *Mystetstvo. Kultura. Osvita*, Ivano-Frankivsk: Foliant, vol. 1, pp. 56–59. (in Ukrainian)

in a certain isolation from the new world, sought ways to express thoughts about a distant homeland, focusing on preserving and promoting national cultural and spiritual heritage that differed from communist ideology, thus influencing the formation of moral and value orientations of future generations of Ukrainians in the diaspora.

Professional artists, actors and directors who found themselves in exile on the American continent in the second half of the XXth century (J. Hirniak, O. Dobrovolska, V. Blavatsky, V. Shasharovsky, etc.), failed to fully restore the activities of their own theater collectives, moreover, to infuse them into state cultural institutions. The combination of professional activity, financed mainly by the Ukrainian diaspora, with labor activity has become apparent.

Representatives of literary and artistic circles have repeatedly raised the issue of the diaspora theater collectives functioning. In particular, theater critic V. Revutsky considered the stage activity of diaspora artists to be weak in comparison with music or fine arts⁶.

Public figure Volodymyr Mereshchak, assessing the performances of studio actors V. Shasharovsky, details the root causes of disinterest of the younger generation of Ukrainians in the diaspora with such measures, seeing that «the mistake of our political emigration from the very beginning was that the whole initiative was based solely on political action, not paying due attention to the importance of the Native School of Ukrainian Studies, native literature, art, and in particular – theater art»⁷. So, when the major time, money and energy were spent on consolidating the community in the political struggle against Soviet totalitarianism, the younger generation grew up not knowing their native language, «sometimes...even ashamed of their origin», «because if we had a theatrical art at a high level and with proper material resources, the literary native language and artistic creativity would capture young people from the stage, which would gain national consciousness and patriotic feelings»⁸.

Public figure, theater historian, dramatist Yaroslav Klymovsky also noted the inexplicable indifference of the community to theatrical art, the lack of

⁶ Revutsky V. (1975) Suchasnyi stan ukrainskoho teatru (stattia dopovid, prochyтана на sesii myttsiv u Toronti 5 lypnia 1954) [The current state of Ukrainian theater (article report read at the artists' session in Toronto on July 5, 1954)]. *Nash teatr. Knyha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1975* [Our theater. The book of figures of Ukrainian theatrical art. 1915–1975]. Niu-York-Paryzh-Sidnei-Toronto: Obiednannia myttsiv Ukrainskoi stseny (OMUS), T. I, p. 213. (in Ukrainian)

⁷ Mereshchak V. (1977) Vystup yunych aktoriv z Filiadelfii u Hartfordi [Performance of young actors from Philadelphia in Hartford]. *Svoboda*, no. 245, p. 4. (in Ukrainian)

⁸ Ibid.

patronage, because the artists brought to the American continent already made professional theater collectives (J. Hirniak, V. Blavatsky), which existed thank to the perseverance and stubbornness of famous masters of Ukrainian stage performance...»⁹. To the list of such collectives Klymovsky also adds the activity of «New Stage» by Emilia Kulik in Chicago and the creative activity of Boris Greenwaldt in Los Angeles.

Thus, not being able to carry out full-fledged theatrical activities, professional artists move to the studio activity, involving young people, born outside the homeland, in education and training by means of stage art. First of all, the artists set themselves the task of instilling in them a love for the native language in the form of theater, to acquaint them with the best examples of the spiritual and cultural heritage of Ukrainians, in particular in the field of speech, drama, music, and so on.

In the 70's of the XXth century the most famous among theatrical studios were Lydia Krushelnyska's Artistic Word Studio (New York), which worked closely with the Roma Pryma-Bohachevsky Ballet School, V. Shasharovsky's Youth Theater Studio at the «Friday Theater» (Philadelphia), and the Lubo Tsepynsky Youth Theater Studio (at the parish of St. Volodymyr and Olga, Chicago).

Over time, the activity of the L. Krushelnyska Artistic Word Studio was highly praised by the actor J. Hirniak: «That is why seven years ago the actress Lidiya Krushelnyska opened the Artistic Word Studio. From the first days of her activity, the actress turned out to be a great organizer, teacher and director. She was lucky enough to unite active employees – choreographers, decorators, musicians and finally parents of children who became energetic helpers in the daily work of the institution. L. Krushelnyska's studio may have involuntarily filled a serious gap, namely the lack of permanent theater ... Before the eyes of the audience is an unprecedented process of growth from early childhood of young actors and youth theater, which with each new performance is established as an artistic phenomenon. We had to dry a tear of joy on our faces more than once, watching the growth of the young generation on the other side of the border of the Motherland»¹⁰.

⁹ Klymovskyi Ya. (1977) A yak z teatrom? [What about the theatre?] *Svoboda*, no. 188, pp. 2-4. (in Ukrainian).

¹⁰ Lozynskyi A. (2005) Do 90-littia nadzvychainoi Leidi ta 40-littia ii naivazhlyvishoho zainiattia [To the 90th anniversary of the Extraordinary Lady and the 40th anniversary of her most important occupation]. *BRAMA* (electronic journal). Retrieved from: http://www.brama.com/news/press/2005/04/050420lozynskyj_krushelnysky.html (accessed 11 May 2020). (in Ukrainian)

The most important thing, which was first of all paid attention to when teaching students, was Ukrainian stage speech. Existence in the English-speaking environment led to the pronunciation of Ukrainian with an accent. From L. Krushelnyska's interview we understand how laborious this part of the work was, which the teacher carried out in several stages: «It is often difficult for the younger ones to repeat the right word after me. Therefore, exercises for each sound are the beginning of learning. The next step is to read the poems alone and in groups... To my great surprise, I was convinced that many of them do not understand the content... Therefore, I have to work not only on the content, but on each word in particular. When I give the task to write incomprehensible words, a rather long list is collected»¹¹. Given the method of learning the text, the author of the article gives an example of reading books with dictionaries of the educator, public figure Maria Deiko from Australia, where she put English words first, and the educational process later proved that this practice of learning the native language in a foreign environment is correct, as far as Ukrainian studies course and the tradition of communicating in Ukrainian at home are not able to exceed the daily English.

In addition, due to the different ages of students, L. Krushelnyska divides them into groups, and once a week for three hours the participants were engaged in pure speech improvement. Such a primary problem was faced by leaders of other studios. Analyzing the work of the Youth Theater Studio, L. Shankovsky also noted: «V. Shasharovsky realized the cardinal goal of such studios: he taught them – students – the perfect Ukrainian literary language and taught them to use this language artistically on stage»¹².

V. Shasharovsky, who worked closely with the director in the embodiment of his own play «Electra», describes acting classes and methods of working on the role with students by V. Shasharovsky: «... students have consistently mastered the basics of diction, stage movement and expression techniques. They got acquainted with the language of stage action with the help of analysis and interpretation of the text. ... as their teacher, in addition to «pushing» them basic things (working with the subtext – N.K.), he required solidity and a sense

¹¹ Chaplenko N. (1970) *Studiia Mystetskoho slova* [Studio of the Artistic Word]. *Nashe zhyttia* [Our life], vol. 2, pp. 11–12. (in Ukrainian)

¹² Shankovskyi L. (1992). *Teatralna Studiia Molodi pid mystetskyim kerivnytstvom Volodymyra Shasharovskoho pry «Teatri u piatnytsiu» u Filadelfii* [The Youth Theater Studio under the artistic direction of Volodymyr Shasharovskiy at the Friday Theater in Philadelphia]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, p. 579. (in Ukrainian)



of discipline. He warned against cheap stage effects. He emphasized that helplessness in art is as false as pretentiousness or false imitation»¹³, and therefore, as a teacher, V. Shasharovsky also taught students the basic rules of acting ethics and discipline in the collective, ethical principles and laws of stage art, brought up «theatrical taste».

Therefore, in the studios of professional theatrical artists L. Krushelnytska and V. Shasharovsky, a systematic educational and creative process was planned and organized, the first place in which belonged to the assimilation of Ukrainian literary speech in the process of stage productions. If L. Krushelnytska taught students through the staging of poetic works in literary montages, compositions and individual performances, V. Shasharovsky taught young people acting, involving them mainly in theatrical performances on the theme of national liberation struggle, as well as in review performances.

We should mention a few more studios run by former professional actors on the American continent.

