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## Stage costume in the cultural space of Transcarpathia in the 20<sup>th</sup> and first quarter of the 21<sup>st</sup> century

**Abstract.** This study was devoted to the consideration of stage costume in the cultural space of Transcarpathia in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Until 2024, scholars had not studied Transcarpathian stage costumes. This scientific topic remains poorly studied, and issues related to the art of theatrical costume are poorly developed, most publications only briefly touch on this topic. The purpose of the study was to investigate and systematise stage costume in the works of Transcarpathian artists, to consider the origins and dynamics of its development in the culture of Transcarpathia in the 20<sup>th</sup> – first quarter of the 21<sup>st</sup> century. The research methodology was based on the use of dialectical, analytical, cultural, historical, biographical and generalising methods. The influence of the Transcarpathian stage costume on the development of theatrical culture was analysed. After all, a costume in the theater is more than a costume. It is an integral element of the theatrical environment. Throughout its history, the stage costume, characterised by simplicity and utmost precision, has contributed to the disclosure of the stage image of characters, their inner world, past and future, and to the preservation and enrichment of the cultural experience of mankind. Each of the artists mentioned in the article wrote their names in golden letters in the history of Transcarpathian theater culture thanks to their hard work, talent, and education. Researchers working on the issue of Transcarpathian stage costumes could only rely on publications and other general sources as of September 2024. The results of research can be used to write generalised works on the history of culture and the history of Transcarpathian theatre, as well as to prepare scientific seminars, lectures and advanced training courses

**Keywords:** theatrical culture; national identity; theatrical and decorative art; performance; sketch; artist; museum collection

### INTRODUCTION

The processes taking place in theatrical culture during the 21<sup>st</sup> century have aroused increased interest in the phenomenon of stage costume. “After all, costumes of every era are works of art, because a person always comprehends himself as a certain artistic image that corresponds to his aesthetics” (Jackson, 2001). However, the peculiarities of the national theatrical process and related attempts to theorise the phenomenon of Transcarpathian stage

costume have not yet been fully defined. In Ukrainian art history and cultural studies, the issue of stage costumes of the Transcarpathian region has never been specifically considered, although their role in shaping the image of a certain period and the overall artistic influence on the structure of the work has been noted to some extent. Numerous sources fragmentarily cover the historical and socio-cultural processes of the formation of theatrical and

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decorative art in Transcarpathia and consider various aspects of the genesis of theatrical costumes.

Theater artists Mykola Krychevskyi, Maria Tushytska-Ruda, Mykhailo Mykhalevych, Fedir Manaylo, Anton Kotska, Yurii Zholudiev, Mykola Mandzhulo, Ihor Paneiko, Viktoriia Hres, Vira Stepchuk, Emma Zaitseva and others opened a new and exciting world of stage costume. The peculiarity of the Transcarpathian stage costume is the artists' desire to preserve the artistic and aesthetic principles of the traditional Transcarpathian costume, its design, silhouette, composition, decor and colour. It was the sketches of stage costumes for performances of Transcarpathian theaters that became unique works of scenography and took their place in the historical and cultural heritage of Transcarpathia.

The analysis of publications showed that Ukrainian scholars paid attention to the study of trends in the typology of layers of artistic cultural studies and the identification of its ideological and artistic foundations. At the same time, scholars paid considerable attention to the history of theatrical costume, the creative individuality of theatre artists, and the interconnection of traditions and innovation in theatre, decoration, and scenography.

Thus, in the collective work "Ukrainian theatrical costume of the XX-XXI centuries. Sketches", researchers O. Kovalchuk *et al.* (2021) revealed the development of theatrical costume over the past 100 years on the example of sketches by Ukrainian theater artists. Theater artist B. Polishchuk noted that "theatrical costume sketches should be perceived not only as an element of the production process of a theatrical performance, but also as works of graphic art, quite self-sufficient in this sense". A study by I. Nesen (2021) focused on the style of authentic, historically accurate costume in the Theater of the Luminaries, its role in shaping the artistic image of the character. In her article "Theatrical costume on the stage of Ukrainian musical theater: Stylistic interpretations, prospects for research", researcher O. Kovalchuk (2022) revealed the functional and figurative aspects of theatrical costumes designed for musical theater by Ukrainian theater artists in the 20<sup>th</sup> century. She noted that "the plasticity of the stage costume, its colour and visual characteristic are the most important components of the figurative language of the theater artist. In the spaces of musical dramaturgical material, they are expressors of the figurative characteristics of the characters, significant elements of the colour score of the scenic solution".

