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Historiography of the study of theatrical and decorative art in the theatrical culture of Transcarpathia in the 20th – first quarter of the 21st century

Abstract. The purpose of the study is to review and systematise the source base of research on theatrical and decorative art, to consider the dynamics of the latter in the theatrical culture of Transcarpathia in the 20th and first quarter of the 21st century. The research methodology is based on the cultural–historical method. The article reveals for the first time the historiography of cultural studies of theatrical and decorative art, summarises, systematises and periodises sources that deepen the understanding of theatrical and decorative art of the theatrical culture of Transcarpathia in the period of the 20th – first quarter of the 21st century in the cultural dimension, outlines the state of scientific development of the topic; reviews publications on theatrical and decorative art, the work of scenography figures and their artistic achievements. The scientific works that study the theatrical culture of the region in the 20th and first quarter of the 21st century are analysed and its influence on the formation of the region's scenic art is determined. The analysis of the historiography of theatrical and decorative art of the 20th – first quarter of the 21st century shows that the main problems faced by a modern researcher of this topic are the lack of a source base dedicated to the theatrical and decorative art of Transcarpathia of this period and the absence of its periodisation. Modern cultural studies and other researchers studying this issue can only rely on literary publications and other general sources, till april 2024 there is a lack of research on Transcarpathian theater and set design. The results of the study can be used in the preparation of generalised works on the history and theory of culture, the history of theater in Transcarpathia, as well as in the preparation of scientific seminars, lectures, advanced training courses

Keywords: regional cultural studies; cultural practices; theater culture; theater; performance; scenography; artist

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INTRODUCTION

Various aspects of studying the theatrical and decorative art of Transcarpathia became the subject of research on the theatrical culture of the region at the beginning of the 21st century. The Transcarpathian region with its specific features has always been perceived as a certain spiritual and cultural community, the key factors of which are its historical potential and socio-cultural opportunities. The ethnic composition of local residents creates the national and cultural diversity of regional culture. The study of the theatrical and decorative arts of Transcarpathia reveals its spiritual heritage, one of the most important components of which is theatrical culture, and provides an understanding of the multinational culture of the region with its own folk archetypes, traditions, etc. Therefore, the raised topic of deepening the cultural dimension of understanding the theatrical and decorative art of the theatrical culture of Transcarpathia, systematising the most constitutive source base in the context of cultural studies of theatrical and decorative art in the theatrical culture of Transcarpathia in the 20th – first quarter of the 21st centuries is very relevant.

The problems of the historiography of theatrical and decorative art of Transcarpathia in both Ukrainian and foreign art history and cultural studies have not been specifically considered, although their role in the overall artistic influence on the formation of a certain era, the structure of works has been noted to some extent. Thus, a number of scientific studies have been carried out that comprehensively reveal the historical, socio-cultural, and artistic prerequisites for the emergence of professional theater and the development of Transcarpathian theater culture. Many of them fragmentarily cover the historical and socio-cultural processes of the formation of the Transcarpathian theater and decorative art, and examine various aspects of the genesis of decorative art.

The analysis of publications from 2017 to 2024 showed that Ukrainian researchers A. Alisher, O. Kovalchuk, O. Rybchenko, O. Rogotchenko, N. Rudenko-Kraievska, and O. Tsyhorka paid attention to the problems of Ukrainian scenography and theatrical and decorative art. The authors studied theatrical and decorative art in the theatrical culture of Ukraine in the 20th and 21st centuries. In the works of these authors, there is a tendency to typologise the layers of art cultural studies and to distinguish its ideological and artistic foundations. At the same time, scholars pay considerable attention to the problem of the creative personality, theatrical culture, and the relationship between traditions and innovation in theatrical and decorative arts.

For example, an interesting study by O. Rogotchenko (2017) demonstrates the real picture of the life of a Ukrainian theater artist of the pre-war and wartime periods. O. Kovalchuk (2019), studying scenographic practices in the space of the 20th century on the example of Kyiv artists, notes that “he living practice of scenographic evolution, initiated by theater artists of the second half of the Twentieth century, continues to develop in time and space”.

