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**STAGE ADAPTATIONS OF MASKS
FROM DIFFERENT ERAS
IN THE DIRECTOR'S SEARCH
OF THE FIRST THIRD
OF THE 20th CENTURY**Tetiana Boiko^{1a}, Maryna Tatarenko^{2a}¹*PhD in Art Studies, Senior Researcher;**ORCID: 0000-0001-6941-8868,**e-mail: tetiana.boiko@gmail.com;*²*PhD in Philological Sciences, Associate Professor;**ORCID: 0000-0001-6838-3560,**e-mail: marina-lada-2012@ukr.net;*^a*Kyiv National University of Culture and Arts,
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The purpose of the article is to analyse the concept of the universal actor and highlight fragments of the stage adaptation of masks from different eras in the works of the leading directors of the first third of the 20th century – Ye. Vakhtanov, G. Craig, Les Kurbas, Vs. Meyerhold, A. Tairov. Research Methodology. Historical, comparative and phenomenological methods were used in the process of revealing of the goals set by this article. An important methodological basis of the research was the theory of frames by M. Minsky. Various national theatres, such as the Italian commedia dell'arte, the French fair comedy, the East Slavic Christmas vertep, etc., are distinguished by frames of the stage mask, which have been modified and transformed during the history. The scientific novelty of this study is to reveal the universal formative properties of the theatre mask; it has been demonstrated that mask techniques are the basic tool of the actor's work, and the use of models (frames) of the masks of different historical periods allows directors to model new cultural paradigms, produce stage versions that meet the requirements of the time. Conclusions. In the first third of the twentieth century, various modifications of masks were quite often the dominant means of acting expression, mechanisms for inventing a new figurative language and a form of communication with the public. In the practice of Ye. Vakhtanov, Les Kurbas, Vs. Meyerhold, A. Tairov the most striking were the stage adaptations of commedia dell'arte masks, which enhanced the effect of the cheerful element and satirical sound of the plays "Balahanchik" (1906), "Woe to the Liar" (1918), "Princess Brambilla" (1920), "Princess Turandot" (1922).

Keywords: theatrical mask; frame; commedia dell'arte; directing; universal actor; improvisation

Introduction

The mask has long been an important attribute of the entertainment culture, so it is not surprising that it, in the form of tragic and comical grimaces, became the emblem of theatrical art. The genesis of culture demonstrated the ability of this sign to be relevant for many historical periods. The mask gained philosophical and value content during the radical political, social, and cultural changes. That is why attention to the theatrical mask increased rapidly in the first third of the twentieth century when revolutionary changes raged not only in the geopolitical field, but also in the field of stage search of leading directors: Ye. Vakhtanov, G. Craig, Les Kurbas, Vs. Meyerhold, A. Tairov, and others. Artistic processes and collision of the social life at that time determined the relevance of certain types of masks, which were opposed to the aesthetics of naturalistic theatre. For example, the stage adaptation of masks from past epochs (ancient theatre, commedia dell'arte, eastern theatre, etc.) indicated the universality of their means of expression, and the creation of new masks (agitprop, social mask, etc.) in the theatrical search of expressionists demonstrated the expansion of the semantics of the mask and the transformation of its functions. Therefore, the then spectrum of aesthetic and artistic manipulations with masks caused a kind of renaissance of the mask phenomenon. After all, new masks, which dominated the territory of the Soviet theatre in the mid-1930s, had nothing in common with the aesthetics of the "Harlequinade", but wore an armour of the conflict-free drama and clichés of exemplary builders of communism.

Various views on the phenomenon of the mask were reflected in the works of M. Bakhtin, L. Borysova, A. Dzhivelegov, G. Boyadzhiev, M. Redgrave, A. Tolshin, E. Khaichenko, Sh. Shakhadat and others. Each of these authors, exploring certain aspects of the existence of the mask in cultural segments (theatre, folklore, literature), claims that the mask is an indisputable artistic phenomenon of both antiquity and modernity.