The youth was always taken care of by the actress O. Benzal-Karpyak, who also initially headed a drama collective of young people, where she staged works based on the works of V. Stefanyk, Lesya Ukrainka, and M. Arkas. Later, as a cultural and public figure, she repeatedly participated in the organization of art events dedicated to significant anniversaries, maintained close ties with the Union of Ukrainian Youth, in particular, staged in the genre of review, including entertainment, singing, choreography («Bulo koly's» – scenes from the Ukrainian wedding)¹⁴.

In the field of view of the studio theatrical movement – the Youth Theater Studio in Chicago under the direction of actor, choreographer, director Lubo Tsepinsky. In our opinion, Tsepinsky's primary task as a leader was also to teach young people by the means of theatrical art. Among the most notable productions of the artistic director – staging of the play «For Sister» by A. Tchaikovsky and plays with dances and songs of his own authorship «Invincible Call (Neperemozhnyi klych)» on the theme of liberation struggles, which united the youth of different parishes – Orthodox and Catholic¹⁵.

¹³ Klymovskiy Yar. (1977) Mandry z yunymy aktoramy [Traveling with young actors]. *Svoboda*, no. 155, pp. 2-3. (in Ukrainian)

¹⁴ Yermolenko V. (1967) Reviiia «Bylo koly's» [Revue «Once upon a time»]. *Svoboda*, no. 113, p. 3. (in Ukrainian)

¹⁵ Harasovska O. (1992) Teatralna Studiia Molodi pry parohii sv. Volodymyra i Olhy v Chykago [The Youth Theater Studio at the parish of Sts. Volodymyr and Olga in Chicago]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of



Summarizing the topic of involving young people in stage art, we should focus on cultural and artistic events in general, in particular in the field of art of the artistic word. The analysis of individual posts testifies to the attempts to change the patterns of their holding and to modernize the tradition, as the biggest goal of organizing such events is the active involvement of young people. In particular, after the celebration of the anniversary of the Great Kobzar, which was held in a slightly different format, summed up:

«The best innovation introduced by the organizers of all such events – is to involve young people and children. ... annual concerts-academies should become one of the most important means of instilling in young souls sentiment to Ukrainian history and its bright figures...a primary field of acquaintance with the works of Taras Shevchenko and his significance for the Ukrainian nation, with the urgency of the problem of Ukrainian statehood.

Experience has shown that when you ask at a school of Ukrainian studies or at a youth organization meeting whether anyone wants to take part in an individual declamation or a collective recitation at a concert-academy, young hands are always raised with enthusiasm. This youthful ambition of children should be supported and used to the fullest. The performances of youngsters, children and youth at such evenings are much more important for the future of the Ukrainian community, as are the truly artistic performances of professionals, musicians and singers. But the latter must also have a forum to express themselves to the community. Therefore it is necessary to unite with each other, and such evenings are comforted by the greatest recognition. When we involve young people in such evenings as active performers..., we will not have to complain that they will avoid patriotic events: they will be youth events, and young people will fill the halls. Tradition is not a concept identical with obstinacy, habit, pattern. It can and should be updated, modernized. Then it will always be lively and attractive»¹⁶.

Thus, theatrical studios created for the younger generations of the diaspora are important, namely: education in respect and love for the Ukrainian national culture, in particular theatrical; by learning the basic principles of the profession (Ukrainian language, diction, voice staging, stage movement, etc.), students could find themselves much easier in the future profession.

Professional theatrical artists, giving mental and emotional strength to the

Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, p. 796. (in Ukrainian)

¹⁶ Svoboda (1969) Shabljon chy obnova [Template or update]. Svoboda, no. 51, p. 2. (in Ukrainian)

education of the younger generation of the diaspora, thus influenced the understanding of their involvement, indifference to the historical roots of their people, their spiritual, cultural and national traditions.

INCARNATION OF WORKS BY T. SHEVCHENKO, I. FRANKO, LESYA UKRAINKA AS A PROGRAM GOAL OF PROFESSIONAL ARTISTS ACTIVITY

Stage incarnations of works by T. Shevchenko, I. Franko and Lesya Ukrainka occupy a prominent place in the repertoire of theaters (studios, collectives) led by professional artists of the diaspora. The repertoire analysis of the collectives confirmed that numerous stage adaptations of their literary work should be evaluated both as a cultural and artistic phenomenon and from the standpoint of ideological principles related to the consolidation of Ukrainians abroad. Therefore, the work of T. Shevchenko, I. Franko and Lesya Ukrainka as titanic, spiritual figures, exceptional personalities, whose thought and word are imbued with the spirit of defending Ukrainian independence – serves as primary program for the stage art of the diaspora, because it serves as a factor in forming moral and national-ideological principles of different generations of the diaspora, influences the formation of national self-consciousness, self-identification, at the same time educates generations of Ukrainians on the high literary standards of classic writers.

The main presentation of the material relates to the last two waves of emigration, which are conventionally called «political» (the period after the Second World War until the mid-1950s) and «immigrant worker» (early 90's of the XXth century), when the works of T. Shevchenko, I. Franko and Lesya Ukrainka, devoid of any Soviet ideological oppression, prohibitions, and silencing, have acquired a variety of genre and formative stage adaptations.

Within the section the productions of well-known diaspora theatrical directors/actors, professional actors-readers are being considered, the peculiarities of the stage embodiment are being analyzed, both within the framework of traditional and experimental reproduction.

Among professional actors-readers we should single out the figure of Y. Genyk-Berezovsky, who went down in history as an outstanding master of the artistic word, in whose repertoire the works of Kobzar and I. Franko occupied a prominent place. Analyzing the actor's acting and reading talent, Y. Lysyak characterizes his work with the literary basis of the future composition based on Shevchenko's works: «...picked up for his speech small

poems-dumkas, in which the lyrical-and musical prominence of the poet appeared, connected them logically into a whole entirety, created a literary montage. Our reciter was a great master in composing literary montages, so his bundle of thoughts of our genius was a special appearance in the world of Ukrainian declamation»¹⁷.

The artist's repertoire included several works by Franko: «Vivere memento», «She's dead (Vona umerla)» from the third bunch of «Withered Leaves (Ziviale lystia)», the dramatic poem «The Great Anniversary (Velyki rokovyny)», the prologue to the poem «Moses», an excerpt from Moses' conversation with Azazel and excerpts from «Mykyta the Fox (Lys Mykyta)»: «Vivere memento» is the personification of Franko himself. Here – a call to action, to the struggle for a better life, the Promethean march forward, an expression of hope for victory... Reciting..., Genyk-Berezovsky recreated a portrait of its creator – Franko, and at the same time showed his creative potential, revealed his own drive to creative work:

*«What blood wont wash off,
Well burn it with momentum!
Because to fight – it means to live...
Vivere memento!».*

This is how the poem ends, in which Franco revealed his view of life, and Genyk-Berezovsky turned his written words into living ones»¹⁸.

Another special feature of the performance of the Franko – the so-called. application of «word destruction»: to enhance the imagery of one of the works, Genyk-Berezovsky imitated the bells aloud: mournful long bells can be heard when performing the poem «She's dead (Vona umerla)»: «...listening to the initial creative idea of the poet, he recreated Franko's true state of mind...one who heard the declamation of «She's dead», still hears the long mournful sounds of the death knell: Bam! Bam-bam». And the lyrical inserts and strong dramatic moments of the «Great Anniversary (Velyki rokovyny)», «listeners saw before them the Cossack regiments, the Cossack hetmans, the whole life of the

¹⁷ Lysiak O. (1972) Yulian Genyk-Berezovskiy – liudyna, naukovec i mytets zhyvoho slova [Yulian Genyk-Berezovskiy is a man, scientist and artist of the living word]. «Slovo plamenem vzialosia...» Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniy pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho [«The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskiy]. Toronto, p. 104. (in Ukrainian)

¹⁸ Ibid, p. 100.



Cossack era»¹⁹.

Thus, the civic and philosophical repertoire of the Frankiana corresponded to the acting nature of the artist, and he subjected the work with the text to a deep professional analysis (disclosure of the poet's idea, work on the narrator's image, vision tape, voting, tempo-rhythmic drawing of the text, etc.). later revealed in the stage embodiment.

It has to be added that Genyk-Berezovsky's talent was characterized by the performance of satire, in particular, the section «Monkey Fruzya (Mavpa Fruzia)» from the poem «Mykyta the Fox (Lys Mykyta)», as well as «Moses», was recorded on the radio.