A. Alisher (2021) notes in his study that “Ukrainian scenography is a global phenomenon, so it is important to consider its historical formation in the context of world scenic art”. The theatrical artist N. Rudenko-Kraievska (2021), studying the work of Honored Artist of Ukraine Tetiana Medvid in the context of the development of Ukrainian scenography in 1970–1990, noted that “the basis of the artist’s work was the principles of the method of fine art directing: visualisation of ideas, thoughts, perceptions, and modern trends in Ukrainian scenography”. An study by O. Tsyhorka (2022) reveals the role of scenery in theater productions, their types and features of their creation by a theater artist. O. Rybchenko’s (2024) work reveals a comprehensive study of folk traditions in Ukrainian stage design from the periods of the coryphaeus theater and the modernist era.

Particularly valuable sources in the study of the theatrical and decorative art of Transcarpathia in the 20th and first quarter of the 21st centuries are visual sources (programs, posters, costume sketches, decorations, and photographs of performances), stored in the current archives of the Transcarpathian Academic Regional Ukrainian Music and Drama Theater, Mukachevo Drama Theater, Transcarpathian Regional Hungarian Drama Theater, Transcarpathian Academic Regional Puppet Theater “Bavka” and in the personal archives of theater figures (O. Hrytsak, O. Zaitsev).

The purpose of the study is to highlight the source base of theatrical and decorative art, to consider the dynamics of the development of decorative art in the theatrical culture of Transcarpathia in the 20th and first quarter of the 21st centuries.

MATERIALS AND METHODS

The study of theatrical and decorative art in Transcarpathia employs a comprehensive methodological framework, integrating various analytical tools to provide a nuanced understanding of its cultural and historical significance. This methodology combines dialectical, analytical, cultural and historical, biographical, and comparative approaches, enabling a multifaceted exploration of the subject. Central to this methodology is the dialectical approach, which seeks to understand the development of theatrical and decorative art in Transcarpathia through the lens of contradictions and transformations inherent in its historical context. This approach acknowledges the dynamic interplay between cultural forces, socio-economic conditions, and artistic expressions over time. Furthermore, the analytical method is employed to dissect specific aspects of theatrical and decorative art, such as stylistic evolution, thematic preoccupations, and regional influences. By applying analytical tools, researchers can uncover underlying patterns and trends within the artistic production of the region. The cultural and historical method enriches the study by contextualising artistic developments within broader societal changes and historical events. This perspective illuminates how theatrical and decorative art in Transcarpathia both shaped and responded to cultural

shifts and political upheavals throughout the 20th and 21st centuries. Biographical analysis plays a crucial role in highlighting the contributions of key figures – artists, directors, designers – who influenced the development of Transcarpathian art scenes. By examining their lives and works, researchers gain insights into individual artistic trajectories and their impact on the collective artistic identity of the region. Comparative analysis complements these approaches by juxtaposing Transcarpathian theatrical and decorative art with other regional or international artistic movements. This comparative perspective fosters a deeper understanding of how local artistic practices relate to global trends and influences, as well as identifying unique regional characteristics. The data obtained from these methodological approaches are synthesised using a descriptive strategy, which involves categorising events and processes to reconstruct the cultural and historical narrative of Transcarpathian art. This narrative-driven analysis allows researchers to trace the evolution of theatrical and decorative art across different epochs, identifying pivotal moments and recurring themes. Ultimately, this methodological framework enables a retrospective analysis of the historiography of Transcarpathian theatrical and decorative art from the 20th century to the present. By critically examining existing scholarly interpretations and integrating new insights, the study aims to contribute to the ongoing discourse on regional artistic heritage. The scientific conclusions drawn from this comprehensive approach provide valuable insights into the richness and diversity of Transcarpathian cultural expression, emphasising its significance within the broader tapestry of global artistic traditions.

RESULTS AND DISCUSSION

The historiography of the process of forming the theatrical and decorative art of Transcarpathia outlines the diversity of the Transcarpathian theater, which served as the basis for Ukrainian theater art. In the narrow sense, historiography is a set of studies devoted to a particular topic. In case, it is about the Transcarpathian theater and decorative arts.

