

A PERSON IN THE MODERN THEATRICAL LIFE OF UKRAINE: A JOURNALISTIC PERSPECTIVE

UMA PESSOA NA VIDA TEATRAL MODERNA DA UCRÂNIA: UMA PERSPECTIVA JORNALÍSTICA

[10.29073/heranca.v6i1.790](https://doi.org/10.29073/heranca.v6i1.790)

Receção: 06/20/2023 Aprovação: 08/13/2023 Publicação: 11/16/2023

Valentyna Galatska ^a, Nataliia Dashko ^b, Viktoria Antonova ^c, Viktoria Filipenko ^d, Inna Davydenko ^e,

^a PhD, Associate Professor, Department of Philology and Translation, Ukrainian State University of Science and Technologies, Dnipro, Ukraine, VAI_Galatska@ukr.net; ^b PhD, Associate Professor, Department of Humanitarian Training, University of Customs and Finance, Dnipro, Ukraine, Dashko.Na@ukr.net; ^c PhD, Associate Professor, Department of Humanitarian Training, University of Customs and Finance, Dnipro, Ukraine, Antonovavi@meta.ua; ^d Senior Lecturer, Department of Fundamental Disciplines with a Course of Traditional and Nontraditional Medicine, Dnipro Medical Institute of Traditional and Non-Traditional Medicine, Dnipro, Ukraine, fili.vi@ukr.net; ^e PhD, Associate Professor, Department of Fundamental Disciplines with a Course of Traditional and Nontraditional Medicine, Dnipro Medical Institute of Traditional and Non-Traditional Medicine, Dnipro, Ukraine, inna_davydenko@outlook.com.

ABSTRACT

The purpose of the paper is to determine the peculiarities of representation and self-presentation of modern theatre actors of Ukraine through the prism of media coverage, in particular those specialized in the cultural sphere. The following scientific methods were used to investigate the issue: descriptive, analytical, inductive-deductive, survey, content analysis. The result of the study of the issue of a person in modern Ukrainian theatrical life through the prism of journalistic coverage of this sphere is the analysis of the conscious accentuation of attention on issues of all-Ukrainian importance by representatives of the theatre industry in Ukraine and beyond. As a result of the study of the issue of the theatrical realities of Ukraine in the journalistic discourse, the main aspects, to which the masters of the Ukrainian theatre attach importance, were determined. According to the results of a survey conducted among representatives of Ukrainian cultural journalism and representatives of the performing arts, an important role in the creative activity of a modern theatre person is the coverage of Ukrainian life, in particular, the realities of war, on the artistic stage.

Keywords: Concept of reality; Cultural journalism; Sociocultural dynamics; Actors; Theatre industry

RESUMO

O objetivo do artigo é determinar as peculiaridades da representação e autoapresentação de atores de teatro moderno da Ucrânia através do prisma da cobertura da mídia, em particular aquelas especializadas na esfera cultural. Os seguintes métodos científicos foram usados para investigar o problema: descritivo, analítico, indutivo-dedutivo, levantamento, análise de conteúdo. O resultado do estudo da questão de uma pessoa na vida teatral ucraniana moderna através do prisma da cobertura jornalística desta esfera é a análise da ênfase consciente da atenção em questões de importância ucraniana por representantes da indústria teatral na Ucrânia e além. Como resultado do estudo da questão das realidades teatrais da Ucrânia no discurso jornalístico, foram determinados os principais aspectos aos quais os mestres do teatro ucraniano atribuem importância. De acordo com os resultados de uma pesquisa realizada entre representantes do jornalismo cultural ucraniano e representantes das artes cênicas, um papel importante na atividade criativa de uma pessoa do teatro moderno é a cobertura da vida ucraniana, em particular, as realidades da guerra, no palco artístico.

Keywords: Conceito de realidade; Jornalismo cultural; Dinâmicas socioculturais; Atores; Indústria teatral

1. INTRODUCTION

At the beginning of 2023, theatre art in Ukraine has undergone, as it continues to undergo, significant changes in connection with the state of war in the country and accompanying losses of both an architectural and social nature. Despite the difficult socio-cultural conditions of existence, theatre activity continues to function and create a quality product for the Ukrainian audience. Ukrainian theatre journalism is moving from covering the purely artistic sphere of activity to the all-Ukrainian “topic of the day”, which creates a new problem for the study of the question of human in the theatre space of Ukraine during the war. In this regard, there is a need to study a person in modern Ukrainian theatre through the prism of journalism.

D. Johnston was engaged in the study of the issue of modern theatrical existence, who claims that the main task of a theatre actor is to have a purposeful activity in the theatre space under specific circumstances that are given to the character (Johnston, 2021). However, first of all, according to the researcher, the person who is on the stage should draw the attention of the audience to the existential questions. Given the socio-cultural changes in the theatre space of Ukraine, the existential questions broadcast by Ukrainian artists through numerous interviews have changed, and therefore it is worth investigating more thoroughly the question of a person in the modern theatrical life of the Ukrainian theatre environment.