However, the works of Ukrainian scholars, in the comparison with the works of foreign researchers, have only fragmentary description of the phenomenon of the mask. The dissertations of T. Boiko (2010) and A. Medvedieva (2012) consider certain modifications of the mask in the process of creating the actor's images in theatrical and variety art and trace the formation of stylistic parameters of the mask in historical continuity. For example, in the context of the existence of the mask on the Ukrainian stage, the articles by T. Boiko "Mask in the National Theater: to raise the question" (2011) and A. Medvedieva "Mask in the Performing Art of an Actor of Theatre and Variety Art" (2012) are important. R. Nabokov's article "Place and Role of Comic Mask-Character in Mass Forms of Dramatic Art" (2019), which is the continuation of the author's previous publications devoted to the structure of mass forms of performing arts, can be added to this list. In general, there are isolated attempts by scholars to investigate the phenomenology of the stage mask and the lack of invariance of its theoretical presentation.

The scientific novelty of this study is to reveal the universal form-creative properties of the theatre mask; it has been demonstrated that mask techniques are the basic tool of the actor's work, and the use of models (frames) of the masks of different historical periods allows directors to model new cultural paradigms, produce stage versions that meet the requirements of the time.

Purpose of the article

The purpose of the article is to analyse the concept of the universal actor and highlight fragments of the stage adaptation of masks from different eras in the works of leading directors of the first third of the 20th century – Ye. Vakhtanov, G. Craig, Les Kurbas, Vs. Meyerhold, A. Tairov.

Research Methodology. Historical and comparative, phenomenological methods were used in the process of achievements of the goals set by this article. An important methodological basis of the study was the frame theory, which is widely used in sociological, cultural, and several other studies. If the frame is understood as one of the forms of dissemination of knowledge about the world, it could be based on the works of M. Minsky, who introduced this term into scientific circulation in 1974. According to the researcher's definition, a frame is a data structure for representing a stereotyped situation (Minsky, 1979); but, in the interpretation of U. Eco (2005) a frame is "already a potential text or a narrative concentrate" (p. 42). According to the thoughts of these scholars, the ideas of the mask, as well as the idea of the other cultural phenomena in general, are stored in cultural memory as specially organized forms (frames). For example, the frames of the mask distinguish various national theatres, such as the Italian commedia dell'arte, the French fair comedy, the Russian comedy Petrushka, the East Slavic Christmas vertep, and so on. In each epoch, the paradigm of the mask was developed gradually, depending on the actualization of certain frames. Thus, the frames of the ancient theatre, commedia dell'arte, and other iconic theatrical traditions were systematically reinterpreted and transformed.

In this context, it is significant that frame theory is to a great extent echoed with the theory of archetypes. After all, according to the Ukrainian researcher N. Kovtun (2007), "... each historical epoch is based on the typical constants that are the basis of the spiritual life of human civilization. In different philosophical concepts, they receive different names: "archetypes", "proto-images", "universals", "invariants", "forms without content", "end-to-end information and energy structures". Invariance can be traced in those spheres of human spiritual life where there are prototypes and repeatability, in particular in mythology, folklore, art, and culture in general" (p. 8). Therefore, the system of stage mask frames lies in the area of the aesthetic and artistic transformations of theatrical art and the formation of the cultural gene pool of many national traditions.

Main research material

The origin of the mask was in the depths of mythology and folklore, later it took a dominant place in the system of the ancient theatre, where the range of its functions was formed (it was an expressive attribute of the costume of the ancient Greek actor, allowed the audience to see from afar the gender and characteristics of the character, indicated the genre of the performance), among which the main one was the reproduction of life collisions by conventional artistic means. We would try to determine the main feature of the theatre mask according to this postulate.

