

INTERPRETATIONS OF THE PLAY *BLOW, WIND!* BY RAINIS IN THE UKRAINIAN THEATRE

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Using historico-chronological and comparative methods and elements of reconstruction of stage productions, the author analyses the practice of producing the play Pūt, vējiņi! (Blow, Wind!) by Rainis (Jānis Pliekšāns, 1865–1929) — an outstanding play of the Latvian dramatic art — on the Ukrainian stage. The chronology of the study covers the period since 1950, when Ukraine was a part of the former Soviet Union (SU), down to the times the performances were produced during the years of independence. The purpose of this paper is to reveal the peculiarities of the readings of the play by Rainis in Ukraine at different social and aesthetic stages of the theatre development.

In the article the stage productions of *Blow, Wind!* at Maria Zankovetska National Drama Theatre, Lviv, in 1950 and 2015 and Mykola Shchors Academic Music and Drama Theatre, Zaporizhzhia, in 1981, in the context of stage productions of the repertory theatres of Vinnytsia and Bila Tserkva as well as the student theatre of Ivan Kotliarevskyi National University of Arts, Kharkiv, have been analysed. For comparison, elements of the analysis of stage production of *Blow, Wind!* at the Latvian Academic Drama Theatre (now Latvian National Theatre) in 1968 have been brought in.

The first performance based on the play by Rainis in Ukraine, in Lviv (directed by V. Ivchenko), revealed the author's poetics most consistently and harmoniously. Actors V. Danchenko (Uldis), N. Dotsenko (Barba), P. Holota (Gatiņš), and V. Kolomiitseva (Zane) rendered characters who were

far from explicit "dramatic types" in the whole poetic environment of performance. The performance of the Zaporizhzhia Theatre, staged (1981) by K. Parakoniev, was sublimely romantic, impressive by its crowd scenes. However, M. Ulanovskyi's scenography revealed the symbolical basis of Rainis' drama. Actors V. Kropyvnytskyi, A. Lobanov (Uldis), V. Lushnikova (Barba), and P. Kuchin (Gatiņš), within the framework of the performing tradition of this work in Latvia (the director deliberately relied on the experience of Latvians) and Ukraine, convincingly revealed their characters.

At the time of independent Ukraine, there were two performances of *Blow, Wind!* In 1995, the graduation performance of the course of M. Tiagnienko and L. Shulga was performed at Kharkiv University of Arts. This reading was distinguished by the minimalism of the means and the conditional

sketching of many roles of the elderly characters by the novice actors. In the stage production of Lviv Theatre (2015) director V. Sikorskyi and set designer N. Tarasenko tried to get away from the tradition of romantic, song-based drama reproduction. The performance had signs of a play theatre, modernised costumes, and a restrained flavour. Unfortunately, there were no successful acting works in the production, even among the leading actors like V. Korzhuk and Ya. Kirhach (Uldis), M. Shumeiko (Barba), N. Moskalets and B. Revkevych (Gatiņš). The defining element of theatricalisation in this production was a specially invented musical instrument, the timbre, the rhythm of which and the outline itself became the greatest artistic achievement of the performance.

In Ukraine, the ballade *Pūt, vējiņi!* (*Blow, Wind!*) by Rainis, an outstanding Latvian playwright and classical author of the world Symbolism, was first staged at Maria Zankovetska Drama Theatre, Lviv. It was there that the poetic lines of this drama, translated by Hennadii Brezhnev, were first read and interpreted in Ukrainian.

Stage director Viktor Ivchenko (1912–1972) turned to this dramatic material after the Zankovites' tour in Riga in the summer of 1948. Theatre researcher Oksana Paliĭ wrote¹ about the meeting of the Lviv stage figures with professors, in particular, researcher I. Krishtiunaitis, and students of the University of Latvia. Together they took part in the ceremony of laying flowers at the grave of Rainis. And in the summer of 1950, Maria Zankovetska Theatre returned to Riga again, showing the Latvians its own rendition of the play *Blow, Wind!* (the premiere took place in the author's homeland, on the occasion of the 85th anniversary of his birth). Summarising the recollections of the talented character actor Boris Mirus, who played the part of Didzis in the play,

and press releases in Ukrainian and Latvian periodicals on the tour performances of the play, Oksana Paliĭ wrote: "The Latvian mind set by itself and national distinctness were emphasised in the performance — the Riga audience got the impression that the performance was staged by a Latvian production group, because traditional costumes, interiors, and everyday life were reproduced in great detail and scrupulously."² In June 1951, the performance *Blow, Wind!* among a number of representative performances was shown at the Decade of Ukrainian Art in Moscow.