Modern theatre activity in Ukraine is, first of all, aimed at analytical coverage of the genre in journalism. According to the Ukrainian researcher V.L. Halatska, actors playing in classic plays for internally displaced persons (IDPs) in bomb shelters cause their audience to feel a deep catharsis, diverting attention from the realities created by war and producing a therapeutic effect with their creativity supported by the spirit of patriotism (2022, p. 40). However, it is worth investigating more deeply the meaning of a person in the theatrical reality of Ukraine at the beginning of 2023 from a journalistic viewpoint, taking into account the long-term duration of active hostilities on the territory of a sovereign state.

2. MATERIALS AND METHODS

The scientific paper used theoretical and empirical research methods, namely

Focusing on the impermanent values of the modern world, creative practice and general working conditions, the fields of journalism and art intersect quite often, because, according to researchers S. Postema and M. Deuze, they are inextricably linked (2020, p. 1325). Modern art journalism as a dimension of studying issues of conceptual reality in the realities of today's Ukraine, where war is raging, occupies its own niche of highlighting the artistic practices of theatre artists in various contexts, therefore the continuum of “art and journalism” needs a more detailed study.

The introduction of a conceptual field for theatre journalists, such as, for example, “news on the stage”, according to the researcher C. Adams, is part of the establishment of a peculiar relationship between journalistic news, spectators and performers in the theatre, because journalism, oriented to an individual, creates useful connections for its readers and theatre actors (2021, p. 1167). However, it is important to investigate the place of the journalistic genre for the Ukrainian visitor to art events that are in the conditions of war on the territory of their country.

Ukrainian researcher O.V. Kolisnyk claims that the phenomenon of theatrical art within the framework of the social experience of modern life is a sign of changes in Ukrainian society (2016, p. 57). Taking into account the fact that a theatrical person is a translator of their time and has a direct influence on their audience, modern Ukrainian theatre is in a state of constant instability and experimentation, raising the issue of the communication process itself. Using journalism, theatre actors reflect their own context of today's values, which must be explored more thoroughly in this paper.

The purpose of the research is to study the journalistic discourse of cultural mass media of Ukraine regarding theatre actors and the peculiarities of their representation and self-presentation. The study of a person in the theatrical life of Ukraine from a journalistic perspective during the war is the basis for further study of this issue for scientists and researchers in the field of art history and journalism.

descriptive and analytical methods, surveys, content analysis. With the help of the descriptive method, it was possible to study the main characteristics of the Ukrainian

journalistic industry, which covered the artistic, in particular, the theatrical sphere of society's life since the beginning of the war in Ukraine. Using the survey method in this research, it was possible to study the positions of journalists and theatre artists regarding identical issues related to various aspects of theatrical activity in the realities of martial law on the territory of Ukraine. With the help of the analytical method of researching a person in the modern theatrical life of Ukraine, namely through journalistic discourse, periodicals were analysed, further conclusions of the paper were formulated. With the help of content analysis, the results of the study of the opinion of journalists regarding the activity of the Ukrainian theatre during the Russian-Ukrainian war, and the functioning of this artistic institution in live mode or online existence were processed.

In this paper studying a person in the modern theatrical life of Ukraine through a journalistic discourse, a survey was conducted among representatives of cultural journalism from the beginning of the war on February 24, 2022, until now. Theatrical actors evaluated the current life and stage realities, the principles of theatre activity during wartime. The survey covered the timeframe from January 10, 2023, to January 24, 2023. This part of the research was conducted in the city of Kyiv, Ukraine. 40 people took part in the poll of journalists, of whom 28 women aged 20 to 50 and 12 men (23 to 45) answered the

question. The respondents of this group answered the questions about the main topics covered by the theatre actors in their interviews; forms, places of theatre events, as well as the number and quality of the theatre staff (level of professionalism) from the beginning of the war (February 24, 2022) to the beginning of 2023. A total of 60 representatives of the theatre industry answered identical questions that were asked to journalists, but taking into account their direct participation in one or another aspect of theatrical life. The age ranges that were managed to be formed with the help of the survey were from 22 to 43 years old for female respondents and from 20 to 54 years old for men. 34 qualified journalists refused to take part in this study due to lack of time and opportunity, as well as 19 theatre actors refused due to various reasons that made it impossible to participate in the presented survey.

Upon completion of the collection of answers from two groups of respondents, the research paper analysed the results, as well as compared the answers of the journalistic community and theatre actors. The comparative diagram, created based on the obtained results, clearly illustrated the quality of the covered material in the journalistic community and the real views of certain phenomena and events by representatives of the Ukrainian theatre at the beginning of 2023 culture.

3. RESULT

Since February 2022, a "theatre of war" has been unfolding on the territory of the Ukrainian state, in which both the country's society and its culture suffer losses. The human of the modern Ukrainian theatre is not only a representative of Melpomene's art, but also a bright example for the audience, who broadcasts important and relevant values of society and carries the concept of reality on the theatre stage during the war. It is with the help of journalists and their professional genres that the masters of theatrical art can most vividly convey their position not only on the subject of art, but also on the life of the country in general.