During the second half and until the beginning of the XXI century, the iconic artist of the diaspora, honored artist of Ukraine Rostyslav Vasylenko, who was called an artist of three continents – Australia, Canada, USA – performed with his proclamations. At thematic concerts he recited works by Shevchenko and Franko, in particular «Kamenyar», together with his wife Vera – the composition «The Great Kamenyar», which consisted of fragments «from the multicolored works of Franko and about Franko as a great thinker, writer and revolutionary...»²⁰.

In our opinion, in some concert performances of Shevchenkiana and Frankiana, R. Vasylenko used purely reading means of performance, however, taking into account V. Revutsky's opinion that R. Vasylenko «eliminates the art of words as an independent artistic influence», using means of theatrical play as a dramatic actor»²¹, we can say that Vasylenko preferred acting and reading performance.

As a student and successor of Les' Kurbas's theatrical work, Joseph Hirniak remastered Shevchenko's «Haidamaky» in post-war Europe, and his Theater-Studio in New York, refusing to commercialize theatrical work and weak drama, staged Lesya Ukrainka's «Forest Song (Lisova pisnia)», which was destined to become a swan song of the Studio-Theater in the fifth year of its existence (1950). Director O. Dobrovolska set herself the task of conveying the idea to

¹⁹ Zozulia L. (1949) Kontsert art. Vasylenka v Adelaiidi [Vasylenko concert in Adelaiida]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 505-506. (in Ukrainian)

²⁰ Zozulia L. (1949) Kontsert art. Vasylenka v Adelaiidi [Vasylenko concert in Adelaiida]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 505-506. (in Ukrainian)

²¹ Vasylenko R. (ed.) (1999) «Vilne slovo», zhovten, 1957 [Free word, October 1957]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 541-542. (in Ukrainian)



the audience, namely: «a person who is not made a slave by everyday life has a penchant for beauty, he longs for the ideal. But everyday life often muffles that color of beauty, kills happiness, tearing it away from beautiful nature»²². The director's major task was in tune with the critical situation in which the studios found themselves, exhausted by physical labor for their own survival.

Critical notes on the play also express polar subjective judgments about acting. But the choice of play was symbolic. Theater-Studio did not take on easier piece, more profitable, with less material costs. The theater «was guided not by earnings, but by the desire to give the audience a highly artistic work... The Hirniak's Theater is not *Kylyna* from *The Forest Song*; Hirniak's theater is *Mavka*, which symbolizes higher spiritual interests»²³.

The play was designed by V. Lysnyak and the music by I. Sonevtsky. J. Hirniak played the role of Uncle Lev, and Dobrovolska played the role of Mother.

Shevchenkiana's rethink by J. Hirniak should also be noted, who comprehensively studied the work of Kobzar and performed works that were shortened or bypassed in Soviet publications: «Dream (Son)», «Message (Poslaniie)», «I don't care (Meni odnakovo)». The writer Y. Lavrynenko notes that artists such as J. Hirniak «pull Shevchenko's word out from under the rubbish of crackling phrases and present it to the listener with the art of high school», that the actor «caught Shevchenko's "poetics of the heart", his rhythm and colors»²⁴.

J. Hirniak was also critical of the statement about the «non-scenic» dramatic works of Lesya Ukrainka, believing that she was ahead of her contemporary Ukrainian theater and «after the Kurbas reform of our theater and retraining of Ukrainian actors on the basis of world classical literature, Lesya Ukrainka's works shone with all stage rainbows», but such a statement could apply only to individual artists who passed Kurbas theater universities. As an example of the stage works of Lesya Ukrainka, he lists the productions of the diaspora: «Fireplace Master Kaminnyi hospodar», «Forest Song (Lisova pisnia)», «Boyarynya», «Orgy», «Cassandra», editing of poetic works by L. Krushelnyska

²² Revutsky V. (1985) *Neskoreni berezyltsi Joseph Hirniak i Olimpiia Dobrovolska* [Undefeated Berezil actors Joseph Hirniak and Olimpia Dobrovolska]. Niu-York: Obiednannia ukrainskykh pysmennykiv «Slovo», pp. 112–113. (in Ukrainian)

²³ Boichuk B. (ed.) (1975) *Teatr-Studiia Josepha Hirniaka i Olimpii Dobrovolskoi* [Joseph Hirniak and Olimpia Dobrovolska Theater-Studio]. Niu-York: Publishing of the Niu-York Group, p. 257. (in Ukrainian)

²⁴ L. Yu. (1965) *Vechir iz shevchenkovym slovom* [Evening with Shevchenko's word]. *Svoboda*, no. 79, p. 3. (in Ukrainian)

studio²⁵. «Obsession (Oderzhyma)» and «Martian's Lawyer (Advokat Martiana)» should be added to the list, whose productions were made by the director V. Shasharovsky in the Youth Theater Studio.

In continuation of the idea, we note the Ukrainian Theater, formed from the former Ensemble of Ukrainian Actors under the direction of Volodymyr Blavatsky, who worked in 1949–1957 in Philadelphia (the collective renewed the production of Lesya Ukrainka's «In the Field of Blood (Na poli krovi)»).

However, Blavatsky's field of vision has always been the theatrical life of the diaspora and the director often acted as a reviewer. In the magazine he published an objective review of Lesya Ukrainka's play «Boyarynya» by the Ukrainian Theater Group (director – V. Lysnyak), in particular he writes: «... We follow with deep astonishment the incredible intuition with which Lesya Ukrainka reveals the essence and means of Moscow imperialism, which some of our «compatriots» still do not understand. «He considered the play «Boyarynya» «thoughtful and unusual», and the work of the writer in the production of the theater as one that has great national and educational significance»²⁶.

Since 1965 and for forty years, the Artistic Word Studio in New York under the direction of L. Krushelnytska performed a number of stage productions based on the works of Shevchenko, Franko and Lesya Ukrainka. They formed the «program circle of the Studio's repertoire, its moral, national and ideological credo»²⁷. The basis of the repertoire were theatrical montages «In homage to Shevchenko», «Shevchenko Academy» (composition «The role of a girl and a mother in the works of Taras Shevchenko»), Shevchenko's concerts («Dream (Son)», «Subotiv», «Lebedyn», «Big Cavern (Velykyi Lokh)» («Mercenary (Naimychka)», «Gamalia», «Slave (Nevolnyk)», «To Kozachkovsky», «My Dumas (Dumy moi)», «Chigirin», «Cold Yar (Kholodnyi Yar)», «To Osnovyanenko (Do Osnovianenka)», «Psalms to David (Psalmi Davydovi)», «Witch (Vidma)», etc.); works by Lesya Ukrainka («The Curse of Rakhylia (Prokliattia Rakhylii)», «Obsessed (Oderzhyma)», «Johanna Khusova's Woman (Yohanna Zhinka Khusova)», «Lawyer Martian (Advokat Martian)», «Sinner (Hrishnytsia)», «Boyarynya»), «He Forgave Them (Vin yim prostyv)», Lesya Ukrainka's triptych

²⁵ Hirniak J. (1971) *Molod – Lesi Ukraintsi* [Youth – Lesia Ukrainka]. *Svoboda*, no. 225, p. 3 (in Ukrainian)

²⁶ Blavatsky V. (1952) *Boiarynia L. Ukrainky* [Boiarynia of L. Ukrainka]. Kyiv, vol. 4, p. 220. (in Ukrainian)

²⁷ Haidabura V. (2006) *Letiuchy korabel Lidi Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, pp. 131-132. (in Ukrainian)

«What Will Give Us Strength (Shcho dast nam sylu)», «Iphigenia in Tavrida», «Orpheus' Miracle (Orfeieve chudo)», «Woman through the Ages (Zhinka kriz viky)» (mashup of works by Lesya Ukrainka), «Ivan Vyshensky» by I. Franko. Krushelnyska returned to the production of «Forest Song» twice (1971, 1994).

«Woman through the Ages (Zhinka kriz viky)» by Lesya Ukrainka (1998–2002) – montage by the voices of young women: from poems to dramatic poems («Cassandra», «On the Ruins», «Stone Master»). L. Zaleska-Onyshkevych notes that in each passage of the text there were strong appeals to women, as well as appeals to modern Ukraine: «...stand up... plow...sow... fence off... collect the stones... Someday there will be a house»²⁸.