Till April 2024, theatrical and decorative art occupies an important place in the broader context of contemporary Ukrainian cultural studies. It is impossible to consider it without a thorough study of its cultural and historical origins, which are presented in the context of the historiographical paradigm of its study as a system of knowledge about the history of Ukrainian theater and fine arts, which is stored in written texts, historical facts, including the chronology of events. After all, theatrical and decorative art is a type of fine art associated with the artistic design of a theatrical performance, that is, the creation of a living environment on the theatrical stage in which the characters of a dramatic or musical-dramatic work act. As defined in the dictionary of artistic terms, “the main elements of theatrical and decorative art – scenery, lighting, props, costumes, actors’ makeup – make up a

single artistic whole that expresses the content and nature of the stage performance, subordinated to the idea of the performance” (Sotska & Shmelyova, 2016).

The study of the historiography of the art of theatrical scenery shows that, as a form of fine art in theatrical action and theater art, scenic art occupies a borderline position. It is no coincidence that it is theater artists who seek to express dramatic conflict in the spatial solution of a performance and turn to the artistic means used by painters, sculptors, and graphic artists. The historiography of theatrical and decorative art in the theatrical culture of Transcarpathia shows that there are currently no separate works devoted to the origins and research of theatrical and decorative art of Transcarpathia. Some articles in the periodicals do not give a complete picture of the stage of theater’s origin. At the same time, the available materials on the theatrical culture of Transcarpathia give grounds to identify four main stages, namely: 1906–1942; 1961–1981; 1990–2000; 2000–2021. Each of these periods is distinguished by the nature, subject matter, and intensity of research works.

The most significant contributions to the historiography of the problem are the works of I. Franko (1906), H. Hotkevych (1924), and E. Nedzelsky (1941). They were published in the first defined period – 1906–1942. These studies examine the origins of theater and theater and decorative art of the early 20th century in folk performances, such as the vertep or betlehem. It is worth noting that betlehem is a theatrical performance in which participants act out various skits on biblical themes and announce the birth of Jesus Christ. I. Franko (1906) noted that “having long historical traditions that originate from folk rites and customs, the ancient Ukrainian theater art became one of the sources of Ukrainian theater through the nativity scene”. H. Hotkevych (1924) observed that “the Transcarpathian betlehem is close to the Galician vertep ... the character is the same, the internal psychological work is the same, the external comedy is the same, but it is full of a peculiar mountain colour, shepherd’s life, the smell of a kolyba ... the noise of the Carpathian fir trees is heard”.

Scholar R. Pylypchuk (2019) noted that “under the sign of unity with the Ukrainian theater in the Russian Empire in the 80s and 90s of the early nineteenth century, the development of theater in the Austro-Hungarian monarchy took place ... in Transcarpathia at that time there were no manifestations of even amateur Ukrainian theater”.

Thus, until 1919, there was no theater in Subcarpathian Rus, only Hungarian and Jewish theater groups. Theatrical and decorative arts in the region were present only in the form of theatrical elements in the art of the nativity scene or betlehem (Fig. 1). The ability of the betlehem participants to work on the design of the Christmas performance using simple elements of theatrical and decorative art (costume, makeup, props) made it possible to use these skills in the design of amateur and professional performances in Transcarpathia. “Born of everyday life and customs, theater was alien to outside influences. The theater

in the life of a peasant moved to the stage and it was here that it confidently continued the same game that it played in everyday life: at a wedding, caroling, or at a funeral" (Nedzelsky, 1941).



Figure 1. Bethel in the village of Velykyi Bychkiv. 20–30s of the 20th century. The photographer is unknown

Source: based on M. Markovych (2022)

After the First World War, changes occurred in the theater culture of the region. Amateur theater groups began to emerge in the Prosvita society. It was cultural enthusiasts who became the founders of theatrical and decorative art and continued it in the post-Soviet period, in the new socio-cultural realities.