Investigating the question of human in the modern theatrical life of Ukraine through the prism of journalism, it is worth paying attention to the large number of realized

productions of the Ukrainian theatre community, which were covered in mass media abroad. The majority of theatrical performances by Ukrainian artists took place in Germany, Poland, Lithuania, and Latvia, and a certain number of performances were also presented in countries such as Great Britain, France, and Slovakia. For the most part, the theatre community created plays that to one degree or another depicted the events in Ukraine and conveyed their point of view on the events inside the country (Ukrainian theatre abroad: Performances and projects that create an impression of Ukraine, 2023). It is worth remembering that the modern person of the theatre broadcasts the realities of the war beyond its borders, using the rhetoric of his character in the aspect of theatrical life and journalism, which is what is happening in 2022-2023 with Ukrainian theatre artists.

A whole series of premieres, which were prepared by Ukrainian theatre artists, did not take place in connection with the beginning of the war. It is known from the essay of the actor S. Mykhaylovskyy that the employees of the Kherson theatre, which was under occupation from March 2, constantly expressed their position at rallies, the directors of the theatres became prisoners, who were released only later (2022, p. 38). People in the theatrical reality of Ukraine during the war constantly state their position, either on stage, in journalism, or real life.

It is important to remember that modern journalism includes the activity of a journalist related to the independent search for verified information, current events, using the characteristic character of the journalistic genre (Shapiro, 2014, p. 558). However, it is worth noting that journalists who cover the artistic sphere mostly broadcast similar phenomena through the forms of interviews and reviews, where the picture is transmitted that can be verified personally by visiting the theatre. Therefore, as the war began, news about new functions of the theatre space, other than the actual artistic ones, were often found in the Ukrainian mass media, as theatre venues throughout the country turned into spaces for volunteer centers and shelters. Buildings of Les Kurbas Lviv Academic Theatre, Lesya Ukrainka National Academic Theatre, Maria Zankovetska National Drama Theatre, First Academic Ukrainian Theatre

for Children and Youth, Kharkiv State Academic Puppet Theatre named after V.A. Afanasyev, Rivne Regional Academic Music and Drama Theatre, Independent Professional English-speaking Theatre of Ukraine “ ProEnglish Theatre ”, Mykolaiv Academic Ukrainian Theatre of Drama and Musical Comedy and dozens of others became homes for thousands of displaced people, and the workers and artists of the theatre stage became volunteers for people who needed support (Ukrainian theatre in wartime, 2022).

Speaking of theatre actors, it is worth paying attention to the coverage of the events unfolding in the Mariupol Drama Theatre, in which the occupying forces buried about 300 people who were hiding there together with children and the elderly (Ukraine: Deadly Mariupol theatre strike ‘a clear war crime’ by Russian forces, 2021). For the people of Ukraine in the year 2022, the theatre is no longer just a place of art – now theatres are a place of reminder of the past. In order to deepen the research of journalistic discourse on the question of man in the modern theatrical life of Ukraine of the 21st century. two surveys were conducted, the results of which are presented below. 100 respondents took part in the surveys. The first survey was conducted among representatives of the cultural journalism genre – 40 persons (Table 1).

Table 1 - Results of the conducted survey among journalists covering the theatrical existence of Ukraine in the realities of war

No.	Sphere	Survey result	
		1st column of answers	2nd column of answers
1	Directing the attention of a theatre actor in 2023	Creativity/art	Broadcasting the military reality of today's Ukraine
		15%	85%
2	Form of performances and artistic events by theatre actors of the 21st century during active hostilities on the territory of Ukraine	Online	Offline
		35%	65%
3	Venue for Ukrainian art events	Underground facilities (bomb shelters, subways, basements)	Ground premises (theatres, cultural centers, philharmonic halls)
		70%	30%
4	Number of viewers of Ukrainian art products at the beginning of 2023	A significant number of spectators continue to attend performances	A small number of spectators continue to attend performances
		60%	40%

No.	Sphere	Survey result	
		1st column of answers	2nd column of answers
5	Quality of the cast in the stage space of the theatrical life of Ukraine during the martial law	Beginners/Amateurs	Professionals
		50%	50%