In the stage practice of productions, as V. Haidabura notes, L. Krushelnyska relied on the tradition of productions of «King Oedipus (Tsar Edip)» and «Haidamaky» by Kurbas, as well as on her own acting practice in the team of Girnyak and Dobrovolska²⁹. In the artist's performances, in particular «Moses», there were also choirs, but as a «flexible and mobile model»: «I took into account only their idea, giving it a new aesthetic expression. My choir acquires elements of a singing choir... I use the division of voices into different colors and tones... My performance of poetry on stage is the realization of a poetic word through vocalization and plasticity. That's why elements of dance aesthetics are included here»³⁰. In 1977 Krushelnyska staged «Ivan Vyshensky», which she presented in Ukraine in 1991. (music – I. Sonevtsky, choreography: «Triptych» – O. Kovalchuk-Ivasivka, «Ivan Vyshensky» – R. Pryma-Bohachevska, art design and costumes – M. Shust). Analysis of play reviews confirms the importance of choir presence for the traditional theater production: «...Mount Athos... was created on the stage by human figures, as if frozen among the abstractly interpreted low forms of rocks, figures connected in a chain that showed their tragic confusion, tension, mental anxiety....»³¹. Vyshensky's «battle of thoughts» with himself was also unusually resolved, which the director put into the mouths of some performers from the choir. The role of Vyshensky was played by a student of the studio Askold Lozynsky (future

²⁸ Zaleska-Onyshkevych L. (2009) *Tekst i hra. Moderna ukrainska drama* [Text and game. Modern Ukrainian drama]. L.: Litopys, p. 381. (in Ukrainian)

²⁹ Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnyskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnyska. Studio of the Artistic Word in New York]. K.: Fakt, p. 131. (in Ukrainian)

³⁰ Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnyskoi. Studia Mystetskoho Slova v Niu-Yorku* [Flying ship of Lidiya Krushelnyska. Studio of the Artistic Word in New York]. K.: Fakt, p. 131. (in Ukrainian)

³¹ Ibid, p. 131.

president of the World Congress of Ukrainians). Although the genre of the play was defined as «heroic theater», it did not have an optimistic ending. V. Haidabura believes that the stage version of the SMS is identical to the direction of Franko's thinking: in the late enlightenment of the heroes the idea of the tragedy of Ukraine is encoded, and the understanding that «one's own wrong thought might be a bondage»³².

Shevchenkiana was also staged by the practicing director V. Shasharovsky with the Youth Theater Studio. Among the largest productions are theatrical montages «In the Ways of the Kobzar (Shliakhamy Kobzaria)» and, as an shortened version, «Shevchenko's Word (Shevchenkove slovo)». Along with the works of Shevchenko relevant in the diaspora («Big Cavern (Velykyi lozh)», «Haidamaky») the poetry of L. Kostenko, dissident poet O. Berdnyk, I. Samdul, O. Marunych were also represented. The director also introduced a chorus of ten girls, who recited «accompanied by rhythmic exercises, which were coordinated with the artistic word»³³, in which we also see the imitation of «Haidamaks» by Les' Kurbas.

Considering the creative contribution to the development of stage art by professional artists at the present stage, we will focus on the activities of the Ukrainian Drama Theater of New York under the direction of People's Artist of Ukraine I. Bernatsky at St. George's Church. Former actor of the M. Zankovetska National Academic Drama Theater, since the early 2000s, annually represents Shevchenkiana, to the stage embodiment of which he attracts a large circle of amateur performers. Today the repertoire of the ensemble includes more than ten such performances.

Peculiarities of the stage embodiment reveal a certain longevity of the staging productions tradition, inherent in semi-amateur collectives (directing, script outline, acting of amateur actors, costumes, stage design).

In I. Bernatsky's personal repertoire it should be noted the mono-play «Shevchenko, whom we do not know» based on materials that are unknown to post-Soviet intelligentsia, respectively, for the fourth wave of immigrant workers in America, from the non-standard book by prominent Shevchenko scholar P. Zaitsev. The monograph «Life of Taras Shevchenko» is a detailed, researched

³² Ibid, p. 142.

³³ Shankovskiy L. (1992) *Teatralna Studiiia Molodi pid mystetskyim kerivnytstvom Volodymyra Shasharovskoho pry "Teatri u piatnytsiu" u Filadelfii* [The Youth Theater Studio under the artistic direction of Volodymyr Shasharovskiy at the Friday Theater in Philadelphia]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, p. 578. (in Ukrainian)

and verified in the archives story about the path of Shevchenko from birth to death, which through the actions and behavior of the poet explains his fate.

Here the professional actor I. Bernatsky appeared in several guises: as the author of a text basis, the director, the scenographer, the performer. He worked with the material for four years, compositionally composed the material without involving the playwright, in short, he single-handedly carried out the work necessary to create the author's monologue. Its peculiarity is conciseness and stinginess of all components. The author deliberately gave up additional theatrical means of influence (music as well, because «Shevchenko's poems themselves are very musical»), making the play word-centric. Scenography – metaphorical signs: a village hat, a home-woven embroidered towel and a luxurious antique chair with a crimson embroidery. It «symbolizes the same chair that no one was able to get into after Shevchenko. And on stage, it remains untouched»³⁴. The plastic solution is reduced to a minimum of gestures, clothes – a tailcoat, a shirt, a tie.

Monoplay is the most difficult genre for an actor, because it requires extreme intellectual, emotional, physical tension of the performer. The author of the post noted the high professional level of I. Bernatsky's play: «We can only guess what creative torments he had to go through to achieve this lightness and simplicity that we observe in his performance. Flawless, beautiful Ukrainian language. The spirit of high theatrical classics: content, presentation, restraint, even severity. Personal directing and acting aesthetics. Real Theater»³⁵. In general, the stage work of Shevchenko in the productions of I. Bernatsky deserves to be awarded the National Prize of T. Shevchenko – that's the level of appreciation of the artist's work.

Among the latest wave of emigrants the creative activity of a certified theater director from Ukraine Vasyl Mytnychuk should be mentioned, who organized the Ukrainian Theater «Homin» at the Church of St. Josyp the Betrothed in Chicago more than ten years ago. The repertoire is based on the works of Shevchenko («Nazar Stodolya»), and recently the premiere of «Franko's "Moses" to the 160th birth anniversary of Ivan Franko (author of the idea and performer – Josyp Mikolash), which became a new form of work for the

³⁴ Korsun L. (2009) Velych Shevchenka v henialnii interpretatsii Ivana Bernatskoho [Shevchenko's greatness in the ingenious interpretation of Ivan Bernatskyi]. *Chas i podii* [The Time and Events] (electronic journal), no. 13. Retrieved from: <http://www.chasipodii.net/article/4544/> (accessed 28 April 2020). (in Ukrainian)

³⁵ Ibid.

collective³⁶.

By subjecting the theater area to experimentation and already having a free creative exchange with artists of independent Ukraine, a bright representative of the modern theatrical generation, American of Ukrainian origin V. Tkach gave a new sound to the work of Lesya Ukrainka. Among the number of such performances is a variation on the theme «Forest Song of Yara» (English translations of excerpts from «Forest Song», Ukrainian translations of modern American and Indian poetry) staged by two theaters (1995): «Yara» and a Volodymyr Kuchynsky's group of actors from the Les' Kurbas Theater (Lviv). The main idea of the play is «Civilization destroys not only forests, not only tree roots, but also human roots»³⁷. Therefore, the theme of globalization of society is raised in the play. Two worlds (nature and city), two cultures, two theatrical schools, two human attractions (high and ordinary) collided and sought answers to the questions. Poetry also sounded in a harmonious combination in two languages. Virlyana Tkach's directorial view revealed an understanding of the souls of nature and the stone city, because «they really have the same roots»³⁸.

Analyzing the stage productions of works by T. Shevchenko, I. Franko and Lesya Ukrainka by diaspora artists, we covered the most significant from the point of view of theatrical evaluation, where we see the continuation and imitation of the acting and directing school of Les' Kurbas (J. Hirniak, O. Dobrovolska), original, stylish, crystallized for decades with his own stage handwriting performances of the Artistic Word Studio (L. Krushelnyska), V. Shasharovsky's Theater Studio of Youth, comprehension of the «unknown» Shevchenko in the supercomplex genre of the monologue (I. Bernatsky), literary programs of actor J. Hirniak, professional reader Y. Genyk-Berezovsky, which emerged not only as a result of in-depth study and analysis of the literary work, but also the search for appropriate reproduction in the nuances of the stage word. A radically new look at the texts was offered by the representative of the already Americanized generation of the diaspora – Virlyana Tkach, who today has direct opportunities to find the stage equivalence of Lesya Ukrainka's texts, subjecting her to experimentation.