In our opinion, this feature is the universality, that is, the multifunctionality of the mask manifested in the theatre as a practical tool in creating the stage image. The mask, first of all, is a professional tool of the performer, which gives him the opportunity to practice his skills, develop natural abilities. Therefore, the mask is one of the main means of acting tools. For example, a theatrical mask-object (face cover) allows the actor to create

a generalized image, express a universal emotion. The symbolism of such a mask helps to recognize certain groups of characters. For example, this was the case in the ancient theatre, where a crying mask and a laughing mask became the symbols of tragic and comic characters.

The semantics of the word “mask” indicates that the mask is functionally defined as an object by which the performer changes his appearance and gets from the real world to conditional circumstances. Throughout history, the semantic field of mask-objects has significantly expanded, and this has given impetus to their gradual technological transformations. This means that at a certain stage, the actor’s play in the mask was not limited to static poses and a frozen grimace of the face, because he began to free himself from the armour of the mask, became plastic and mobile. So, playing in a mask did not mean being with a covered face, since the entire body of the actor became a mask. Thus, the mask and image modelling in *commedia dell’arte* can be considered as one of the most perfect examples of the theatrical mask transformation. It presented the reproduced type much more accurately than the mask of an ancient comedy or a medieval mystery, emphasizing the main features of the character. At the same time, the main function of the mask in *commedia dell’arte* was to satirically highlight the paradoxes and contradictions of human character through the vivid grotesque form. Due to this fact, masks could have zoomorphic features common to the ritual masks. In addition, in the process of modelling the image with the help of certain *commedia dell’arte* mask, the psychological and plastic characteristics of the character were taken into account, the used dialects and their variations were indicated. Masks performed the function of the social adaptation, formed a system of values of the society within the game space.

That is why the researcher of the genesis of *dell’arte* M. Molodtsova (1990) on the constant transformation of *dell’arte* masks noted: “*Dell’arte* comedy masks are numerous in names and very mobile. From the emergence of the theatre of *dell’arte* to the present day, there is a process of creating new masks and testing them with the stage practice of their time. Each epoch creates its own masks. The creation of masks is a constant feature of the *dell’arte* comedy, one of its ingrained traditions and, probably, the main one of its universal qualities” (p. 6).

In this context, it is worth noting that at the turn of the 19th and 20th centuries, the establishment of the “director’s theatre” gave a new impetus to the use of masks in the preparation of the performance. Subsequently, significant changes in the stage mask were also associated with various concepts of the universal actor. For example, G. Craig dreamed of the *über-marionette* (or super-puppet) actor, Vs. Meyerhold trained the biomechanical actor, Kurbas trained “smart harlequins”, and so on. There is no doubt that each of these theatrical innovators had individual approaches to the work of an actor with a mask. They reported on them in theoretical works, touching on questions about the mask.

In 1907 G. Craig published program articles “The Artists of the Theatre of the Future” and “Actor and the *Über-Marionette*”. All his life, the director dreamed of an ideal actor for a conventional, poetic theatre – the theatre of symbols. This is where the idea of the super-puppet actor comes from. This is a complex concept, largely controversial. Today, it often causes heated controversy among the creative community, as one of Craig’s ideas was to change the dominant role of the actor in the play. The master promoted the director’s dictate and considered the actor only as a spiritualized doll (*über-marionette*). According to the director, the ideal actor should abandon the variety of facial expressions inherent in the expression of feelings, and leave only symbols in his artistic palette. Symbols, in turn, can transform the actor into a mask, in which G. Craig (1974) saw the authenticity of feelings and art. It is with the help of the mask that the actor neutralises his stage personality, becomes a super-puppet.

It is worth noting that G. Craig reflected on the topic of puppets and masks throughout his long creative life. For example, the magazines he published in Italy were called “The Mask” and “The Puppet”. Each magazine was a kind of platform for the proclamation of the theatrical ideas. G. Craig often wrote under the pseudonyms. The magazine “The Mask” has been published for the longest time (1908–1928).