According to the results of a survey conducted among representatives of artistic (cultural) journalism covering theatrical life during the war in Ukraine, it is worth noting that the absolute majority of respondents (34 people) claim that the main message broadcast by theatre actors of Ukrainian culture is directed to cover the military reality in Ukraine. At the same time, 6 journalists emphasize that representatives of the Ukrainian theatre mostly pay attention to the purely artistic problems of the theatrical reality of Ukraine in the 21st century. When asked about the preferred format of theatre performances during military operations, journalists emphasize that theatre artists prefer real meetings with the audience (26 respondents). However, 14 respondents are sure that the theatre community broadcasts its own product through online platforms more often than in any other way. Answering the question about the location of the stage performance by Ukrainian theatre troupes during 2022-early 2023, journalists (28 people) claim that academic communities prefer safe underground premises, in which, in the event of an air raid, the audience and theatre workers are in relative safety. In

contrast, 12 journalists emphasized that in regions where active hostilities were not carried out and rocket attacks were infrequent, theatre artists mostly held artistic events on ground premises. In connection with the state of war, the audience of the Ukrainian theatre has narrowed. However, despite the war, theatrical events continue to gather the public and, according to 24 respondents, are quite active and successful. However, 16 journalists claim that the audience at artistic events of the theatre community has become much smaller. The quality of the cast, in the opinion of the journalistic community of Ukraine, namely professionals in the theatre field with the appropriate education and experience in the stage space of the theatrical life of Ukraine during the martial law equalled in number with inexperienced actors.

An additional survey was conducted to create a complete picture of a person in the theatre life of Ukraine during the war (Table 2). In the next survey, the respondents were people (60 persons) who directly participated in the theatre life of Ukraine, in particular theatre workers and artists.

Table 2 - Results of the conducted survey among theatre artists

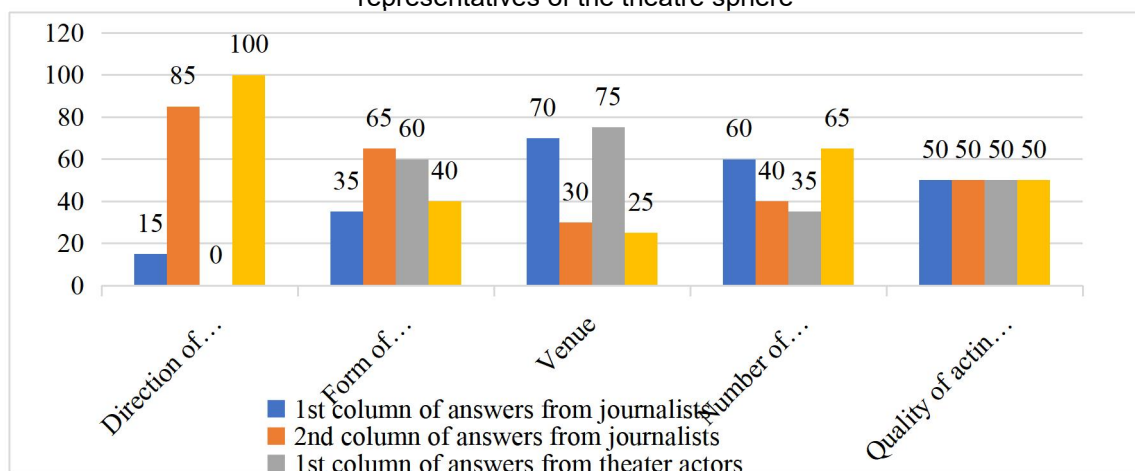
No.	Sphere	Survey result	
		1st column of answers	2nd column of answers
1	Directing the attention of a theatre actor in 2023	Creativity/art	Broadcasting the military reality of today's Ukraine
		15%	85%
2	Form of performances and artistic events by theatre actors of the 21st century during active hostilities on the territory of Ukraine	Online	Offline
		35%	65%
3	Venue for Ukrainian art events	Underground facilities (bomb shelters, subways, basements)	Ground premises (theatres, cultural centers, philharmonic halls)
		70%	30%
4	Number of viewers of Ukrainian art products at the beginning of 2023	A significant number of spectators continue to attend performances	A small number of spectators continue to attend performances
		60%	40%
5	Quality of the cast in the stage	Beginners/Amateurs	Professionals

No.	Sphere	Survey result	
		1st column of answers	2nd column of answers
	space of the theatrical life of Ukraine during the martial law	50%	50%

Taking into account the results of the conducted survey among theatre actors, it is worth noting the tendency towards a decrease in coverage of only the creative sphere of theatre artists (0% of respondents). At the time of conducting the survey among theatre artists, all 60 respondents claimed that the vast majority of them broadcast and were determined to continue covering the war reality of Ukraine. In turn, 36 surveyed theatre artists expressed their support for the format of online presentations of theatres' artistic activities, and only 24 respondents voted for the creation of performances and their presentation to the public in real time and space in the near future. As for the venue of theatrical events, 45 surveyed respondents are convinced of the expediency of holding performances in safe premises of bomb shelters and theatre basements, but their colleagues – 15 people voted for the

organization of theatrical activities in the premises above ground. Paying attention to the quantitative indicator of attendance at modern performances presented in Ukrainian theatres, 21 representatives of the art industry are convinced that the audience has begun to attend artistic events of a theatrical direction much less. However, 39 respondents noted that they did not agree with their colleagues and followed the trend of continued visits to spectators of performances. On the example of the high-quality composition of the theatre troupe, the answers of the surveyed respondents were equalized in a ratio of 50 to 50, because, as representatives of the theatrical art of Ukraine claim, part of the professionals in the walls of the theatres were equal to the beginners of this artistic field. A chart was created to compare the results of the two surveys (Figure 1).