The author M. Frankel's (2017) study revealed the role of scenography and its elements (scenery, light, props, makeup, costume) in staging theatrical performances. The author argued that "stage costume and makeup as elements of material culture and as a colour scheme are directly related to the overall scenic design".

S. Shutko (2022) noted in her research that "theatrical costume acts as a kind of mediator that combines different planes of stage art. The historical era depicted, the genre of the performance, the direction of the drama, the

director's interpretation, the artist's interpretation, and, in fact, the characterisation of the character – all this is reflected in various ways in the costume".

Other valuable materials in the study are visual sources (costume sketches, photographs from performances) stored in the archives of the Transcarpathian Academic Regional Ukrainian Music and Drama Theatre named after the Sherehiy brothers, the Mukachevo Drama Theatre, the Transcarpathian Regional Hungarian Drama Theatre, as well as in personal archives (E. Sherehiy, O. Zaitseva, O. Popova).

The aim of the research was to study the dynamics of the development of stage costume in the culture of Transcarpathia from the 20s of the 20<sup>th</sup> century to the first quarter of the 21<sup>st</sup> century.

Scientific novelty. For the first time, a study of the most characteristic expressive techniques of creating Transcarpathian stage costume in the national culture of the 20<sup>th</sup> and 21<sup>st</sup> centuries was carried out on the example of theatrical performances and concerts on the stages of Transcarpathia. The article reveals for the first time the genesis of Transcarpathian stage costumes and analyses the work of theater artists.

## MATERIALS AND METHODS

The methodology of the study of the stage costume of Transcarpathia was developed using a set of methods: dialectical, analytical, cultural and historical, biographical, and generalisation. Central to the methodology was a dialectical approach that seeks to understand the development of stage costume in Transcarpathian culture through the prism of contradictions and transformations inherent in its historical context. This approach recognised the dynamic interaction of cultural forces, socio-economic conditions and artistic forms of expression over time.

The analytical method was used by the author to study specific aspects of stage costume, such as stylistics and regional peculiarities of influence in the theatrical costume of the 20<sup>th</sup> and 21<sup>st</sup> centuries. After all, it is the Transcarpathian stage costume that acquires a special meaningful function than the authentic national costume. At different stages of history, theatrical costume has retained stable features of traditional (Ukrainian, Transcarpathian) costume. Polychromy, ornamentation, and layering have always served to convey social, age, and ethnic characteristics.

The cultural-historical method allowed us to analyse the formation and development of stage costumes in the performances of the Rus' Theater of the Prosvita Society in Uzhhorod (1921), the New Stage Theater (1936), and the Ugro-Rus' Theater (1939), Transcarpathian Regional Ukrainian Music and Drama Theater (1946), Mukachevo Drama Theater (1947), Transcarpathian Puppet Theater (1980), Transcarpathian Hungarian Theater (1993) during the 20<sup>th</sup> and 21<sup>st</sup> centuries. The study of the museum collection of the Transcarpathian Regional Art Museum named after Y. Bokshai in Uzhhorod revealed the phenomenon of Ukrainian stage costume in the theatrical culture of Transcarpathia.

The biographical analysis contributed to the study of the creative activity of the creators of Transcarpathian theatrical costume (M. Krychevsky, M. Tushytska-Ruda, M. Mykhalevych, F. Manaylo, A. Kotska, Y. Zholudiev, M. Mandzhulo, I. Paneyko, T. Ulynets, V. Turytska, V. Hres, V. Stepchuk, E. Zaitseva) and their professional participation in the development of Transcarpathian stage costume.

The method of generalisation was used to systematise information about theatrical costume in the theatrical culture of Transcarpathia. On the basis of the method of generalisation, conclusions about the results of the study and further directions of research of stage costume in the theatrical and decorative art were drawn.

## RESULTS AND DISCUSSION

The stage costume is a mirror of theatrical culture, and at each stage of its development it reflects the image of the modern world – the main ideas, preferences, and even moods that exist among the people. The stage costume of Transcarpathia can be divided into the following areas: historical costume – demonstrates the era and reproduces the clothes of that period; modern costume – demonstrates everyday clothes with their national characteristics; fantasy costume – demonstrates the creative genre of the production designer (costume designer) of the performance, who does not abandon precise stylistic decisions.