Vs. Meyerhold was also interested in the idea of the creation of masks: most of his significant productions were imbued with this idea. It is noteworthy that the director sought stage adaptations and modernization of masks of many eras: medieval carnival masks, *commedia dell’arte* masks, plastic configurations of puppets and sculptural facial expressions of mimes, etc. (the bearers of these masks were itinerant actors, whose collective image was accumulated in the figure of a Harlequin). The apology of the Meyerhold’s mask-making was loudly voiced in 1912 in the article “Balagan”. Entering into polemics with O. Benoit over the artistic productivity of the stage “cabotinage”, he noted: “The cabotin is a strolling player. The cabotin is a kinsman to the mime, the histrion, and the juggler. The cabotin keeps alive the tradition of the true art of acting” (Meyerhold, 1968, p. 210). Vs. Meyerhold insisted that the cult of the ancient origins of “harlequinade” would help

the modern actor to turn to the key techniques of theatricality: masks, improvisations, eccentrics, grotesque. In particular, the director interpreted the figure of Harlequin as a genius of acting, a carrier of universal means of artistic expression. “Harlequin is a powerful magician and sorcerer, Harlequin is a representative of infernal forces. – emphasized Vs. Meyerhold. – The mask allows the viewer to see not only one Harlequin, but all the Harlequins that are imprinted in his memory. In it, the viewer sees all the people who are at least slightly associated with the content of this image. But is it only the mask that is the mainspring of the theatre’s magical intrigues? No. It is the actor who, with the help of the art of gesture and movement, forces the viewer to be transported to a fairy-tale kingdom where a blue bird flies, where animals talk, where the idler and Harlequin, originating from underground forces, turns into a simpleton who surprises with incredible tricks” (Meyerhold, 1968, p. 219). Directly related to the creation of masks, Harlequin’s image accumulated most of the frames of the stage mask and organically complemented the general admiration for the “Harlequinade” of the first quarter of the twentieth century.

Vs. Meyerhold’s ideas about “harlequinade” were reflected in his own practice, in such productions as “Balanchik” (1906), “Don Juan”(1910), “Masquerade” (1917), “Government Inspector” (1926). The director not only used frames of stage masks in his works, but also became a pioneer of the revolutionary creation of masks, an apologist for the “theatre of social masks” (Alpers, 1977). This definition became a stage trend in the 1920s and 1930s, when the stage was dominated by contemporary characters, that is, social masks of certain people, and classical plays were often modernized, and reflected the realities of the current moment. Vs. Meyerhold directed many such performances: “Magnanimous Cuckold”(1922), “The Warrant”(1925), “The Forest” (1924), etc.

On the territory of then Ukraine, being with Vs. Meyerhold in parallel in time and artistic space, the theatre polyglot Les Kurbas joined the general trend and presented his own views on “Harlequinade”. The director in the article “Theatrical Letter” (1918) through the metaphor of “smart Harlequin” tried to imagine and outline the model of the universal actor.

“It will be a smart Harlequin,” said Les Kurbas. - He is just as educated as artists of other arts, who will feel free in the sphere of exceptional feeling and thinking, from which art of the twentieth century will be born” (Kurbas, 1988, pp. 207-208). So, “smart Harlequin” of Les Kurbas is an actor-intellectual who rationally treats the creative process: he is able to work in different genres and styles; his charisma, erudition and emotional memory allow him to synthesize the means of expression of actors from different eras and correctly apply the frames of the stage mask. It is worth noting that in the 1920s-30s, leading critics, analysing the work of actors in the performances of Les Kurbas, repeatedly focused on the use of many stage mask techniques, called Berezil actors the Harlequins, etc. This thesis is confirmed by an essay on the work of the leading actor from Berezil-group Yosyp Hirniak “In the Masks of the Era” (Khmuryi et al., 1948).