Figure 1 - Comparative diagram of the results of the conducted survey among journalists and representatives of the theatre sphere



Comparing the results of the survey of theatre journalists and theatre actors, it is worth noting that both in the opinion of journalists (85% of respondents) and in the opinion of theatre artists themselves (100% of respondents), the first and foremost important task of the theatre is coverage with the help of language of art of life of Ukraine. Regarding the form of performing artistic projects by theatre actors, according to the expert opinion of journalists who are engaged in the study and coverage of theatrical reality in the mass media, the offline variant of

presenting a theatrical product is preferred (65% of the interviewed respondents). However, according to the representatives of the theatrical sphere themselves, 60% of artists prefer the online format in order to preserve the health and life of the audience and employees of art institutions. In the case of live concerts, responding journalists and theatre artists were quite similar and inclined, in the case of offline performances, to safe basements and bomb shelters – 70% and 75%, respectively. The number of spectators, according to 60% of journalists, continue to

attend theatre performances in 2023, however, according to the subjective opinion of 65% of the theatre community representatives, a small number of visitors continue to visit the theatre during the martial law in the country. Analysing the last position in the survey, namely the quality of the cast in the stage space of the theatrical life of Ukraine during the martial law, it is important to note that the positions of representatives of Ukrainian journalism and the theatre community converged in a percentage ratio of 50 to 50, which demonstrates an equal number of novice artists and professionals in the theatre space of Ukraine by the beginning of 2023. In addition to the survey, a study of journalistic materials dedicated to the luminaries of Ukrainian theatre art was conducted, which resulted in forming a pronounced image of the Ukrainian actor in modern theatrical realities.

In the example of an interview with representatives of the Mykolaiv Academic Art Drama Theatre, the confirmation of the survey conducted above can be observed: a significant part of the theatre actors remained in the city despite the active hostilities and continued to work for the audience in a shelter set up as a theatre venue (100-year anniversary of the Mykolaiv Drama Theatre ... ,2022). In this interview, theatre actor E. Sokolchenko says that he was making “Molotov cocktails” at the beginning of the Russian offensive in the city. In an interview with a Ukrainian publication, theatrical actress T. Slavinska talked about the continuation of the artistic activities of actors during the difficult times of the war, who managed to inspire the audience and defenders of Ukraine to victory (“ We will prove that Ukrainian classics are much better and more popular”, 2022). According to the director, part of the cast of the theatre joined the ranks of the Armed Forces, and the rest became volunteers. In an interview, Ukrainian theatre and film actor Ye. Nyshchuk says that he continues to play in the theatre despite serving in the ranks of the Armed Forces (Life between the war and the theatre, 2023). Military actors O. Tritenko and

V. Storozhenko who now also serve in the ranks of the armed forces, as noted by the Ukrainian mass media, have the opportunity to appear on the stage of the Youth Theatre once a month during their vacation-rotation (The scene of martial law ... , 2022). For his part, theatre actor D. Linartovych in his own interview said that the day after the full-scale invasion, he joined the ranks of the Territorial Defense, and was later drafted to the airborne assault troops (2022). The actor emphasizes that victory for Ukraine is only a matter of time. Theatre actor K. Nikolaev also joined the ranks of defenders of Ukraine (Actor of Lesya Ukrainka Theatre Kyrylo Nikolaev went to the front, 2023). The entire theatre staff escorted the young actor to the front, where, as noted by the Ukrainian mass media, the camisole was passed on to the next performer at the play “ Juliet and Romeo ” (K. Nikolaev performed the main male role).

From the perspective of Ukrainian journalism, actors in the theatre sphere of Ukraine continue to create art, currently raising important topics of Ukraine ’ s existence in mass media. The personality profile of a Ukrainian theatre actor in 2023, referring to the journalistic discourse of coverage of this issue, is formed on the basis of patriotism and universal human values. Ukrainian actors and theatre workers continued their theatrical activities, while at the same time defending the country at the front, and volunteer activities were opened for those who remained working in the theatre, in which most, if not all, theatre artists were involved. Ukrainian theatre art during the war, as well as the field of artistic, namely cultural journalism, which highlights the artistic activities of the theatre sphere, is an important part of the influence on the socio-cultural environment of the country. Support of healthy aesthetics and humanistic values of Ukrainian and foreign viewers and readers by artistic journalists and theatre actors contributes to the reproduction of healthy and relevant life guidelines for consumers of artistic products in the 21st century, despite difficult times for society.

and the figures of theatre actors who are actively working in the direction of the patriotic revival of the cultural space of Ukraine. The journalistic interpretation of the

4. DISCUSSION

Wartime journalists in Ukraine publish author’ s materials describing the concept of reality

theatrical reality of Ukraine, starting from February 2022, combines materials of various genres (on the example of numerous interviews and reviews). However, the person in the theatre is always the main character in any journalistic essay.