The researcher P. Pavi (2006) argued that “clothing on stage is becoming more and more functional and integrated into the overall elaboration of stage signs. From the moment of its appearance on stage, it becomes a theatrical costume, serving to achieve the effects of amplification, simplification, abstraction, and readability”. Thus, having studied the available materials about the stage costume of Transcarpathia, could be distinguish three main stages of its development, because it developed simultaneously with theater art. The first stage is the 1920s–1940s; the second is the 1946s–1990s; the third is the 2000s–2024s. The proposed periodisation takes into account the following factors: the socio-political, socio-economic, and cultural development of Transcarpathia; and the opening of professional theaters in Uzhhorod, Khust, Mukachevo, and Berehove.

Until the first professional Rus' Theater of the Prosvita Society appeared in 1921, theater was presented in the theatrical performances of the “Vertep” and “Betlehem” The costumes of the characters of the action complied with all theatrical laws: first, they were a means of playful transformation of amateur actors, and second, they conveyed the social, material, and social status of. For example, the “Angels” – were dressed in long white clothes draped over their shoulders and with long red ribbons in their waist, each of them had to wear a crown (large hats with crosses and white bows); “Shepherds” – wore white pants, a white shirt with a lybik, a black hat called a ‘krysanya’ on their heads, and shepherd’s sticks in their hands; “Grandfather” was dressed in a black Hunya, pants made of sheep’s wool, and a sheep’s hat on his head; “Jew” wore a black hat, a

black jacket, and a stick. The costume was complemented by a mask or wig (peyote, black beard); “Devil” – wore a chimney sweater, red shoes, a black hat with two horns, and a long tail; “Kings” – had long sticks with white or coloured paper. The costume was complemented by a mask. H. Ihnatovych (2008) stated that “all the scenery, costumes, props, makeup, everything that created the appearance of the performance and testified to the era, place of action, and age of the characters were made by the circle members themselves”.

In the summer of 1920, an amateur group performed “Natalka Poltavka” by I. Kotliarevskyi in Uzhhorod. M. Pilzer, a participant in the performance, recalled that “Natalka was dressed in our Verkhovyna embroidered shirt, a charming flowered skirt; she wore a shiny necklace around her neck and a wreath on her head. Other characters also played in their embroidered shirts...” (Ihnatovych, 2008). Thus, the play “Natalka Poltavka” represented the life of the Transcarpathians with its songs and folk costumes.

In 1921, at the invitation of M. Sadovskyi, the artist M. Krychevskyi (1898–1961) came to the theater in Uzhhorod and began to make the design of the theater’s performances more professional. The researcher I. Nesen (2021) noted that “at the origins of the formation of the theatrical costume traditions were famous directors who at the same time had considerable acting and writing experience and acquired encyclopedic knowledge. In addition to clothes, shoes, hats, and accessories, the complex of theatrical costume includes makeup, peculiarities of the actor’s posture, and the pattern of his movements”. However, the lack of Ukrainian folk costumes for the theater’s performances forced the theater’s management to allocate funds and purchase Ukrainian costumes from a former prisoner of war camp theater in Freistadt (Upper Austria).

The theater’s decorators (M. Konik, M. Krychevsky, M. Felik) painted picturesque sets for each new performance and used traditional folk costumes. The scenery was made according to the canon: painted backdrops and wings, the use of rigid set elements (stove, roof, fence), but the stage costumes in many performances were regional in nature, as the theater’s creative staff was represented by actors from different parts of Ukraine (Fig. 1).



**Figure 1.** Artists of the theater.

Uzhhorod. 1925. Photographer unknown

Source: based on O. Zaitsev (2019)



After the closure of the Rus' Theater of the Prosvita Society in Uzhhorod, theater life moved to the city of Khust. Thus, in 1936, the "Nova Scena" Theater was founded (directed by the Sherehiy's brothers). The art of the "Nova Scena" Theater can be called the art of "traveling" theater, because the theater did not have its own theater space and performed its performances at various venues. The theater's artists were Maria Tushytska-Ruda-Cherneкова and Mykhailo Mykhalevych.