It is clear that an important factor in the stage adaptation of masks from different eras was the dramatic basis. The total appeal of drama to the type-mask, at the beginning of the twentieth century, was associated with the theatrical search for the new universals of the image of a man. Thus, A. Blok in the drama “Balanchik” (1906) based on the trio of masks of the Italian folk comedy (Harlequin – Pierrot – Columbine) changed the plot ratio of masks and their role functions, creating philosophical masks of symbolism. The expressionist version of the “drama of masks” was also created by L. Andreyev in the “The life of Man” (1906): the main character of this drama, a man, is deprived not only of his own first and last name, but also of all other individual qualities and is probably one of the most generalized dramatic type-masks – of any person, a person in general. V. Mayakovsky added his “Mystery Buff” (1917) to the “drama of masks”: the characters of this play are divided into two groups of social masks – “pure” (“oppressed”) and “unclean” (“exploiters”), and each actor individually reproduces only a version of these two social masks.

The so-called “drama of masks” acquired the most diverse and stylistically balanced forms in the works of Vs. Meyerhold. The play “The Acrobats” based on F. Schönthan’s melodrama “People of the Circus”, embodied in the “Association of New Drama” (1903). Together with the atmosphere of the circus life, the central theme of the performance was acting, masks, and tragic farce. In “The Acrobats” Vs. Meyerhold played a clown, quite similar in appearance to the future melancholic lover Pierrot from the St. Petersburg play “Balanchik” (1906). It was in this production that Vs. Meyerhold summed up the search for symbolism in the theatre and moved on to the creation of a grotesque theatre.

The performance reminded the audience of the Italian comedy of masks with its characters Pierrot, Harlequin, and Columbine. There was a complete exposure of the stage space, the disclosure of the whole theatrical mechanism: Balanchik’s small stages, inscribed in a large stage, were suddenly transformed and in the finale flew up in front of the audience, leaving only the actor in the empty space of the stage.

The entire stage around its perimeter was covered with blue canvases – the background for a small “theatre” built on the stage. This “theatre” had its own stage, its own prompt box, its own curtain, portals. The upper part of this theatre was not covered by curtains, that is, all the grates, ropes, wire, and other theatrical equipment were exposed.

On the stage, parallel to the ramp, was a long table where mystics sat. Frightened by some remark, the mystics lowered their heads so much that their tailcoats were left on the stage without their heads or hands. These tailcoats were made of cardboard. The actors put their hands through the cut round holes, and put their heads to cardboard collars. Vs. Meyerhold in the role of Pierrot was characterized by the graphic dryness and the austerity of the drawing.

Meyerhold’s performance was dominated by the form-making technique of “theatre within the theatre”. In front of the “theatre” along the entire line of the ramp was left a free area where the Author appeared. It served as a link between the audience and the theatrical action that developed on the stage of the built “theatre”. This performance was included in the golden fund of directing of the twentieth century as a kind of curtsy to past eras and an example of current mask creation.

Subsequently, in 1910, in St. Petersburg, Vs. Meyerhold headed the “House of Interludes” on Galernaya Street. It was assumed that its repertoire would consist of old and new farces, pantomimes, operettas, vaudevilles, etc. However, it was the mask-images that haunted the director, and therefore he decided to give Harlequin, Pierrot, and Columbine a new life.

This time, the director chose to stage the dramatic pantomime “Scarf of Columbine” by A. Schnitzler”-E. Dohnanyi. In the performance, there was an attempt to bring back to the stage the daring, eccentric, paradoxical art of the street comedians. It is noteworthy that one of the leading motifs of Vs. Meyerhold’s creative work - showing on stage the types of the Russian reality in the whirlpool of the dynamic game of masks *commedia dell’arte* - could be traced again in the pantomime.

The form of Harlequinade and mask creation was tested by A. Tairov, who staged in the “Free Theatre”(1913), and later renewed in the “Chamber Theater”(1916) – “The Veil of Pierrette”, a play based on A. Schnitzler’s pantomime “Wedding Veil of Pierrette” (1910).

Later, in 1920, A. Tairov staged the famous “Princess Brambilla” based on the novel by Hoffmann, which became an example of the stage grotesque nature of that time, despite the fact that the ambivalent nature of Hoffmann’s grotesque was completely alien to A. Tairov’s talent. The artist has consistently strived for the purity of the genre, claiming that his theatre is either a mystery or a Harlequinade. However, in this performance, there was a bizarre combination of shapes and colours. The director made his main bet on the carnival kaleidoscope of masks and transformations.