Ukrainian researcher V. Kotenok, analysing journalistic discourses of the first days of the war, in which the theatrical life of the country was outlined, emphasizes the rapid and active position of people who devoted their lives to theatrical activities (2022, p. 12). Theatres across the country announced on their official pages that they were temporarily closed, set up bomb shelters as well became shelters and volunteer aid headquarters for those in need. Ukrainian theatre artists began to loudly defend their own pro-Ukrainian position and support the state in the mass media in every possible way, which is also confirmed by the current research.

According to S. Moestrup, a researcher of cultural journalism and cultural criticism focused on an individual, the journalist's opinion or criticism about the person who works in the theatre space is a fundamental part of the media text (2019). It is important to remember that journalism is focused not only on the tastes of the audience, but also on the views of individual authors who form the media text, thereby predisposing the audience to certain views and concepts, since mutual dialogue is not possible in this case. Taking into account the results of the research conducted above, at the beginning of 2023, the main topics of Ukrainian theatre artists are the realities of war, as representatives of the theatre community again and again turn to Ukrainian theatrical life.

According to the researchers O. Tenenboim and N.J. Stroud, the media, using various methods of informing and engaging the audience, strive to cover events in face-to-face formats, or, in other words, "journalist plays", where theatrical reports are conducted in conversation (2020, p. 725). A similar style of the journalistic genre encourages connoisseurs of theatrical art to critically analyse the information received. Based on the results obtained in the 2023 study, journalists believe that for Ukrainian theatre artists, the topics of patriotism and

events in the country are most often revealed in conversations, which is a priority area of interpretation of characters in the stage space. Indeed, wartime theatrical sphere broadcasts important positions, messages and concepts of reality for its audience. The conceptuality of the vision of the world by a person who is in the conventional space of a theatrical performance depends on the personality of an actor and their priority, which, as a result of the research of 2023, are the realities of war in Ukraine.

The mass media often spread theatrical scandals in the artistic sphere. However, according to the researcher H. Schoenmakers, it is not about real misunderstandings, but about emotions used by theatre people in performances and concert activities, borrowed from real life (2020, p. 54). Experiences that actors transfer from real life experiences to a theatrical character can often serve as a trigger for the audience. In Ukraine, referring to a significant amount of journalism about the events experienced, such a trigger is war. Taking into account the fact that theatrical scenes are characterized by a mixture of anxieties and emotions of the characters, the audience plunges into this whirlpool of feelings, in connection with which Ukrainian theatre artists try to maintain the concept of reality in their viewers, reinforcing important wartime dilemmas.

In turn, according to J. Kotisova's research, cultural journalism in the era of digital technologies requires emotionality and subjectivity in professional activities from journalists (2022, p. 802). Covering the modern theatrical life of Ukraine during the war, journalists experience a special emotional impact on their own personality, performing the function of a filter for the expediency and relevance of the news presentation of realities.

Researchers D.C. Hallin et al. claim that the 21st century is a time of new technologies, which is worth agreeing with (2023, p. 226). However, according to scientists, in journalistic studies covering the cultural present and important processes of social change, it is also worth paying attention to the concept of hybridity. In their opinion, the concept of hybridity in new media performs

the function of erasing professional boundaries and focusing on the globalization of journalistic culture. Thus, the globalization of the theatrical life of Ukraine in the realities of war can to a large extent be achieved outside the country to create a full-fledged picture of realities abroad. Referring to the research results at the beginning of 2023, similar hybridity is present in the theatre circles themselves, where theatre actors are at the same time active defenders of the country.

Digital technologies of the 21st century occupy an important place in the theatre sphere and media that highlight the positions and concepts of the theatre community. Researcher N.C. O'Dwyer claims that the involvement of the latest technologies in order to create modern performances and reproduce the atmosphere of the audience's involvement in the theatrical action is an important component of modern theatre (2021). At the same time, the conceptual basis of mediatisation makes a useful contribution to the modern theatre industry, in particular journalism.

According to L. Gemini and S. Brilli, with the help of three main directions of theatrical mediatisation, namely the mediatisation of drama through the use of the concept of transmedia, mediatisation of theatrical presence with communication and mediatisation of theatrical relations using social media platforms that are popular among Internet users (2020, p. 162). When considering the concept of a person in theatrical activities, it is worth paying attention to the audience and the availability of certain messages shared by a representative of theatrical art. Therefore, journalism in the 21st century, working in symbiosis with the theatre, provides greater opportunities for understanding the modern theatre artist.

After the 2020 coronavirus pandemic, virtual (online) broadcasting became a popular format for conducting concert activities among artistic events. Given the perspective of such a format in the modern world, according to L. Vodanovic, online broadcasts can contribute to a slower interaction of viewers with news, as well as give the audience the opportunity to understand

aspects of artistic production (2020, p. 173). The combination of the journalistic culture of values, stories and people of the theatre sphere form a symbiotic union that leads to a high-quality artistic product.