Viktor Ivchenko's production was distinguished by its successful form and stage-wise acting works, which took place within the framework of a true ensemble work of the troupe. The performance *Blow, Wind!* fit into the paradigm of values of the classical Ukrainian theatre with romanticism and musicality (original music by Oleksandr Radchenko performed by the theatre orchestra) and grand style scenography (by Yuriĭ Stefanchuk). Particularly memorable were visual images-metaphors: the air space above the Daugava, as if it was "breathing", in the first act, and a dark narrow strip on the horizon that approached and pressed, intensifying anxiety, in the last act. The reviewer noted the synthetic mastery of the director, who interpreted the drama-song as a melodious performance: "The music of the performance arises, sounds and dies out almost imperceptibly, it merges so organically with the stage action, and it seems that the scenery, costumes, and gestures of the actors began to resound."³

Until now, the hot-tempered and blue-eyed handsome Volodymyr Danchenko has remained the unsurpassed Uldis on the Ukrainian scene. His interpretation of this Rainis' character was unembarrassed and natural in form, but temperamental and courageous in essence. It was atypical for the theatre of the Stalinist time, the

action splashed out from the stage to the audience hall. Uldis arrived at the hamlet from beyond the Daugava, and his simultaneous appearance with lightning in the doorway of the parterre's central door gave the impression of an emotional shock.

The reviewer made an important conclusion about the poetics of the production: "Viktor Ivchenko and the actors managed to convey not only the national flavour, but also the high poetry of Rainis' play."⁴

Nadiia Dotsenko, the leading actress of the theatre, played the role of Barba. Let us leave the "harmonious" adaptation of the Latvian name on the conscience of the translator, because in the original she is Baiba. N. Dalekyi singled out the work of the actress as the most significant in the performance, emphasising that Nadiia Dotsenko managed to convey "charm and freshness"⁵. Concerning the line of relations between Barba and poor lame Gatiņš, the reviewer wrote that it was "the most touching and charming" in the performance⁶. Actors Nadiia Dotsenko and Petro Holota intoned uncompromisingly and purely the theme of spiritual kinship of these heroes, which was so important for Rainis.

The role of Zane was played by V. Kolo-miitseva, who managed to emphasise the humanity, heartiness and ability of deep feelings and sufferings of the bride abandoned by Uldis. Zane's high performance in the production made it clear why her sister Barba could not get over Zane's misfortune and be happy with Uldis. The role of Anda was unambiguously interpreted as a capricious egotist by Olha Nozhkina. Actresses — founders of Maria Zankovetska Theatre, Lesia Kryvytska and Vera Polinska, created colourful characters of Māte (Mother) and Ciepa. The Lviv reviewer emphasised the artistic achievement of Vira Liubart, a luminary of the theatre as well, in the "difficult and arduous" role of Orta⁷. He voices criticism only on S. Hrinchenko who

appeared as Didzis, since he used external means of creating a comic effect.

This production remained in the theatre's repertoire for twenty years, enjoying constant success. At Maria Zankovetska Theatre, the production *Blow, Wind!* became the anthem of acting, and the older generation traditionally teaches this song to each new addition to the troupe.

Influenced by the success of the Lviv production, the next stage for the production of the drama *Blow, Wind!* in the 1950s became Mykola Sadovsky Ukrainian Music and Drama Theatre, Vinnytsia. The academic publication indicates that Mykola Makarenko, a famous cinema and theatre actor and director, became the director of this production⁸. Unfortunately, we could not find more detailed information about this Vinnytsia production. Also, it was not possible to find clarifications on the production of this play at Panas Saksahanskyi Regional Theatre, Bila Tserkva. It is only known that the interpretation of the drama took place here between the 1960s–1980s.

The last of Ukrainian theatres, which staged the glorious Latvian play during the Soviet times, was Mykola Shchors Ukrainian Music and Drama Theatre, Zaporizhzhia (1981). This performance also became one of the best for Zaporizhzhia Theatre of the late Soviet era, about which A. Lobanov, an actor and professor of Ivan Kotliarevskyi National University of Arts, Kharkiv, wrote in his book *I will remember everything Myself*⁹. Despite the three decades that passed on between the premieres in Lviv and Zaporizhzhia, the production by Kostiantyn Parakoniev, an actor and director, laureate of the State Prize of the Ukrainian SSR, was solved in a style similar to the interpretation of Maria Zankovetska Theatre, i.e. sublime and romantic. The actors' play in the scenographic space especially guided to such a perception. The costumes were made with ethnographic approach, traditional

household, emphasising in the characters their defining features, for example, the foppishness of trump fiancé Uldis or the obsessive self-imagining of Zane (Lidia Kravchenko) in a wedding “wreath”.