In 1936, M. Tushytska (1897–1943) created the design for the play "Ben Hur" based on the novel by L. Wallace. The play is set in Palestine at the time of Jesus. The artist has carefully studied the life and clothing of the inhabitants of the region and focuses on props, props and stylisation of the stage costume. The reproduction of the national colour in the costumes, their solution in a historically accurate style, corresponding to the realistic aesthetics of the time and events, successfully complemented the stage images of the characters and ensured the artistic integrity of the performance. For example, the costumes of the Romans are more imaginative, using colour stylisation with elements of application, while the costumes of the Jews are simple in colour and cut (Fig. 2).



**Figure 2.** Decorator M. Tushytska. A scene from the play "Ben Hur". Khust. 1936. Photographer unknown  
**Source:** based on O. Zaitsev (2019)

In 1940, an expert in traditional folk art, artist F. Manaylo (b. 1910–1978) created the design for the play "Shepherd" by M. Luhosh and V. Hrabar on the stage of the "Ugro-Rus' Theater" in Uzhhorod. Folk art will forever be the main theme in the artist's work. Studying the culture of his native land, the artist became the main expert on the folk culture of the region. Thus, in the design of the performance, the artist uses the colour and symbolism of folk costumes with picturesque Transcarpathian landscapes.

Thus, the period of 1920–1940 became the first stage in the development of Transcarpathian stage costumes. On the stage of the "Rus' Theater of the Prosvita Society" in Uzhhorod, the "Nova Scena" Theater in Khust, and the "Ugro-Rus' Theater" in Uzhhorod.

The genesis and evolution of stage costume in the space of theatrical culture in the period 1946–1999 is associated with the founding of professional theaters in the region:

the Transcarpathian Ukrainian Music and Drama Theater (1946), the Mukachevo Russian Drama Theater (1947), the Transcarpathian Regional Puppet Theater (1980), and the Transcarpathian Hungarian Drama Theater (1993).

Also, an important period in the history of the development of Transcarpathian stage costume was the creation of the Transcarpathian Song and Dance Ensemble in Uzhhorod (1945), and later the Transcarpathian Folk Choir (1947). The stage costume for the artists of the Transcarpathian Folk Choir becomes an important stage in the work of the Ukrainian SSR folk artists Fedir Manailo and Anton Kotska (Fig. 3). The artists create Transcarpathian stage costumes for choir and ballet dancers using fabrics of bright natural colours, and colourful jewelry and hats complement the costumes. The dancers' shoes were made of natural materials. Theater artist E. Zaitseva (2024) noted that "stage costume is becoming the main element of choreographic art along with music and dance, because it is an important means of expression in creating a choreographic image of a character, part of the scenography of a choreographic work. Historical truthfulness and fascination with naturalistic details are replaced by stylised imagery, hyperbolisation of shapes and colours".



**Figure 3.** Artist A. Kotska. Sketch of costumes for the Transcarpathian folk choir Uzhhorod. 1945.  
Photographer unknown

**Source:** based on E. Zaitseva (2024)

Stage costume in Ukrainian drama theater in the period of 1946–1999 emphasises the most personal aspects of drama, because the clothes worn by actors in a performance add value to it in terms of colour, shape, and texture. For example, the costumes in the first performances of Ukrainian theater, due to a shortage of fabrics, resulted in gray and black clothes on stage. For many years, the image of the "Soviet" person became the main figure in the theater's performances: "Under the Chestnut Trees of Prague" by K. Simonov, "The Swallow" by L. Smelyansky, "The Way to Ukraine" by O. Levada (1946), "The Death of the Squadron" by O. Korniychuk, "Good People" by G. Pohaznikov (1947), "On the Other Side" by A. Baryanov (1949), and "Strong in Spirit" by D. Medvedev (1952).

Starting in the 1950s, light industry and the production of various fabrics revived. Theater artists O. Plaksii, M. Mandzhulo, V. Frankivska, M. Zelinskyi, H. Korbut, S. Usyk, and A. Penkovskiy created stage costumes for theatrical performances, using natural fabrics that could

withstand washing and ironing and looked good on stage. For example, in 1953, the chief artist of the Transcarpathian Ukrainian Theater Mykola Mandzhula (1910–1990) created the scenery and costumes for the play “No One Jokes with Love” by P. Calderon. The artist stylises historical stage costumes using natural fabrics (silk, velvet, satin), complementing them with props and decorations (Fig. 4). A.A. Kikot (2013) argued that “theatrical costume is a key tool in creating an artistic image, a visual indication of the inner content of the ‘grain of the role’, that is, a sign of its essence, reflecting the highest degree of unity with the character’s image, inseparability from it”.