³⁶ Uhryna H. (2020) «Moisei» Ivana Franka u Chykygo [«Moses» by Ivan Franko in Chicago]. UaPost – Ukrainian American Media (media-space). Retrieved from: <http://www.uapost.us/blog/-moysey-ivana-franka-u-chyka-o/> (accessed 28 April 2020). (in Ukrainian)

³⁷ Zaleska-Onyshkevych L. (2009) *Tekst i hra. Moderna ukrainska drama* [Text and game. Modern Ukrainian drama]. L.: Litopys, p. 387. (in Ukrainian)

³⁸ Ibid, pp. 387–388.

However, the greatness of the figures of Shevchenko, Franko and Lesya Ukrainka first of all serves as a unifying factor for the Ukrainian nation of all continents, which is why it is a program one.

GENRES AND FORMS OF THE STAGE WORD IN THE PROFESSIONAL ART OF THE UKRAINIAN DIASPORA

Stage forms of the artistic word embodiment by professional artists of the diaspora in its various manifestations are a unique field for the study and analysis of its genre and formative specifics. Such a form as «poetic theater» in its various variability, in the second half of the XXth century had its continuation in the works of J. Hirniak, O. Dobrovolska, L. Krushelnytska.

In the postwar years in Austria, Olimpia Dobrovolska and Joseph Hirniak restored the production of «Haidamaky» by Les' Kurbas and cycles of Shevchenko's lyrics. O. Dobrovolska had «Shevchenko's Rubicon» («Three Summers (Try lita)») in the repertoire of the program, productions based on the poems of Y. Malaniuk.

On the American continent, J. Hirniak and his wife continued their creative work at the Theater of the Word (a form of «poetic theater»), where during 1956–1964 only four performances took place, in which theater directors also participated as actors. The first – «Moses» by Ivan Franko to the 100th anniversary of the writer. O. Dobrovolska, as a director, dedicated the play to the 10th anniversary of the death of the poet Yuri Klen, where together with J. Hirniak they performed excerpts from the epic «Ashes of Empires (Popil im)», covering the history of Ukraine during the XXth century. through the prism of enslavement by two empires – the Bolshevik and the fascist.

The third performance was dedicated to Hetman Mazepa on the occasion of the 250th anniversary of his death, comprehending the figure of Mazepa through the prism of poetry and music. Students read works on Mazepa's themes (poetry by V. Sosiura, V. Hugo translated by S. Hordynsky, Pushkin and Byron translated by D. Zagul, poet V. Lysych wrote «Mazepa's Triptych» for the play)³⁹. In the section devoted to the Theater of Words, V. Revutsky quotes the composer M. Fomenko as saying about the characteristics of the artistic level of performances: «To say that these were cultural parties, as stated in one respectful review, is to say nothing. How can the best students of the genius

³⁹ Revutsky V. (1985) *Neskoreni berezyltsi Joseph Hirniak i Olimpia Dobrovolska* [Undeafated Berezil actors Joseph Hirniak and Olimpia Dobrovolska]. Niu-York: Obiednannia ukrainskykh pysmennykiv «Slovo», p. 124. (in Ukrainian)

Kurbas have uncultured performances? The criterion for evaluating their work should not be ordinary culture, but something else, built on the basis of theatrical specialization»⁴⁰.

With the last play «Neophytes (Neofity)» by T. Shevchenko, the Theater of Word performed at the unveiling of the monument to Kobzar in Washington (1964), after which it did not resume its activities, but remained in the history of the diaspora's stage art as a theater born of the need to «keep limited form» in order to show the «riches of the Ukrainian cultural heritage» by such means⁴¹.

Lidiya Krushelnytska, a well-known actress, singer, director and devoted teacher of Ukrainian-American youth, Honored Artist of Ukraine (2002), joined the Joseph Hirniak and Olimpia Dobrovolska Theater-Studio in 1949. In 1965, she took over the management of the children's workshop, which later became the popular among young people Artistic Word Studio of Lidiya Krushelnytska. For over 40 years, hundreds of American children and adolescents of Ukrainian descent have had the opportunity, under the careful supervision of their favorite teacher-director, to learn about the best examples of Ukrainian and world literary art.

This Studio was distinguished by the original productions of each play, staging the works of T. Shevchenko, Lesya Ukrainka, I. Franko, L. Hlibov, B. Hrinchenko, M. Starytsky, S. Cherkasenko, V. Vynnychenko, I. Kocherha, M. Kulish, N. Zabala, L. Kostenko, B. Boychuk, Vira Vovk, O. Satsyuk and others. It is obvious that among the works of these authors there are not only dramatic, but also epics and lyrical works, on the basis of which large-scale compositions-programs were created, where poetry was intertwined with drama and combined with means of theatrical expression: program «In homage to Shevchenko» («Slave (Nevolnyk)» and staging of «Big Cavern (Velykyy lokh)» with the participation of J. Hirniak); program to the 100th anniversary of Lesya Ukrainka's birth «He forgave them (Vin yim prostyv)» («Curse of Rakhilia (Prokliattia Rakhili)», «Obsession (Oderzhyma)», «Johanna, Husova's wife (Iohanna, zhinka Khusova)», «Sinner (Hrishnytsia)», «Lawyer Martian (Advokat Martian)» (first act), «Boyarynia» (third and the fourth act); «Ivan Vyshensky» by I. Franko.

In the book «Lydiya Krushelnytska's Flying Ship», V. Haidabura explores the evolution of the studio-theater and notes what forms it took: «When the repertoire consisted of poetry combined into a compositional bundle, it was

⁴⁰ Ibid, p. 125.

⁴¹ Ibid, p. 126.

THE READER'S THEATER»⁴². The reading repertoire of the Artistic Word Studio included cycles of Lesya Ukrainka's poems «Crimean Memories (Krymski spohady)» and the poetic composition «Woman through the Ages (Zhinka kriz viky)», philosophical «Five Paintings of the Year 2000» by B. Boychuk. Poems by B. Lepky, M. Rylsky, V. Sosiura, P. Tychyna, Oleksandr Oles', O. Teliga, V. Symonenko, M. Vingranovsky, H. Cherin', Vira Vovk, B. Rubchak, and B. Boychuk were performed individually and collectively. As the students performed a lot of artistic reading in the chamber stage, «the POETIC THEATER was established in the richness of forms and genres»⁴³. The author concludes that «on the basis of a professional production team (director, set designer, composer, choreographer, etc.) and amateur performers, a clear MODEL OF YOUTH POETIC THEATER was created in the variability of its dissimilar SKETCHES...»⁴⁴.

Actors of the Philadelphia Theater paid attention to the stage embodiment of non-dramatic material in various forms after the death of the director V. Blavatsky (director of the Lviv-based «Zagrava» Theater) in 1953. The collective worked intermittently, organizing literary and poetic evenings. Director and actor V. Shasharovsky, in particular, made an original production-editing of the poem «Haidamaky». After founding the Friday Theater in Philadelphia, he adapted Mark Boeslaw's poems «Let the Way Be Saved for You», poetry by the authors of the underground «Victory Overcame by His Life», poetry about the Holodomor «Blessed and Sorrowful (Blahoslovenna ta skorbotna)», poetry on the November Uprising «On the Barricades of Lviv (Na barykadakh Lvova)», I. Franko's poetic works «The Great Franko», compositions in honor of H. Chuprynka «His enemy's rage failed (loho ne zmozhla vorozha liut)», «Evening in honor of Yevhen Konovalets», «November Night (Lystopadova nich)», «Shevchenko in songs and words (Shevchenko u pisniakh i slovi)», «Ukrainian soldier in the service of the homeland (Ukrainskyi voin na sluzhbi batkivshchyni)» and others. An evening dedicated to the memory of Volodymyr Blavatsky (1963) should be mentioned separately. B. Hoshovsky defines its literary basis as a montage from the works of O. Tarnavsky, B.-I. Antonych (prologue and epilogue, dir. – V. Shasharovsky), «My word» by V. Stefanyk (dir. – B. Pazdriy), B. Lepky – G. Luzhnytsky («Baturyn»). Excerpts from Blavatsky's

⁴² Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku* [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, p. 113. (in Ukrainian)

⁴³ Ibid, p. 129.