The second period of historiography should be considered the period of 1961–1981, when publications devoted to Ukrainian theater and decorative art began to be published. Thus, A. Drak's "Ukrainian Theater and Decorative Art" was the first monograph to reveal the work of theater artists V. Krychevsky, I. Buryachok, A. Petrytsky, I. Rabinovych, P. Zlochevsky, V. Meller, the main narratives of their productions, and methods of decorating Ukrainian performances, which would later find its stage continuation on the Uzhhorod stage (Drak, 1961). Important for study is the work "Ukrainian amateur theater in Transcarpathia in the 50s and 60s of the nineteenth century" by Ukrainian theater critic R. Pylypchuk (1966), in which the author presents a lot of generalised information about the origins and development of amateur theater in Transcarpathia.

A thorough examination of the theatrical and decorative art of Ukraine in the period under consideration is given in the multi-volume publication "History of Ukrainian Art". In particular, the work of scholar P. Tsybenko (1967) "Theatrical and Decorative Art of 1917–1941" demonstrates the stages of development of decorative art in the Soviet period on the stages of Ukrainian theaters and depicts the figures of theatrical artists: B. Kosarev, A. Petrytskyi, V. Meller, and O. Khvostenko-Khvostov, who would become the founders of Ukrainian theater and decorative art.

Art historian I. Verikivska (1981) reveals the evolutionary development of scenography, starting with the Theater of Coryphaei to the masters of Soviet scenography I. Buriachok, A. Petrytskyi, V. Meller, O. Khvostenko-Khvostov,

M. Drak, H. Tsapko, V. Shkliayev, set designer and cinematographer M. Umanskyi, and F. Nirod. These artists, as subtle interpreters of material culture, thought in significant categories, operated with specific features of theatrical and decorative art, added their expressive means, forms, and figurative formulas of special features of their own skills to the understanding of the environment in which the action takes place as the truth of life, the structure of a dramatic conflict, and not as a place of event.

The historiography of the third period, 1990–2000, is represented by the studies of I. Davydova, Y. Sherehiy, V. Rusnak, and M. Mykhalevych. Thus, I. Davydova (1991) presents in detail the history of the Mukachevo Drama Theater, which began in 1946, when the drama theater was transferred from the city of Bilhorod-Dnistrovskyi. Thanks to many reviews of the theater's performances, the figures of theater artists Y. Zholudiev, M. Zelensky, A. Kazak, V. Kozlovsky, V. Kulomzin, O. Levytska, A. Penkovsky, T. Radionova, and V. Shykharev appear. However, the researcher pays more attention only to the figure of the theater's chief artist Mykola Anishchenko. "Our Raphael" was the name given to the artist M. Anishchenko in the theater, because he was characterised by the style of spontaneous painting: light colours imperceptibly changed from one colour to another".

In 1993, the work of the director and chief director of the Nova Scena Theater, Y. Sherehiy, "An Outline of the History of Ukrainian Theaters in Transcarpathian Ukraine until 1945", in which the author demonstrates the difficult path of Transcarpathian theater from the Betlehams to the creation of the first professional Ukrainian theater in Transcarpathia (the Rus Theater of the Prosvita Society in Uzhhorod (1921–1930), the Ugro-Rus National Theater (Uzhhorod, 1936–1940), and the tragic activities of the Nova Scena Theater (Khust, 1936–1939). In addition, the author analyses the repertoire of the theaters of that time, thanks to which the figures of theater decorators (M. Konyk, M. Krychevsky, J. Bokshai, M. Morska, M. Fylyk, F. Manaylo, M. Ruda, M. Mykhalevych) appear in the theater culture of the region (Sherehiy, 1993).

Important materials are also the memoirs of the Ukrainian artist, decorator of the "New Stage" theater M. Mykhalevych (1997) in his autobiographical book "Steep turns to freedom", in which he recalls his stay in Transcarpathia and his work in the propaganda theater "Flying Variety" and in the "New Stage" theater (Khust) in 1938–1939.

The study of the theatrical and decorative art of the "Nova Scena" theater has shown that till 2024 there was no information about where the theater's decorative art is stored. After all, all the theater's property (scenery, costumes, library, props, sheet music) was arrested in 1939, and their fate is unknown. Thanks to photographs, press reviews of the time, and the memories of the theater's employees, it is possible to reconstruct the figures of the theater's decorators (Maria Ruda and Mykhailo Mykhalevych), who made a significant personal contribution to the development of the theater culture of the region (Fig. 2).