**Figure 4.** Stage designer M. Mandzhula. A scene from the play “No Joke with Love”. Uzhhorod. 1953. Photographer unknown

**Source:** based on O. Zaitsev & E. Zaitseva (2021)

The artists of the Mukachevo Drama Theater (M. Anyshchenko, Y. Zholudiev, A. Kazaku, O. Levytska, T. Hlukhova) continue the traditions of realistic theater in the scenery and stage costumes of the characters. For example, the artist Yuriy Zholudev (b. 1934) continues to use historical costumes of various styles and eras in the theater’s productions. In the play “The House of Bernarda Alba” by G. Lorca (1973), the artist creates the atmosphere of the Spanish south. Yellow stone walls appear on the stage, and the Spanish heat is felt from them. The whole situation on the stage corresponds to the harsh character of the main character. Stage costumes complement the stage space of the performance. The black colour on the stage turns into the colour of the stage costumes (Fig. 5). The theater critic I. Davydova (1991) argued that “scenographer Y. Zholudev skillfully mastered all the dimensions of the stage. For him, scenography is not only a spatial solution, but also a lighting solution (open white light creates a feeling of a stuffy Spanish atmosphere). In close-ups, the artist uses black, red, and white, with black dominating (backstage, horizon, hollyhocks). The artist creates the emotional mood of a closed house. Everything is closed: the door, the house, the soul, the heart”. The development of stage costume is also carried out on the stage of the Transcarpathian Regional Puppet Theater “Bavka” in Uzhhorod. Thus, the theater’s artists O. Farber (b. 1961), T. Ulynets (b. 1979), and V. Turytska (b. 1954–2018) play an

important role in the development of costumes in puppet shows. Variants of theatrical interpretations of Transcarpathian folk costumes can be traced back to puppet shows in the 1980s and 1990s, which became classics of Transcarpathian puppetry. These are “The Jumping Princess” by L. Dvorsky (1989), “Stone Mountain” by Y. Chori (1995), “About Yanko the Fool, the Devil and Mariska the Orphan” by O. Zhyugzhda (1998), and “The Tale with the Suitcase” by V. Maslov (1999). In 1988, with the opening of the new premises of the Ukrainian Theater in Uzhhorod, the theater artists (S. Maslov and V. Gres) opened a new page in the development of stage costumes on the Ukrainian stage based on works of Ukrainian and world classics. Thus, in 1989, costume designer Victoria Hres (b. 1964) created the theatrical costumes of the early 20<sup>th</sup> century for the characters in the plays *Hello, I am Your Aunt* by B. Thomas and “The Abduction of the Sabine Women” Girls by D. Keller (Fig. 6). “The designer considers the use of antique lace to be one of her most important achievements, not in their direct reading, but in adapting and creating prints of paintings and drawings on their basis” (Vasiliev & Klekovkin, 2016).



**Figure 5.** Stage designer Yuri Zholudev. A scene from the play “The House of Bernarda Alba”. Mukachevo. 2004. Photographer unknown

**Source:** based on I. Davydova (1991)



**Figure 6.** Costume designer V. Gres. Sketch of the costumes for “The Abduction of the Sabine Women” Uzhhorod. 1989. Photographer O. Popov

**Source:** based on N. Lugova (1990)



The artists of the Transcarpathian Hungarian Drama Theater (I. Balla, O. Bohatyryova, K. Vidnianska-Cholti, O. Bilozub) put a great emphasis on theatrical costumes in the design of performances of 1993–1999. Due to the lack of funds for staging performances, stage designers stylised theatrical costumes. The stage costume in the theater's performances was distinguished by its simplicity and reveals the image of the characters, their inner world, demonstrates the past and talks about the future.

The stage costume of the 21<sup>st</sup> century is beginning to be considered by theater artists as an effective scenography and serve as a material for expressing author's ideas, the space for which is the theater stage. The researcher D. Barbieri (2017) believed that “costume as a mediator of stage action embodies the past, emotional states and options for the future that could not be imagined before in the time space of the performance. It can dictate movements, characterise the place of action, build relationships and, of course, reveal the image of the characters”.