Mykhailo Ulanovskiy solved the play on a revolving circle, which instantly replaced on stage the specific household attributes of the old flour-grinding mill for the endless landscapes of Latvia. In the finale, on an empty stage board, a road twisted towards the scene itself. The picturesque scenery depicted the Daugava in bad weather, and the silhouette of a boat under sails dived dramatically, enhancing the feeling of the elements. According to A. Lobanov's recollections¹⁰ the *mise-en-scène*, in which Uldis took the body of deceased Barba in his arms and carried it along this road to his boat, was perceived as a symbol of unfulfilled happiness on the life path of two young and beautiful people, as the symbol of the road suddenly ended over the abyss.

The first-night performer of the role of Uldis was the striking Vasyl Kropyvnytskyi, entirely corresponding to the role of the romantic character. However, after the actor left the troupe, the role was also taken over by the young character actor A. Lobanov. His interpretation of Uldis was inherent in a combination of the bright beauty of the character and his liveliness, charisma of the character part. To match Uldis, Barba was performed by Valentyna Lushnikova. This tender, touching, dramatically soulful character of the play became the heart and soul of the production. The part of Gatiņš was acted by Pavlo Kuchin, whose acting personality clearly contrasted with the character created by A. Lobanov.

The character actor of low stature, at the same time, made a powerful impression in the scenes of the confrontation between two men, rivals for Barba. The characters created mainly by elderly theatre actresses, who distinguished the native intonations of

Ukrainian traditional drama in the hamlet characters of the Latvian play — Tetiana Neshcheret and Tetiana Miroshnychenko (as Māte), Galyna Oleksyshyn, Tamara Volska and Lidiia Saliĭ (as Orta), as well as Nina Shynkaruk as Anda – were colourful. Not in the tradition of the Latvian theatre, the part of Didzis was played by Oleksandr Medvediev, who looked gloomy and much older than his friend Uldis.

The parts of Barba, Uldis and Gatiņš have become milestones for their performers. A. Lobanov recalls: “For me, then a young actor, such a role of the character of the classical Latvian drama was a cherished one (I learnt it as a member of the audience), dear and memorable, because it was almost the very first role itself, which took me to new levels in creativity, unfolding this Barba’s towel before me in the title roles of the classical world repertoire.”¹¹

According to A. Lobanov's recollections¹², the theatre was not aware of the iconic screen adaptation of the drama directed by Gunārs Piesis (1973) at Riga Film Studio, Latvia, therefore, it did not influence the production. However, the Zaporizhzhia production received a direct influence of the Latvian culture owing to the consultations and the phonogram of authentic musical material, for which director Kostiantyn Parakoniĭev (1920–1987) addressed a request to then Latvian Academic Drama Theatre, named after Andrejs Upītis. It should be noted that this theatre was then staging another production of *Pūt, vējiņi!* (1968), directed by Alfrēds Jaunušāns (1919–2008), co-starring Astrīda Kairiņa and Ģirts Jakovļevs.

This production, in turn, indirectly led to the screen adaptation by Gunārs Piesis, in addition, Ģirts Jakovļevs also starred as the main character in the feature film. There is every reason to believe that Kostiantyn Parakoniĭev saw this performance, with conventionally passionate interpretation of Uldis, in Riga. In the solution to the performance

Pūt, vējiņi! produced by Alfrēds Jaunušans, the minimalism of scenography (by Gunārs Zemgals) was characteristic for the artistic lexis of the theatre in the 1960s, although the costumes and stage property retained consistency with the ethnographic ones. A. Lobanov noted the bright national focus of the performance: “Massive ritual songs and dances (performed by ballet dancers under the direction of Yurii Krytevykh and the theatre actors) provided the performance with a unique flavour of Rainis’ poetics.”¹³

The fact that the Zaporizhzhia production of the performance *Blow, Wind!* met success among the public is obvious, since this production did not leave the theatre’s tour poster for several theatrical seasons running. So, like the Lviv production, it successfully popularised Latvian culture in various cities of Ukraine and the former Soviet Union.