Thus, the researcher L. Thornett claims that the use of virtual and augmented reality in the stage space is an important aspect of the development of the theatre industry today (2020, p. 115). Despite the difficult situation in the Ukrainian theatre space, the introduction of digital technologies into the cultural sphere of activity continues, which encourages artists to adapt to symbiotic solutions within the framework of theatrical action, classical and modern productions. The use of the result of technological progress and complex special effects to create unusual scenery helps to introduce modern formats of broadcasting performances. Referring to the research of the beginning of 2023, it can be noted that virtual reality and the possibility of conducting online exhibitions are relevant for Ukrainian theatre and provide more opportunities for journalism that covers them. However, theatre artists using online broadcasts and digital technologies in the realities of life in Ukraine generally get additional opportunities for their own creative activities.

Researchers J. Meng and S.I. Zhang claim that the means of virtual reality (VR), augmented reality (AR) and mixed reality (MR), which are already actively used in journalism, open up new opportunities for communication between journalists and their readers (2022, p. 292). In this way, immersive cultural journalism focused on an individual allows to formation of a high-quality journalistic culture through the prism of conceptual reality, which will be characterized by the direct participation of the audience and gamification already familiar to it.

In turn, scientists N. De la Pena et al. argue that immersive journalism, where people receive information from a first-person perspective, gives audiences access to the feelings and emotions that accompany cultural news (2010, p. 295). It is worth noting that the use of online platforms in theatre activities and art journalism is encouraged by the audience of theatre fans and

representatives of these industries, which was analysed in the previous section of this paper. Expressing their own position in interviews, theatre actors support their compatriots and spread information about the realities of the country beyond its borders.

Attention should also be paid to the popularization of visiting/watching theatre performances with the help of journalistic discourses in the mass media, about which R.T. Warne and M.M. Drake-Brooks remind

us their study (2016, p. 167). In the realities of Ukraine, the preservation of the country's economy is important, and therefore the aspect and continuation of the country's theatre industry despite the war is important for theatre actors. Journalists covering the theatrical events of Ukraine in mass media present their own vision of a person in theatrical realities in accordance with the genre canons of modern journalism, and in particular in interviews and reviews.

5. CONCLUSION

As The journalistic interpretation of the modern art sphere of Ukraine, in particular the theatre industry, highlights the current values of Ukrainian artists who broadcast important and modern concepts of the Ukrainian military reality for connoisseurs of the theatre sphere inside the country and beyond.

In this scientific paper, the journalistic discourse of coverage of a person in the realities of the theatrical existence of Ukraine during the war, which began in February 2022 and continues through 2023, was investigated and determined. As a result of the study of the issue of the journalistic sphere of disclosure of the current problems of the Ukrainian reality, which is broadcasted by artistic figures of the theatre sphere, an analytical study of the views of journalists and theatre artists on general issues was carried out with the help of a survey. As a result of the survey of representatives of Ukrainian artistic (cultural) journalism and people of the theatre sphere, it was possible to determine the main aspects that are of primary importance to the artists of the

theatre industry. According to the results of the conducted survey, the central topic highlighted in the creative activities of theatre artists in modern Ukrainian drama is the issue of the war in Ukraine and its realities. According to representatives of the media community and theatre actors, safety is a priority in the artistic sphere in Ukraine at the beginning of 2023. Therefore, analysing their own publications (from the point of view of journalists) and experience (from the point of view of theatre artists), preference is given to online broadcasts and "live" concerts in basements and bomb shelters.

The results of this research paper, in which the question of a person in the theatrical life of Ukraine was studied from the discourse of journalism, can be used in the research of scholars, scientists, art critics, journalists and students of the artistic direction to reveal the future state of journalistic coverage of theatrical realities in Ukrainian life. Also, future researchers should pay attention to the synergy of artistic journalism with other spheres of artistic activities and trace the main spheres of coverage of the broadcast of Ukrainian life by artists of other spheres.

REFERENCES

- Adams, C. (2021). News on stage: Towards re-configuring journalism through theatre to a public sphere. *Journalism Practice*, 15(8), 1163-1180.
- Barba, M. (2023). *Life between the war and the theatre*. Retrieved from <https://www.dw.com/uk/cluzba-v-zsu-ta-robot-a-v-teatri-ak-aktor-ta-voin-evgen-nisuk-poednue-dva-zitta-13012023/video-64378651>
- De la Peña, N., Weil, P., Llobera, J., Spanlang, B., Friedman, D., Sanchez-Vives, M. V., & Slater, M. (2010). Immersive journalism: Immersive virtual reality for the first-person experience of news. *Presence*, 19(4), 291-301.
- Gemini, L., & Brilli, S. (2020). On theatre mediatization: exploring transmediality in Aldo Moro 54. *International Journal of Performance Arts and Digital Media*, 16(2), 150-167.