⁴⁴ Ibid, p. 114.



performances were also performed, and all attention was paid to the artistic word⁴⁵.

V. Shasharovsky also remained in the history of the artistic diaspora as a master of one editing spectacle: «He constructs such montages not only for practical exercises to correct his students' language and for the word to sound properly on the stage under the gaze of dynamics and logical justification, but he creates a montage with the help of appropriately selected fragments of poems – a full-length cost performance. The text edited by him comes to life on the stage, due to the fact that the actors or studio perform it in terms of the stage action, which Shasharovsky builds from single scenes and connects them into a dramatic whole...»⁴⁶.

Such a form as the «literary program» was represented by Yulian Genyk-Berezovsky, who gained popularity as a reader in Western Ukraine in the 1930s. He performed works by I. Franko, B. Lepky, Y. Fedkovych, V. Stefanyk and M. Cheremshyna. His friend friend Yulian Lysyak wrote: «For the first time in the history of Ukrainian culture, Yulian Genyk-Berezovsky showed us that recitation and proclamation are a separate independent area of dramatic art, he was a pioneer-professional in this field, just as they do is it in Western Europe»⁴⁷. Later, as an emigrant (until 1952), he performed for the Ukrainian community in faraway Canada at his own live word evenings, composing a diverse repertoire.

Among the masters of the artistic word in the Ukrainian diaspora is the name of Rostyslav Vasylenko, who became «a shining example of a person who, being an emigrant, achieved a very respectable position abroad», says diaspora theater critic Valerian Revutsky. In the article «A few reflections on the memory of Rostyslav Vasylenko» he represents him as a master of art reading, director, actor, teacher, essayist, poet, active school administrator⁴⁸. R. Vasylenko –

⁴⁵ Hoshovskiy B. (ed.) (1972) «*Slovo plamenem vzialosia...*» *Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniyi pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho* [«The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskiy]. Toronto, p. 59. (in Ukrainian)

⁴⁶ Klymovskiy Ya. (1982) Volodymyr Shasharovskiy – rezhysler [Volodymyr Shasharovskiy – director]. *Svoboda*, p. 112. (in Ukrainian).

⁴⁷ Lysiak O. (1972) Yulian Genyk-Berezovskiy – liudyna, naukovec i mytets zhyvoho slova [Yulian Genyk-Berezovskiy is a man, scientist and artist of the living word]. «*Slovo plamenem vzialosia...*» *Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniyi pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho* [«The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskiy]. Toronto, p. 96. (in Ukrainian)

⁴⁸ Revutsky V. (1999) Kilka refleksii na spohady Rostyslava Vasylenka [Some reflections on the memories of Rostislav Vasylenko]. *Zhyttia v hrymi ta bez (shliakhkamy diaspori) : memuary*,

Honored Artist of Ukraine (2002), he is considered as an artist of three continents – Australia, Canada, North America. As an actor, he significantly expanded his performing activities, developing a program of concerts of the artistic word, with which he toured. From the middle of the XXth century, he remained one of the most active propagandists of the Ukrainian word among professional artists. His performances took place in the form of «literary evenings». In one program he performed «Petrusya» by T. Shevchenko, editing «November Days (Lystopadovi dni)» by M. Bazhan, «On the Golden Gods (Na zolotykh bohiv)» by G. Kosynka, «Grandfather Hunger (Did Holod)» by V. Rusalsky, works by Ostap Vyshnya, M. Zoshchenko, S. Lomachka, his own poetry⁴⁹.

Kateryna Branka-Kryvutska, who presented programs that reflected important historical events of the Ukrainian state, should also be mentioned among the «Berezil residents» who devoted themselves to the art of stage speech in exile. She also performed works by Oleksandr Oles', V. Symonenko, L. Kostenko, M. Kotsyubynsky and Lesya Ukrainka (1966)⁵⁰.

Being in a foreign language environment was the reason for the original embodiment of poetic material – the performance of the same work in two languages, and most often – translations of Taras Shevchenko. «The well-known in the capital of Canada artist and reciter R. McNicol recited Taras Shevchenko's «Testament (Zapovit)» in English translation, partly also in the Ukrainian original, to the piano accompaniment of M. Verbytsky's composition», he also performed «I was thirteen» in French⁵¹.

V. Shust, a reciter and artist of American theaters and television, also had bilingual literary programs. He read Shevchenko's poetry «in his own translation and with his own comments»⁵², and recited «poems by Taras Shevchenko, Vasyl Symonenko, and Lina Kostenko in English and Ukrainian»⁵³. P. Volyniak, an

poezii, publitsystyka [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, p. 10. (in Ukrainian)

⁴⁹ Vasylenko R. (1999) *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, p. 542. (in Ukrainian)

⁵⁰ N.N. (1959) *Vshanovano pamiat T. Shevchenka v Ottavskim Universyteti* [The memory of Taras Shevchenko was honored at the University of Ottawa]. *Svoboda*, no. 063, p. 3. (in Ukrainian)

⁵¹ Svoboda (1965) V. Shust retsytuvatyne Shevchenka na vecheri SUA [V. Shust will recite Shevchenko at the SUA dinner]. *Svoboda*, no. 047, p. 1. (in Ukrainian)

⁵² Svoboda (1974) V. Shust vystupyt v Toronti [V. Shust will perform in Toronto]. *Svoboda*, no. 061, p. 1. (in Ukrainian)

⁵³ Volyniak P. (1964) *I utverdyvsia ty, nash Kobzariu, u sviti!...* [And you, our Kobzar, have established yourself in the world]. *Novi dni* [The New days]. No. 176, pp. 18. (in Ukrainian)

activist of the Ukrainian community in Canada, mentions Jack Palance (Volodymyr Palahniuk) among Ukrainians, who translated «I don't care» in English⁵⁴.

Among the actors who had in their repertoire not only a poetic repertoire, but also literary compositions and separate programs of the artistic word, we should mention Yaroslav Pinot-Rudakevych (actor of Ukrainian collectives, in particular «Zagrava» Theater, Lviv Opera House), actor V. Blavatsky and V. Shasharovsky. The artist's repertoire included «a selection of post-Soviet Ukrainian poets»⁵⁵.

Askold Lozynsky, President of the World Congress of Ukrainians (1998–2008), a well-known public figure, was also a popular reciter among the older generation of L. Krushelnyska's students. One of the original works, the participant-reader of which he was – a choreographic production of the ballet school of R. Pryma-Bohachevska «Excavated grave (Rozryta mohyla)» by T. Shevchenko (music by I. Sonevsky)⁵⁶. The reader also noted a literary composition dedicated to Patriarch Josyph: «Everyone looked at the reciter's recitative skills and the extractive memory needed to recite a large bundle of poems well chosen for this spiritual and religious event»⁵⁷.

It is worth mentioning the figure of Yuri Belsky, who was an actor of the Theater-Studio of J. Hirniak and O. Dobrovolska, and later, in Toronto (Canada), became a member of the board and actor of the theater «Zagrava» (1953). The publication about the creative evening of the poetess Daria-Vira Rykhtytska talks about his participation in the literary composition based on the works of the poetess together with other actors: Montage of works: «Weaving of Freedom (Pletyvo voli)», «Ukraine on Fire (Ukraina v ohni)» and «Dream of War (Maryvo viiny)» were read by artists Nina Tarnovetska and Yuri Belsky, further editing, the poem «Krutyantsi» was read by M. Lyalka, part of «Captivity (Nevoli)»

⁵⁴ Svoboda (1968) Ulas Samchuk i Pol Layons promovliatymut na ukrainskii manifestatsii u Vashynhtoni tsiei nedili [Ulas Samchuk and Paul Lyons promote at a Ukrainian demonstration in Washington this Sunday]. *Svoboda*, no. 078, p. 1. (in Ukrainian)

⁵⁵ Svoboda (1976) Ukraintsi Niu-Yorku vshanuvaly rokovyny T. Shevchenka velykem kontsertom [Ukrainians in New York celebrated the anniversary of Taras Shevchenko with a big concert]. *Svoboda*, no. 049, p. 1. (in Ukrainian)

⁵⁶ Svoboda (1985) Sviatochnyi kontsert i Den Ukrainskoho Patriiarkhatu dlia zvelychennia Patriiarkha Yosypha [Festive concert and Day of the Ukrainian Patriarchate to glorify Patriarch Josyph]. *Svoboda*, no.206, p. 3. (in Ukrainian)

⁵⁷ Didiuk V. (1993) Poetessa D. Rykhtytska v Toronto [Poetess D. Rykhtytska in Toronto]. *Svoboda*, no. 205, p. 4. (in Ukrainian)

was read by all three⁵⁸.