In independent Ukraine, the first performance based on the play by Rainis was that carried out at the graduation course of drama and film actors at Ivan Kotliarevskiy State Institute of Arts, Kharkiv (the graduates of 1995). The Course Masters Mykhailo Tiagnienko and Liubov Shulga solved the performance on the principles of stage minimalism. That several young actors were to play the roles of aged characters was explained by the conventionality of the training stage. In the production the leads were Oleksandr Nikitin as Uldis and striking lyric character actress Inna Odnoralets as Barba.

In 2015, the play *Blow, Wind!* returned to the stage of Maria Zankovetska National Academic Drama Theatre. It is no coincidence that this happened precisely in the turbulent period of modern Ukrainian history. The choice to stage this work was associated with the jubilee — the 150th anniversary of the birth of Rainis. It also fully coincided with one of the requirements of the Revolution of Dignity (Euromaidan) — the theatre declared respect for the Euro-

pean values. Therefore, at the first night, at the entrance, the audience was greeted by three flags at once, which likened the lower foyer of the theatre to the deck of a tall ship with three sails: the Ukrainian and Latvian bicoloured flags and the 12-star flag of the European Union.

The performance directed by Vadym Sikorskyi was conceived as fundamentally different from the one performed sixty years ago — stylish, conceptually cold, with emphasised elements of conventionality, and to the least degree “ethnographic”. In the costumes developed by Natalia Tarasenko, the characters looked like our contemporaries, wearing a fashionable collection in ethnic style. This solution resonated with the director’s idea to interpret the play of the “national poet” without admiration for the poetic melodics, in order to catch the heartbeat of modern characters behind the poetic word. After all, the conflict in the play *Blow, Wind!* is interesting and controversial.

However, the hymn “Blow, Wind!” from the legendary performance of the 1950s staged by Vadym Sikorskyi was sung during work by the mill (choirmaster Oksana Yavdoshyn). Collective hot-tempered dances in the performance (choreographer Olena Balayan) showed signs of chores of action within the framework of the scenes or acts of the play.

The directorial technique of Vadym Sikorskyi showed in the employment of elements of play theatre. All the characters were already present on the stage in advance of their appearance according to the remark (they sat on long benches, “made sound” together and went up the ramp to deliver “their” lines to act the part). But play theatre, in addition to the “open acting” technique, also provides for release of actors’ attitude to situations of the play or their own characters, expressed in improvisations. In the performance directed by Vadym Sikorskyi, because of the “masks” of

the characters, the faces and intonations of the actors of our day are nowhere to be seen. In this production, the zones of monologues were not clearly outlined on the stage, which could finally clarify to the audience what are the positions of Uldis, Baiba, Zane and Gatiņš.

Although the performance was based on the play where the plot itself provides for vocal emotion, and even considering the wonderful voices of the actors of this theatre — in the new production of *Blow, Wind!* the vocal component illogically was absent. In addition, some of the actors substituted feelings with voice forcing, and as a result, in many scenes of the performance, the everyday scream replaced the chime of the verse.

In this production, the work of composers Andrii Snitsarchuk (he played the role of Didzis in line with Yurii Khvostenko) and Andrii Terletskyi can be definitely positively characterised. The majestic muffled sounds that the actors produced with drumsticks from two amazing, human-height musical instruments were heard as the footsteps of fate. The actors of Maria Zankovetska Theatre invented unique musical accompaniment right during rehearsals. “I fantasised it,” the director said in an interview. “Snitsarchuk reproduced this instrument, the guys helped him. And then all this had to be mastered, played on it,” added Vadym Sikorskyi¹⁴.

This musical instrument also successfully complemented the scenographic image organised by the line of the sails. The vertical lines of the instrument were interpreted as an analogy both with the organ and with the Baltic firs on the amber shores, as well as with the pan-flute, a Ukrainian folk wind instrument. It was the musical and acoustic environment that filled the performance with a lively pulsation.

Despite the difficulties that arose in the process of adapting the play to the direc-

tor's intention, which turned out to be insurmountable, the actors' efforts to reveal the eternal human aspirations and feelings declared by Vadym Sikorskyi were noticeable. Young actress Maria Shumeiko managed to emphasise precisely the earthly, mundane principle in her Barba. Besides, her type fitted to fair-haired and blue-eyed Latvians. Regretfully, in the director's vision, the image of Gatiņš (Nazarii Moskovets / Bohdan Revkevych) was deprived of the symbolic layer, turning into a social hero and in many ways becoming a “counterpart” of love-crossed Zane in the plot of the performance, the latter was performed with culture and ease by Svitlana Melesh.