- Golizdra, I., & Shchokan, H. (2023). *Ukrainian theatre abroad: Performances and projects that create an impression of Ukraine*. Retrieved from <https://life.pravda.com.ua/culture/2023/01/2/52122/>
- Halatska, V. L. (2022). Modern theatre of Ukraine in the challenges of war: The focus of journalistic interpretation. *Slovak International Scientific Journal*, 64, 38-41.
- Hallin, D. C., Mellado, C., & Mancini, P. (2023). The concept of hybridity in journalism studies. *The International Journal of Press/Politics*, 28(1), 219-237.
- Horváthová, A., Hrnčiar, M., & Rievajová, E. (2022). Changes in the skills of the workforce for future development of the labor market in the Slovak Republic. *Entrepreneurship and Sustainability Issues*, 9(4), 212-224.
- Johnston, D. (2021). *Phenomenology for actors: Theatre-making and the question of being*. Bristol, UK: Intellect Books.
- Jukšs, V. (2021). Peculiarities of employee professional development in the world, European Union and Latvia. *Insights into Regional Development*, 3(4), 80-100.
- Kiriya, H. (2023). *Actor of Lesya Ukrainka Theatre Kyrylo Nikolaev went to the front*. Retrieved from <https://kievvlav.com.ua/style/aktor-teatru-lesyi-ukrainki-kirilo-nikolaev-pishov-na-front>
- Kolisnyk, O. V. (2016). Theatre in today's socio-cultural dynamics: Actual problems of philosophy and sociology. *Naukovo-Praktychnyy Zhurnal*, 11, 56-58.
- Kotenok, V. (2022). Ukrainian theatre during the war: February 24 – April 24. *Kino-Teatr*, 4, 10-13.
- Kotisova, J. (2022). An elixir of life? Emotional labour in cultural journalism. *Journalism*, 23(4), 789-805.
- Kovács, A. M. (2022). Ransomware: a comprehensive study of the exponentially increasing cybersecurity threat. *Insights into Regional Development*, 4(2), 96-104.
- Kyrylchuk, V. (2022). *We will prove that Ukrainian classics are much better and more popular*. Retrieved from <http://surl.li/ibaru>
- Linartovych, D. (2022). *Actor, bard, paratrooper: Creativity doesn't just help me, it saves me*. Retrieved from <https://rozмова.wordpress.com/2022/11/16/dmytro-linartovych-5/>
- Meng, J., & Zhang, S. I. (2022). Immersive journalism and new audience relationship. *Futures of Journalism*, 1, 281-294.
- Moestrup, S. (2019). *Performing the persona: A case study of persona-driven cultural journalism and cultural criticism* (PhD thesis). University of Copenhagen, Copenhagen, Denmark.
- Mykhaylovskyy, S. (2022). Serhii Mykhaylovskyy: "I combined all my desires in the acting profession". *Kino-Teatr*, 3, 37-39.
- Nemenov, A. (2021). *Ukraine: Deadly Mariupol theatre strike 'a clear war crime' by Russian forces*. Retrieved from <http://surl.li/ibabq> (accessed 18.03.2023).
- O'Dwyer, N. C. (2021). *Digital scenography: 30 years of experimentation and innovation in performance and interactive media*. London, UK: Bloomsbury Publishing.
- Postema, S., & Deuze, M. (2020). Artistic journalism: Confluence in forms, values, and practices. *Journalism Studies*, 21(10), 1305-1322.
- Schoenmakers, H. (2020). Scandalous theatrical events: Concerns and emotions. In *Theatre Scandals* (pp. 33-62). Leiden, Netherlands: Brill.
- Shapiro, I. (2014). Why democracies need a functional definition of journalism now more than ever. *Journalism Studies*, 15(5), 555-565.
- Svystukha, D., & Bondar, F. (2022). *The actors told how the Russian invasion affected their creativity*. Retrieved from <http://surl.li/ibabq>
- Tenenboim, O., & Stroud, N. J. (2020). Enacted journalism takes the stage: How audiences respond to reporting-based theatre. *Journalism Studies*, 21(6), 713-730.

Thornett, L. (2020). The scenographic potential of immersive technologies: Virtual and augmented reality at the Prague Quadrennial 2019. *Theatre and Performance Design*, 6(1), 102-116.

Verhelis, O. (2022). *The scene of martial law: it became known which Kyiv theatres operate without an intermission in the summer*. Retrieved from <https://zn.ua/ukr/CULTURE/stsena-vojennoho-stanu-stalo-vidomo-jaki-kijivski-teatri-pratsjujut-vlitku-bez-antraktu.html> (accessed 22.03.2023).

Veselovska, H. (2022). *Ukrainian theatre in wartime*. Retrieved from <https://tyzhden.ua/ukrainskyj-teatr-u-chasi-vijny/> (accessed 19.03.2023).

Vodanovic, L. (2020). Aesthetic experience, news content, and critique in live journalism events. *Journalism Practice*, 16(1), 161-177.

Warne, R. T., & Drake-Brooks, M. M. (2016). Comparing the persuasiveness and professionalism of newspaper, blog, and social media sources of information in marketing and reviewing theatre. *Arts and the Market*, 6(2), 166-186.