Figure 2. Set designer M. Mykhalevych.
Scene from the play “Over the Dnipro”. Khust. 1939.
The photographer is unknown

Source: based on Y. Sherehiy (1993)

Y. Baglay (1997) presents the history of the development of Transcarpathian theater culture in the figures of theater and decorative art: M. Mandzhula, F. Manailo, S. Usyk. In another work “The First Decorator of the Rus Theater of the Prosvita Society in Uzhhorod”, the author reveals for the first time the figure of decorator Mykola Krychevsky, who painted scenery (1921–1923) for the performances of the Russian Theater of the Prosvita Society under the direction of M. Sadovsky.

A separate group of historiography consists of studies (2000–2021) that cover the history of the Transcarpathian Regional Ukrainian Music and Drama Theater and present the figures of specialists in theater and decorative arts. Thus, the director of the theater V. Rusnak (1996) in the publication “Theater of the Silver Land: The Transcarpathian Regional Ukrainian Music and Drama Theater at the Half-Century Mark”, through reviews of theater performances, traces the stages of the theater’s development and demonstrates the design of performances by artists (V. Hres, M. Zelen-sky, M. Mandzhulo, S. Maslov, I. Paneyko, V. Stepchuk).

Theater worker H. Ihnatovych (2008, 2011) in his two-volume publication “From the Gaslight to the Ramp:

Essays on the History of Ukrainian Theater in Transcarpathia”, based on numerous documents, archival data, etc., reveals the origins and development of Ukrainian theater in Transcarpathia until 1945. Thus, in the essays “Premises, Stage” and “Decorations, Costumes”, the author examines the scenic design of the first performances and the working conditions of the theater staff. “Everything that was needed for the performance—setting, costumes, props, makeup, everything that created the appearance of the performance and testified to the era—was done on the spot by the performers of the performance”, the author notes. In the second volume, H. Ihnatovych analyses the professional activities of the Transcarpathian Ukrainian Theater from 1946 to 1975.

In the publication “The Love of the Spectator is the Highest Recognition”, cultural critic V. Kobal (2010) creates a series of essays about the figures of the Transcarpathian Ukrainian Drama Theater and representatives of theater and decorative art (V. Frankivska, I. Paneyko, V. Turytska, S. Maslov, V. Hres, S. Usyk, V. Stepchuk, and E. Zaitseva). The author argued that “an important means of organic unity of all components in the creative synthetic genre of human creative artistic activity as theater art is undoubtedly scenography, the art of creating a visual image of a performance”.

An important material for the study of historiography was the work of theater scholar V. Andriytsya (2006), in particular, in the publication “New Stage: The Theater of Carpathian Ukraine” reveals an important page in the national and cultural life of 20th-century Transcarpathia. The author explores the “Nova Scena” theater in Khust and reveals the creative figures of the theater’s decorators – Mykhailo Mykhalevych and Maria Ruda-Tushytska. In the monograph “Rus Theater of the Prosvita Society in Uzhhorod”, V. Andriytsya (2012) reveals in detail the history of the theater in Uzhhorod under the direction of director Mykola Sadovskyi and describes the theater’s milestone performances: “Zaporozhets Beyond the Danube”, “Martin Borulia”, “Natalka Poltavka” (Fig. 3), “Nahmarilo”, “Oh, Don’t Go, Hrytsia, to the Party”, “One Hundred Thousand”, “For Two Hares”, “Nazar Stodolia”, which were designed by the theater’s decorators (M. Krychevsky, M. Konyk, M. Fylyk).



Figure 3. Decorator M. Krychevsky. A scene from the play “Natalka Poltavka”.
Uzhhorod. 1925. The photographer is unknown

Source: based on Y. Sherehiy (1993)

One of the most recent studies is the work by R. Kolo-miets (2017) "Theater that Unites Hearts". The author reveals the dynamics of the creative life of the Mukachevo Drama Theater. Due to this, creative personalities of the theater's stage art appear in the stage space – M. Anishchenko, T. Hlukhova, Y. Zholudiev, M. Zelinsky, V. Kulomzin, O. Levytska.