Within the framework of the play theatre, the age-specific character of Orta was enacted by two young actresses, one of whom, Oleksandra Liuta, is generally the leading dramatic actress of the troupe. Another performer, Marta Kulai, managed to mentally “Ukrainise” this character of Rainis. Instead of a downtrodden maid with a tragically developed sense of justice, which Orta is in the original play, in the interpretation of M. Kulai she acted as “goodness with strength”, a decisive defender for her “child” Barba. Similarly, within the framework of the conditionality pattern, the role of Māte was interpreted by Yulia Mykhailiuk-Korzhuk. Despite the actress's youth, her interpretation of Māte came out like the performance of this role by Elza Radziņa, a “grand dame” of the Latvian theatre and cinema, just as tall, straight, majestic and unkind.

In Latvia, there is a criterion for the specific type of actor, it is so called “Rainis character”. The characters of Rainis are majestic, passionate, spontaneous and incomprehensible, deeply rooted in the patriotic and revolutionary views of the playwright and poet. It is impossible to imagine Uldis without romanticism, the powerful emotion of “broad breathing”. Unfortunately, on the anniversary of the victory of the Ukrainian

national revolution, however painful and alarming, Uldis at Maria Zankovetska Theatre (performed by Vasyl Korzhuk / Yaroslav Kirhach) turned out to be anthropologically devoid of all these features. Deceptively intriguing, the fictitious sails invented by N. Tarasenko promised to fill with wind from the life-giving Daugava, but the performance based on an outstanding European drama brought the theatre to the wave of European integration without wind in the sails. This is probably why the play *Blow, Wind!* in the directorial interpretation of Vadym Sikorskyi was represented only twelve times.

Conclusion

Having analysed the presentations of the play *Blow, Wind!* on the Ukrainian stage in different decades, the author identified the following trends. The artistic success of the first production (Lviv, 1950) was directly attributable to the previous visit of the troupe of Maria Zankovetska Theatre to Riga, where Ukrainian artists were able to plunge into the national mental environment that, in its turn, gave birth to the subsequent presentation of this play.

At the same time, this interpretation of the Ukrainian theatre was artistically independent, which was recognised by the Latvians themselves during the repeated tours of the "Zankovites" in Riga. The poetry and deep dramatic nature of Rainis' work ideally coincided with the traditions of the Ukrainian stage, finding neat interpreters of stage images in the theatre troupe. Meanwhile, V. Ivchenko's performance was somewhat ahead of its time, which explains its popularity among playgoers of the Thaw period. The director and artist Yu. Stefanchuk boldly went to remove the "fourth wall", partially deploying the action in the audience hall. The set design of the performance most consistently revealed the symbolistic aspect of Rainis' drama in the times of monopolistic "Socialist Realism".

Within the framework of the Soviet stage of the development of the Ukrainian theatre, the performances of *Blow, Wind!* in Vinnytsia and Bila Tserkva theatres (1950–1980s) were likely to be apologetic in regard to the successful performances of Lviv Theatre on the scale of then Ukraine.

The production of Mykola Shchors Theatre, Zaporizhzhia, also had repercussions both in the hometown and on tour. This was facilitated, first of all, by convincing acting works and, secondly, by the symbolism of scenography. However, executed during the "stagnation period", the production bore the imprint of recurrence relating to the Latvian analogue. The characteristic tendencies of the time were massiveness of the action and most effective involvement of the ballet team and choral scenes in the production of the musical drama theatre. By contrast with the Lviv production, in the Zaporizhzhia one, instead of live orchestral accompaniments, a phonogram was played (it was brought from then Andrejs Upīts Drama Theatre).

The theatre of the times of independent Ukraine has put forward two non-canonical productions of the play *Blow, Wind!* The conventions of interpretation of Rainis' play by M. Tiagnienko and L. Shulga (Kharkiv, 1995) were explained by the format of the student production. In the production of repertory Maria Zankovetska Theatre a new interpretation of the drama had a demonstratively postmodernist orientation. The director strove to replace the romanticism and symbolism of the drama with techniques of the play theatre and an intentional modernisation of the history of the love quadrangle. Young actors were appointed to the parts of aged characters without characteristic makeup. An ensemble of young actors performed a dance "ornament" for each act of the performance. The appointment of two character actors of different ages to the part of Uldis was unconventional and, as a result, this did not prove artistic worth. The

only successful experiment of this production turned out to be a laboratory-invented musical accompaniment in the theatre through an original musical instrument, which at the same time became a part of the stage design. The second production of the play *Blow, Wind!* in Lviv remained in the repertoire only for two seasons.