Costumes in musical performances of the 21<sup>st</sup> century always depend on the musical material. Music and colour become close in terms of the power of emotional impact on the viewer. Therefore, in musical performances (opéra, opera, musical comedy), one of the most important tasks of a costume designer is the colour, silhouette and composition of the entire costume. After all, “modern materials provide a wide scope for imagination, and a harmonious selection of costumes of thoughtful forms made of certain materials will help create unique images of the characters in the performance” (Trikolenko, 2012). Costume designers always take into account, prioritise the rhythm and plasticity of the entire musical performance, each mise-en-scène, and dance pattern.

Thus, the artists of the Ukrainian Music and Drama Theater of 2000–2024 (L. Belaya, V. Stepchuk, O. Sydoruk, E. Zaitseva) continue the traditions of stage costumes in musical performances, creating a stage performance using modern materials and technologies. For example, in 2009, Vira Stepchuk (b. 1955) created the set and costumes for the musical comedy the “Hanuma's Tricks” by A. Tsagarelli and G. Cancelli. For the play, the artist stylises Georgian folk costumes. The men's costume of the nobility is made in black. The chokha (men's outerwear) is embroidered with silver and gold braid. The shirt is made of white fabric with a stand-up collar and a dagger on the belt. For the representatives of another male group, the artist created costumes in light colours (Fig. 7). The colour combination of the costumes, their organisation in the space of the stage according to the laws of music and rhythm create a unique stage space for the musical performance. In 2017, the chief artist of the Transcarpathian Ukrainian Theater, Honored Artist of Ukraine Emma Zaitseva (b. 1970) created the scenery and costumes for the musical performance “Sharika” by Yuri Barnych. The cultural critic V. Haborets (2015) argued that “when the curtain opens and when the stage is decorated by the artist in an original way, the audience applauds first of all to him,

the scenographer, and at the end of the performance – to the actor, director and, again, to him, the scenographer of the performance.” The artist compensates for the minimalism in the scenery by creating a large number of costumes, because they are not only a figurative visualisation of the play's characters, but are also perceived as an artistic form of the entire performance. The artist presents on the stage the city costume of the early 20<sup>th</sup> century, and it is the stylisation of theatrical costumes that created a unique picture of the life of a small Transcarpathian town in 1914–1915. The stage costume, using a variety of materials (coloured tapestry, white lace, ribbons of various shapes, decorative and classic buttons), hats, and the author's necklace, demonstrated the true Transcarpathian flavor on stage. For example, the colour scheme of the ballet dancers' costumes was typical for rural youth of the time (white, blue, red) (Fig. 8).



**Figure 7.** Stage designer V. Stepchuk. Sketch of the costumes for “Hanuma's Tricks”. Uzhhorod. 2017.

Photographer O. Zaitsev

Source: based on O. Zaitsev & E. Zaitseva (2021)



**Figure 8.** Stage designer E. Zaitseva. A scene from the play “Sharika”. Uzhhorod. 2017. Photographer O. Popov

Source: based on O. Zaitsev & E. Zaitseva (2021)

A valuable element of the study of stage costume is the catalogs and booklets by theater artists Victoria Gres and Serhiy Maslov (Lugova, 1990), Emma Zaitseva: From sketch to performance (Zaitseva, 2005), and I. Paneyko (2020), which contain costume designs for performances of the Transcarpathian Ukrainian Music and Drama Theater (Fig. 9). After all, the images created by

theater artists often originate in the bosom of traditional culture, and at the same time reflect the realities of contemporary life in the region.



**Figure 9.** Stage designer I. Paneyko. Sketch of the costume “The Night Watchman and the Laundress”. Uzhhorod. 2001. Photographer unknown

**Source:** based on I. Paneyko (2020)

An important source for the study of the problem raised in this article is the museum collections of the state museums of Transcarpathia. The collections of stage costume sketches contain rather small material. The chronological framework of the collection covers the 40s–60s of the 20<sup>th</sup> century and 1998–2009.

For example, the Transcarpathian Regional Art Museum (Uzhhorod) houses sketches of stage costumes by A. Kotska and F. Manailo for the artists of the Transcarpathian Folk Choir (1945–1960). “The costume designs of Ukrainian theater artists” (P. Zlochevsky (1907–1988), A. Perepylytsia (1928–1996), F. Nirod (1907–1996), K. Medvid (b. 1956)) and stage designs for theater performers also require additional research) and sketches of stage costumes by the Belgian artist Jules Jean Georges Renard (Draner, 1833–1926) for Parisian opera productions of 1860–1870, which were kept in the funds of the Art Museum from 1998–2006” (Graphics. Transcarpathian Regional Art Museum named after Y. Bokshay, 2024).