Thus, from the second half of the XXth century literary compositions on the stage were vividly presented by professional immigrant artists who left Ukraine as a result of repressions and persecutions, but also remained devoted to their vocation in exile. At the present stage, the Ukrainian diaspora also has prominent representatives among theatrical artists living in the United States in particular and do not leave to engage in the art of the artistic word on theatrical and literary stages.

Since the 1990s, Ukrainian theater and film actor, theater director and teacher Hryhoriy Hladiy lives in Canada. Extremely rarely, depending on the request, he performs poetic works at cultural and art events. The Canadian magazine «Meeting» notes: «The poem “To Osnovyanenko (Do Osnovianenka)” by T. Shevchenko will be remembered for a long time. It was read by Hryhoriy Hladiy. It was one of the most exciting moments of the holiday. Hladiy’s recitation was accompanied by a virtuoso playing by violinist Ivan Zavada»⁵⁹.

The new theme of stagings has been expanded by a new wave of immigrant-working parents. The director of the New York theatrical premiere of «There is my good mother ...». Ivan Bernatsky (former actor of the M. Zankovetska Lviv National Academic Ukrainian Drama Theater) reflects on the Ukrainian woman of Shevchenko’s times and present, on the holy name of the Mother, about forced divorces of mothers and children and about what modern immigration is – forced or free. This play is a conversation with America, with modern Ukraine, whose rulers forced mothers to wander the worlds, a conversation with Taras Shevchenko, which remains relevant in all times. The screenwriter, director, People’s Artist of Ukraine, actor I. Bernatsky remarked: “If at least one mother sitting in the hall returns home, it will be a great merit of mine as a director. And those mothers who have stayed so long should think about the fact that it is impossible to leave their children for so long...”⁶⁰.

In the times of the new wave of emigration, which is focused mainly on

⁵⁸ Zustrich (2003) Shevchenkovskiy kontsert u Monreali [Shevchenko’s concert in Montreal]. *Zustrich*. Retrieved from: http://zustrich.org/old/news03_1.htm (accessed 28 April 2020). (in Ukrainian)

⁵⁹ Korsun L. (2008) Bernatsky I.: «Ya ne zasudzhuiu materiv-zarobitchan, ya yim spivchuvaiu» [Bernatsky I.: «I do not condemn mothers migrant workers, I sympathize with them»]. *Chas i podii* [The Time and Events] (electronic journal), no. 11. Retrieved from: <http://www.chasipodii.net/article/2749/> (accessed 28 April 2020). (in Ukrainian)

⁶⁰ Zustrich (2003) Shevchenkovskiy kontsert u Monreali [Shevchenko’s concert in Montreal]. *Zustrich*. Retrieved from: http://zustrich.org/old/news03_1.htm (accessed 28 April 2020). (in Ukrainian)



employment, the Ukrainian stage word has only a few examples of professional performance on the literary stage. For example, Leonida Mytnychuk, a former teacher at the Kalush School of Culture, managed to create the Amateur Poetry Theater «Truth» in Chicago, USA, which recently was taken over by the Ukrainian National Museum in Chicago. «The director has taken a worthy niche in the variety of our artists' works in Chicago. By involving people who appreciate the poetic word and understand the reliability of the impact on the soul, Leonida Mytnychuk is passionate about this very difficult work in terms of organizing, gathering readers who are busy working for a living», – this is how the newspaper of the diaspora «Time and Events» covers the activities of the director and her theater⁶¹.

Director L. Mytnychuk, who became the organizer of the «Truth» Poetry Theater in Chicago, independently created and performed literary compositions at various cultural and artistic events, namely: «Candle of Memory (Svicha pamiaty)» (for the 80th anniversary of the Holodomor of 1932–1933), «We will still be great (My shche budem velyki)» (for Independence Day), «Forever the dearest (Vichno naidorozhche)» (for the holiday of the Ukrainian family), «With Ukraine in the heart (Z Ukrainoiu v sertsii)» (for Independence Day), «In the herbs of life (V travakh zhyttia)» (based on the poems of I. Malkovych), «House beyond the star (Dim za zoreiu)» (to the 100th anniversary of V.I. Antonovych), «Carol under another's sky (Koliada pid chuzhym nebom)», «Chornobyl Madonna (Chornobylska Madonna)» (to the 25th anniversary of the Chernobyl tragedy), «Hosanna to autumn, Hosanna... (Osanna oseni, osanna...)» (by L. Kostenko), «Ballad of the Name of Thorns (Balada ternovoho imeni)» (dedicated to Roxolana), «Flight of the Unconquered Spirit (Polit neskorenoho dukhu)» (to the Heroes' Day), «Come back to me, my memory (Verny do mene, pamiate moia)» (based on the poems of V. Stus), «The world always blesses (Svit zavzhdy blahoslovliaie)» (based on the works of V. Symonenko) etc.⁶²

Let us turn separately to such a specific kind of musical and dramatic performance of works of art as «melodeclamation», which was quite common in the artistic and amateur environment of the Ukrainian diaspora. It should be noted that this genre was 'not welcomed' in the Soviet environment, moreover, such performance was found to be ideologically harmful. In the work

⁶¹ Uhryna H. (2010) Vechir poezii «Osanna oseni...osanna!» [Poetry evening «Hosanna of autumn ... hosanna!】. *Chas i podii* [The Time and Events] (electronic journal), no. 44. Retrieved from: <http://www.chasipodii.net/article/7331/> (accessed 28 April 2020). (in Ukrainian)

⁶² Kukuruza N. V. *Archiv N. V. Kukuruzy: intervju, audiozapysy, lystuvannia* [Archive of N. V. Kukuruza: interviews, audio recordings, correspondence [Text; audio]. (in Ukrainian)

«Expressive Reading» (1960) literary critic Mykola Bazhenov noted that the texts of a decadent nature (aesthetics, individualism, immoralism), which mainly create melodic recitations, led to the fact that «the genre was unviable and did not develop in Soviet art»⁶³.

«Unviable» for the Soviet environment, the genre of melodic recitation became viable and widespread among the Ukrainian diaspora. After all, the musical accompaniment deepened, intensified the lyric-drama or tragedy of poetic works, aroused in the viewer even more admiration, or empathy, either with the hero or the event mentioned in the work. As noted by culturologist and literary critic D. Chyzhevsky, «... unconditional feature of the mental structure of Ukrainians is - *emotionalism and sentimentality, sensitivity and lyricism...*»⁶⁴, which also explains the popularity of the genre of melodic recitation among Ukrainians in the diaspora, who due to various circumstances left their homeland and carry in themselves this heightened sense of nostalgia.

Confirmation of the genre's demand is the announcement of the Ukrainian Music Institute about the opening of the class «Art of the Word» under the leadership of Olympia Dobrovolska, where the curriculum, in addition to the interpretation of «all kinds of poetry and prose» stated «melodeclamation»⁶⁵. Actors and amateur readers performed works accompanied by selected musical material, as well as created by diaspora composers Vasyl Bezkorovainy and Anton Rudnytsky.

By the way, the melodic recitation of V. Bezkorovainy Sr., was performed by a student of O. Dobrovolska, who had a theatrical education and played in the theater of J. Hirniak, Nilya Stetskiv: Dramatic actress Ms. Nilya Stetskiv performed a melodic recitation «Sorrowful Mother», words by Tychyna, music. prof. Vasyl Bezkorovainy, with piano accompaniment by the author of the music»⁶⁶.