Undoubtedly, the Ukrainian theatre has enriched itself with staging one of the best plays by Rainis, each time discovering and cognising it *de integro*.

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Raksts ir recenzēts.*

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RAIŅA LUGAS “PŪT, VĒJIŅI!” INTERPRETĀCIJAS UKRAINAS TEĀTROS

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Atslēgvārdi: *drāma “Pūt, vējiņi!”*, *Ukrainas teātris*, *Rainis*, *režisors*, *scenogrāfija*, *aktierspēle*

Izmantojot skatuves uzvedumu rekonstrukcijas vēsturiski hronoloģiskās un salīdzinošās metodes un elementus, analizēti izcilā Latvijas dramatiskās mākslas darba — Raiņa (Jānis Pliekšāns, 1865–1929) lugas “Pūt, vējiņi!” — uzvedumi Ukrainas teātros. Pētījuma hronoloģija aptver laikposmu no 1950. gada, kad Ukraina bija Padomju Savienības daļa, līdz neatkarības gadiem. Raksta mērķis ir atklāt Raiņa lugas lasījumu īpatnības Ukrainā dažādās teātra attīstības sociālajās un estētiskajās stadijās.

Rakstā analizēti lugas “Pūt, vējiņi!” skatuves uzvedumi Marijas Zankovetskas Nacionālajā drāmas teātrī Ļvovā 1950. gadā un 2015. gadā un Mikolas Ščora Akadēmiskajā mūzikas un drāmas teātrī Zaporožjē 1981. gadā, kontekstā ar skatuves uzvedumiem Vinnicas un Bilas Cerkvas repertuāru teātros un Ivana Kotļarevska Nacionālās mākslas universitātes studentu teātrī Harkovā. Salīdzināšanai izmantoti tagadējā Latvijas Nacionālā teātra 1968. gada “Pūt, vējiņi!” skatuves uzveduma elementi.

Pirmais Raiņa lugā balstītais uzvedums Ukrainā, ko Ļvovā iestudēja V. Ivčenko, atklāja tā poētiku vispilnīgāk un harmoniskāk. Aktieri V. Dančenko (Uldis), N. Dotsenko (Barba), P. Holota (Gatiņš) un V. Kolomicева (Zane) izrādes poētiskajā vidē iezīmēja personāžus, kas nebūt nebija izteikti dramatiski tipi. Zaporožjes teātra uzvedums, ko iestudēja (1981) K. Parakonijevs, bija cildeni romantisks, iespaidīgs pūļa ainās. Tomēr M. Ulanovska scenogrāfija atklāja Raiņa drāmas simbolisko bāzi. Aktieri A. Kropivnitckis, A. Lobanovs (Uldis), V. Lušņikova (Barba) un P. Kučins (Gatiņš) šī darba izpildīšanas tradīcijas ietvaros Latvijā (režisors apzināti paļāvās uz latviešu pieredzi) un Ukrainā pārliciecināši atklāja savus varoņus.

Neatkarīgās Ukrainas laikā bijuši divi “Pūt, vējiņi!” uzvedumi. 1995. gadā M. Tjagņenko un L. Šulgas studiju kursa beigšanas izrāde tika uzvesta Harkovas Nacionālās mākslas universitātē. Šis lasījums izcēlās ar izteiksmes līdzekļu minimālismu un jaunu aktieru iesaisti vairāku gadus vecāku raksturu lomās. Ļvovas teātra skatuves uzvedumā (2015) režisors V. Sikorskis un scenogrāfs N. Tarasenko mēģināja izvairīties no romantiskas, dziesmotas drāmas reprodukcijas. Uzvedumam bija spēles teātra iezīmes, modernizēti tērpi un atturīga noskaņa. Diemžēl uzvedumā nebija veiksmīgas aktierspēles, to nespēja parādīt pat vadošie aktieri V. Koržuks un J. Kirhačs (Uldis), M. Šumeiko (Barba), N. Moskalets un B. Revkēvičs (Gatiņš)). Šajā uzvedumā kā galvenais teatralizācijas elements bija speciāli izdomāts mūzikas instruments, kura tembrs, ritms un veidols pats par sevi kļuva par šī uzveduma lielāko māksliniecisko vērtību.