In 2024, theater artist E. Zaitseva presented the Transcarpathian Regional Museum of Local Lore (Uzhhorod) with a model of the set and a sketch of costumes for the historical play “Judgment Time” by I. Kozak (2009).

In the 21<sup>st</sup> century, stage costume has expanded its stylistic and functional range, complemented by the everyday silhouettes of modern clothing. After all, costume has always been a mirror of culture and at every stage of its development it reflected the image of the modern world – the main ideas, preferences and even the mood of the audience in the hall. These circumstances are due to the changing role of stage costume in

theatrical performances on the stages of Transcarpathian theaters.

## CONCLUSIONS

The article examines stage costume in the cultural space of Transcarpathia in the 20<sup>th</sup> century and the first quarter of the 21<sup>st</sup> century. The results of the study show that articles, monographs, catalogues of exhibitions of theater artists and exhibits of museum collections touch upon various aspects of the topic of stage costume, but it can be stated that as of September 2024, there are no articles or works that would cover the problem of the origins and evolution of stage costume in Transcarpathia.

It is established that the genesis of stage costume is influenced by the Transcarpathian folk costume and various forms of stylisation of stage costume in theatrical performances. During its history, the costume in the Transcarpathian theater has undergone many changes. For example, stage costumes were used repeatedly in different theater performances depending on the era they depicted. Costumes for new performances were not created, but selected from the theater’s wardrobe. This system of selection would become the main one in musical and dramatic performances.

Sketches of costumes, the choice of fabrics and decorative materials, the sense of colour and theatrical experience with a deep knowledge of the history of costume become the main thing in the work of costume designers. After all, theatrical interpretations of stage costumes have always been based on the artists’ understanding and awareness of the costume’s function as an artistic and aesthetic representation in theatrical performances.

Prospects for further research may include the study of costume in the art of scenography. After all, stage costume is a component of the stage design of a performance, and depending on emotions, it affects the viewer in different ways. Therefore, it is necessary to continue research to determine the greatest influence of stage costume on the stage design of theatrical performances and concerts. When studying Transcarpathian stage costumes in the theatrical culture of the region, it is necessary to examine the costumes in the museum collections of public and private museums in Ukraine. At the same time, one of the potential areas for future research could be stage makeup as a continuation of stage costume, as well as the study of the semiotics of theatrical costume, and the role of signs and symbols in the stage costume of Transcarpathia in the 21<sup>st</sup> century.

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None.

## CONFLICT OF INTEREST

None.

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## **Сценічний костюм у культурному просторі Закарпаття у XX та першій чверті XXI століття**

**Анотація.** Дослідження присвячене розгляду сценічного костюма в культурному просторі Закарпаття у XX–XXI столітті. До 2024 року закарпатський сценічний костюм науковці не вивчали. Ця тема залишається маловивченою, а питання, пов'язані з мистецтвом театрального костюма, слабо розробленими, більшість публікацій лише побіжно торкаються цієї теми. Мета дослідження – дослідити та систематизувати сценічний костюм у творчості закарпатських митців, розглянути джерела та динаміку його розвитку в культурі Закарпаття XX – першої чверті XXI століття. Методологія дослідження ґрунтувалася на використанні діалектичного, аналітичного, культурологічного, історичного, біографічного та узагальнюючого методів. Проаналізовано вплив закарпатського сценічного костюма на розвиток театральної культури. Зрештою, костюм у театрі – це більше, ніж костюм. Це невід'ємний елемент театрального середовища. Протягом усієї своєї історії сценічний костюм, характеризуючись простотою і граничною точністю, сприяв розкриттю сценічного образу персонажів, їх внутрішнього світу, минулого і майбутнього, збереженню та збагаченню культурного досвіду людства. Кожен зі згаданих у статті митців вписав свої імена золотими літерами в історію закарпатської театральної культури завдяки наполегливій праці, таланту та освіченості. Дослідники, які працюють над питанням закарпатського сценічного костюма, можуть спиратися лише на публікації та інші загальні джерела станом на вересень 2024 року. Результати дослідження можуть бути використані для написання праць з історії культури та історії закарпатського театру, а також для підготовки наукових семінарів, лекцій та курсів підвищення кваліфікації

**Ключові слова:** театральна культура; національна ідентичність; театральнo-декораційне мистецтво; вистава; ескіз; художник; музейна збірка

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