The repertoire of actress Valentyna Kalyn, a student of the L. Krushelnyska Artistic Word Studio, also included melodic recitations. The artist often performed at Ukrainian evenings and successfully performed melodic

⁶³ Bazhenov N. M., Cherkashyn R. A. (1960) *Vyrazitel'noe chtenie: ucheb. posobie dlia filologich. fak. un-tov* [Expressive reading: a textbook for philological faculties of universities]. Kharkov: Kharkov Universuty, p. 182. (in Russian)

⁶⁴ Chyzhevsky D. (1992) *Narys z istorii filosofii na Ukraini* [Essays on the history of philosophy in Ukraine]. K. : Orii (UKSP «Kobza»), p.17. (Heritage) (in Ukrainian)

⁶⁵ Svoboda (1953) *Ukrainskyi muzychnyi instytut* [Ukrainian music institute]. *Svoboda*, no. 182, p. 5. (in Ukrainian)

⁶⁶ Demydenko I. (1963) *Lysenkivskyi kontsert v Rochesteri* [Lysenko concert in Rochester]. *Svoboda*, no. 151, p. 3. (in Ukrainian)



recitations on the theme of motherhood, on the poem by B. Lepky «Holy Evening (Sviaty vechir)» accompanied by pianist T. Bogdanska. Together with the artist Ivanna Kononiv – melodeclamation «Lviv»⁶⁷.

In continuation of the theme of melodeclamation genre in the works of professional artists, let us mention the Ukrainian Art Club (Philadelphia), which conducted systematic cultural and artistic activities, organizing author's evenings. The Club's repertoire also included an entertaining part, where «artist Bohdan Pazdriy performed in a grotesque melodic recitation of a medieval ballad about secret love. Not so much the content of the ballad, but the performance of one of our best actors in the USA, caused a lot of applause»⁶⁸.

Note that the melodeclamations had different musical accompaniment: accompanied by piano, several instruments, choir, bandura ensemble, bandura choir, vocal quartet. For example, in the program of the concert with the participation of the full The Taras Shevchenko Ukrainian Bandurist Chorus of North America, under the direction of Hryhoriy Kytasty and Volodymyr Bozhyk, the master of the artistic word R. Vasylenko performed «for the first time in Toronto, a large and touching melodic recitation «The Word of Taras (Slovo Tarasa)»⁶⁹.

Melodeclamation organically flowed into the script outline of theatrical performances and stagings, those performances were combined, for example, with sculpture and choreography: «The melodeclamation “Excavated Grave (Rozryta mohyla)”, in which the reciter Mykhailo Kostytsky and the young ballerina Renata Chaplynska performed in full expression of a classical dance, was an interesting innovation»⁷⁰, or in a theatrical montage (poetry by D. Tsapko): The most touching point was the mime scene «Thought of the Falcon (Duma pro Sokola)», which represents Ukraine in the liberation struggle. The ballerina, Ms. Scyth's, accompanied by Dr. Shchalauta's melodic recitation, presented some heroic moments of the fighters for the freedom of Ukraine. Ms. Anya Terliuk accompanied her with a recitation»⁷¹.

⁶⁷ Svoboda (1969) Lystopadovi dni v Passeiku-Kliftoni, Niu Dzherzi [November days in Passey Clifton, New Jersey]. *Svoboda*, no. 208, p. 4. (in Ukrainian)

⁶⁸ O. (1955) Osinnij Jarmarok Literaturno-Mysteckogho Kljubu [Autumn Fair of the Literary and Artistic Club]. *Svoboda*, no. 217, p. 5. (in Ukrainian)

⁶⁹ Svoboda (1958) Kapelia Ukrainskych Bandurystiv im. T. Shevchenka kontsertuie v Toronti [T. Shevchenko Chapel of Ukrainian Bandurists performs in Toronto]. *Svoboda*, no. 47, p. 3. (in Ukrainian)

⁷⁰ Kerch O. (1979) Dity – Shevchenkovi [Shevchenko's children]. *Svoboda*, no. 99, p. 4. (in Ukrainian)

⁷¹ D. Vladymir (1965) Sviato Ukrainskoi Derzhavnosti u Finiksi [Holiday of Ukrainian Statehood in Phoenix]. *Svoboda*, no. 32, p. 3. (in Ukrainian)



Thus, the analysis gives grounds to claim that in the Ukrainian diaspora, due to the association of professional artists, the stage word in the artistic environment of the Ukrainian diaspora has manifested itself in a variety of variability, namely: literary evenings (Y. Genyk-Berezovsky, K. Branka-Kryvutska, R. Vasylenko), theaters of the poetic word (J. Hirniak, O. Dobrovolska, L. Krushelnytska), theater of the poetic spectacle (V. Shasharovsky), theater of one actor (I. Bernatsky), readers' literary compositions (L. Mytnychuk).

Poetry and prose are most often performed by groups of amateur artists at concerts, memorial evenings, anniversary evenings, holiday academies, etc. Thanks to mobility, it has become a means of rapid response to a variety of socio-political and cultural-artistic events.

We should also note the influence of the bilingual environment, thanks to which Ukrainian artists (R. McNicoll, V. Shust, J. Palance), who became successful in the acting profession on the American continent, performed literary works in Ukrainian and English.

CONCLUSIONS

Thus, the artists of the «political» wave of emigration, not having the opportunity to develop full-fledged professional activities of theatrical groups led by them, move to the studio, involving young people in education and training by means of stage art, thus forming moral and value orientations of the younger generation, born outside of their historical homeland.

Among the most famous studios, whose leaders have developed their own methods of teaching students for decades, conducted systematic work on the study of Ukrainian literary speech, collective recitation, acting skills – Lidiya Krushelnytska's Artistic Word Studio (New York) and V. Shasharovsky's Youth Theater Studio (Philadelphia).

The older generation also aimed to involve young people in stage art as participants in various cultural and artistic events, namely in the field of artistic art, thus expanding their knowledge in the field of spiritual and cultural heritage of the Ukrainian nation, current issues of Ukrainian statehood, stages of national liberation struggle.

In the program stage productions of works by T. Shevchenko, I. Franko and Lesya Ukrainka, diaspora artists trace the continuation and imitation of the acting and directing school of Les' Kurbas (J. Hirniak, O. Dobrovolska, L. Krushelnytska, V. Shasharovsky, etc.). Shevchenkiana and Frankiana occupy

a prominent place in the repertoire of professional readers (Y. Genyk-Berezovsky, R. Vasylenko). Literary programs were in the reader's repertoire of actor J. Hirniak. At the present stage, professional actor I. Bernatsky has understood the life and work of Taras Shevchenko in the genre of a monologue.

The analysis gives grounds to assert that among the Ukrainian diaspora the stage art has manifested itself in a wide variety of genres and forms: theatrical performances, stagings, theatrical exhibitions, literary compositions, poetic theater, artistic word, which is often heard at concerts, evenings of remembrance, anniversary evenings, holiday academies, etc. Due to mobility, this kind of stage art has become a means of rapid response to socio-political and cultural-artistic events.

Artists with Ukrainian roots, who made it in the profession, popularized the work of Ukrainian poets in two languages (R. McNicoll, V. Shust, J. Palance).

Independent Ukraine is now open for the artists of the diaspora fourth wave, which remains the flag of patriotism and national identity of the Ukrainian nation, and therefore their creative activity is positioned rather as a sign of respect for historical memory, to preserve the moral and spiritual connection of times, national shrines and traditions.

Describing the stage art of the diaspora of the third wave of emigration from the standpoint of today, professional theater director with Ukrainian roots Virlyana Tkach (founder of the art group «Yara» (Yara Arts Group) at the Experimental Theater La MaMa (New York), which conducts many experiments in, somewhat critically evaluates their work: «... The Diaspora preserved our culture. It twisted it into “jars”. It was justified, but in reality it was deadly (for culture). Free Ukraine made the need for conservation disappear... The reason the community clung to the pile was political, not cultural. Now is the time for Ukraine to support its people abroad, not the other way...»⁷².

The conclusion, of course, concerns the creative achievements of theatrical artists, whose activities were primarily aimed at preserving national identity in a foreign environment. Therefore, their devotion to the profession, enthusiasm and asceticism in the development of stage art can be regarded as an Act of Spirituality.

⁷² Lucyshyn O. (2008) Blyzkistj. Poet i rezhyser Virlyana Tkach: «Diaspora konservuvala nashu kulturu...» [Proximity. Poet and director Virlyana Tkach: «Diaspora has preserved our culture...»]. *Dzerkalo tyzhnja. Ukrajina* (electronic journal), no. 11. Retrieved from: http://gazeta.dt.ua/CULTURE/blizkist_poet_i_rezhiser_virlyana_tkach_diaspora_konservuvala_nashu_kulturu_teper_nastav_chas_koli.html (accessed 11 May 2020). (in Ukrainian)

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