In 2015, an anniversary edition of the "Puppet Theater of the Silver Land" was published in Uzhhorod, in which the authors provide general information about the activities of the Transcarpathian Academic Puppet Theater "Bavka" and introduce readers to theater artists V. Vodopian, O. Kondratiuk, P. Poludenna, V. Turitska, T. Ulynets, O. Farber, V. Yakubovsky (Petiya *et al.*, 2015).

In the same year, a cultural publication by V. Gaborets (2015) "Servants of the Melpomene" was published in Uzhhorod, in which the author pays attention to Transcarpathian theaters (Nova Scena, Transcarpathian Regional Ukrainian Theater, Bavka Puppet Theater, and Transcarpathian Hungarian Theater). In the essay "Master of Scenography", the cultural critic traces the creative path of Ukrainian theater artist Emma Zaitseva. "The young artist's responsibility to the Transcarpathian Theater and to the audience grew because of the fact that at one time the artists of the performances here were well-known and talented artists: People's Artist F. Manailo, M. Mandzhulo, S. Usyk".

During the 21st century, studies on theater and decorative arts and scenography began to appear in Ukraine. For example, S. Trikolenko (2016) in her dissertation analyses the scenic design of performances by the chief artist of the Transcarpathian Ukrainian Regional Music and Drama Theater, E. Zaitseva (Fig. 4). The scholar notes that "a common feature for all artists of the 21st centuries is the use of modern materials and technologies mastered by other types of fine arts in their designs, which gives grounds to comprehend their work as an integral part of the overall cultural process".



Figure 4. Stage designer E. Zaitseva.

A scene from the play "Nazar Stodolya". Uzhhorod. 2012.

Photographer P. Liakh

Source: based on O. Zaitsev & I. Popova (2017)

An important place in the historiography is occupied by O. Zaitsev works about the representatives of theater

and decorative art of the region. Thus, in the publication "Theater Artist Emma Zaitseva", based on historical and archival sources, periodicals, etc., the work of the chief artist of the Transcarpathian Academic Ukrainian Music and Drama Theater named after the Sherehiy brothers, Honored Artist of Ukraine Emma Zaitseva is revealed (Zaitsev & Popova, 2017). The anniversary edition "Theatrical and Decorative Art of the Transcarpathian Academic Regional Ukrainian Music and Drama Theater named after the brothers Yuriy-Augustine and Yevhen Sherehiy 1946–2021" reveals the history of the theater and for the first time presents creative portraits of the theater artists L. Belaya, H. Vasylov, H. Korbut, O. Kornienko, V. Kulomzin, M. Mandzhula, O. Plaksia, V. Stepchuk, S. Usyk, V. Frankivska, and others (Zaitsev & Zaitseva, 2021).

A valuable element in the study of theatrical and decorative art in the theatrical culture of Transcarpathia in the 20th and early 21st centuries are catalogs and booklets of theatrical performances by Victoria Hres and Serhiy Maslov (Lugova, 1990), E. Zaitseva (2005), and I. Paneyko (2020), which contain not only sketches of sets and costumes but also models of sets, posters, and props.

A serious source of various information is the materials of periodicals (Day, Dilo (Lviv), Zakarpatska Pravda (Uzhhorod), Zakarpatsky Kaleidoscope (Uzhhorod), Literary Sunday (Uzhhorod), Svoboda, "Words of Enlightenment" (Kyiv), "Silver Castle", "Sunday", "News of Transcarpathia" (Uzhhorod), "Uzhhorod", "Tribune" (Uzhhorod), Scenarium, Szinhaz and others, which are kept in the funds of the Transcarpathian Regional Scientific Library named after M. Potushniak and demonstrate the development of the theatrical culture of the region on the example of theatrical performances and creative portraits of theater artists.

Museum collections, private collections, and current archives are an important source for researching the issue raised in this article. For example, the Transcarpathian Regional Art Museum named after Y. Bokshai holds sketches of costumes and scenery by A. Kotska, F. Manailo, and paintings by M. Krychevsky. At the Transcarpathian Regional Museum named after T. Lehotskyi, a model of the set and sketches of E. Zaitseva's costumes. The current archives of the Transcarpathian theaters contain personal files of theater artists (V. Hres, H. Vasyliiev, V. Kulomzin, O. Malesh, M. Mandzhulo, S. Maslov, A. Penkovsky, V. Stepchuk, V. Turytska, T. Ulinets).

In 2024 changes are taking place in the contemporary theatrical life of Ukraine, and thus in the theatrical culture of Transcarpathia. They may be related to both wartime conditions and general social changes in Ukrainian society. "The change in attitude to the role of contemporary Ukrainian culture and the country's cultural heritage has resulted in the renewal and improvement of the system of state institutions and national cultural institutions. New genres and forms of artistic expression have appeared on the stages of theaters" (Sadovenko, 2023). The formation of a new stage of scenic art of the Transcarpathian Theater, connected with the life realities of today, continues.

CONCLUSIONS

The article for the first time highlights the historiography of research on theatrical and decorative art of Transcarpathia in the 20th and early 21st centuries, and identifies the current state of scientific research on the topic. The study gives grounds to assert that, despite the existing scientific research on the Transcarpathian theater, there is a lack of bibliographic, manuscript, and visual sources on theater and decorative arts in the theatrical culture of the region. As a result of the analysis of scientific sources, works on theater art, exhibition catalogs, and periodicals, historiographical materials were classified into certain areas. This led to the conclusion that there is still no comprehensive study that would allow us to trace the origins and development of scenic art, and Transcarpathian theater and scenic art is mentioned in these sources fragmentarily. Therefore, the study is essential for understanding the entire complex of cultural and artistic processes that took place in Transcarpathia in the 20th and early 21st centuries. Prospects for future research may include studies on the theatrical costume as one of the main elements of theatrical

and decorative art. After all, a theatrical costume, as well as a set, have different effects on the viewer depending on emotions. Therefore, it is necessary to continue research to determine the greatest impact of certain elements of the scenic design of performances, theatrical costume, etc. When studying, in particular, the development of theatrical costume in the theatrical culture of Transcarpathia, it is necessary to investigate the genesis and development of costume in theatrical collections stored in state museums in Uzhhorod and others. At the same time, one of the potential areas for future research is the semiotic analysis of the scenic art of Transcarpathia and the disclosure of the role of signs and symbols in the context of the development of theatrical cultural studies in Ukraine in the 21st century.

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CONFLICT OF INTEREST

None.

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Історіографія дослідження театрального-декораційного мистецтва в театральній культурі Закарпаття XX – першої чверті XXI століття

Анотація. Мета дослідження – розглянути та систематизувати джерельну базу дослідження театрального-декораційного мистецтва, розглянути динаміку розвитку останнього в театральній культурі Закарпаття у XX – першій чверті XXI століття. Методологія дослідження ґрунтується на культурно-історичному методі. У статті вперше розкрито історіографію культурологічних досліджень театрального-декораційного мистецтва, узагальнено, систематизовано та періодизовано джерела, які поглиблюють уявлення про театральное-декораційне мистецтво театральної культури Закарпаття періоду XX – першої чверті XXI століття у культурологічному вимірі, окреслено стан наукової розробки теми; здійснено огляд публікацій про театральное-декораційне мистецтво, творчість діячів сценографії та їх мистецькі здобутки. Проаналізовано наукові праці, в яких досліджується театральна культура регіону у XX – першій чверті XXI століття та визначено її вплив на формування сценічного мистецтва краю. Аналіз історіографії театральное-декораційного мистецтва XX – першої чверті XXI століття показує, що основними проблемами, з якими стикається сучасний дослідник цієї теми, є недостатність джерельної бази, присвяченої театральное-декораційному мистецтву Закарпаття зазначеного періоду та відсутність його періодизації. Сучасні культурологи та інші дослідники, які вивчають цю проблематику, можуть спиратися лише на літературні публікації та інші загальні джерела, до квітня 2024 року бракує досліджень, присвячених закарпатському театру та сценографії. Результати дослідження можуть бути використані при підготовці узагальнюючих праць з історії та теорії культури, історії театру на Закарпатті, а також при підготовці наукових семінарів, лекцій, курсів підвищення кваліфікації

Ключові слова: регіональна культурологія; культурні практики; культура театру; театр; вистава; сценографія; художник