A. Tairov in “Princess Brambilla” recreated a real stage Harlequinade based on the principles of phantasmagoria, the culture of laughter. Based on this, Tairov decided to use the text of Hoffmann’s capriccio as a script of *commedia dell’arte*, as a canvas for theatrical improvisation. The focus in the performance was on the magic of transformations, carnival, a bright whirl of masks, in a word, – a play. The play was capricious, and did not agree at all with the real circumstances of the capriccio characters.

The director, together with his actors, openly played out a funny fairy-tale story, using various techniques of theatrical metaphor, hyperbole, parody and the entire arsenal of those theatrical tricks of the old strolling cabotinage typical of circus clowns and performances of magicians.

“Princess Brambilla” became a kind of example of testing the idea of the universal actor, a master comedian – an idea associated in the director’s mind with the myth of *commedia dell’arte*. “Brambilla” in the artistic vision of A. Tairov is a hymn to the all-encompassing freedom of stage acting.

In this context, we cannot but recall another landmark performance of that time – “Princess Turandot” by C. Gozzi (1922), in which Ye. Vakhtangov recreated the poetics of the game theatre, its open conventionality, improvisation. The principle of “open play” became the principle of “Turandot”. The actor’s play with the spectator, with the theatrical image, with the mask was the basis of the performance. Ye. Vakhtangov’s actors played “a fairy tale for adults” with the help of various comedic techniques. The performance was meant as an experiment in the field of acting technique: the studio members had to simultaneously play themselves and the actors of the Italian comedy masks, who performed Gozzi’s fiabe and, finally, the characters of the work. The entertainment of this performance was emphasized by four characters – classic masks of the Italian theatre *commedia dell’arte*: Truffaldino, Tartaglia, Pantalone, Brighella. This technique organically combined the main functions of the stage mask as an instrument of the creative trinity: the mask as an attribute, the masked character and the actor playing the masked character.

Les Kurbas experimented with *commedia dell’arte* masks in Ukraine. In 1918, in the play “Woe to the liar” by F. Grillparzer the cook Leon (Les Kurbas) looked like Harlequin. He was dressed in a bright shirt with colourful

geometric ornaments on the front, had the appropriate makeup and skilfully performed various tricks (juggling with kitchen accessories, invisible extinguishing of candles), which added to his play rhythm and conviviality.

A similar search for the harmonious combination of commedia dell'arte aesthetics with modern principles of acting and accents on topical issues was later realized in the Berezil performances "Fooled" by M. Kropyvnytskyi (1924), "Street thugs" by V. Yaroshenko (1926), "Mikado" based on the operetta by A. Sullivan and V. Gilbert (1927), "Hello, on wave 477" based on texts by O. Vyshnia, M. Yohansen, M. Khvylovyi (1929). Moreover, F. Lopatynskyi, Ya. Bortnyk, V. Inkizhynov and other Berezil directors did not set the goal of historical reconstruction of commedia dell'arte masks, but used them to give the performances a topical focus, sharp wit, buffoonery brightness, and sometimes – macaronic equilibristics.

Conclusions

The analysis of the theoretical works of directors Ye. Vakhtangov, G. Craig, Les Kurbas, Vs. Meyerhold, A. Tairov testified that these masters promoted various concepts of the universal actor and implemented them in practice through stage adaptations of masks from different eras.

For such trends of modernism as expressionism and symbolism, various modifications of masks were mechanisms for inventing new figurative vocabulary and forms of communication with the public. In the works of leading directors Ye. Vakhtangov, G. Craig, Les Kurbas, Vs. Meyerhold, A. Tairov and others the most striking were the stage adaptations of commedia dell'arte masks, which enhanced the effect of the cheerful element and satirical sound of many plays of the first third of the twentieth century.

Today, the attention to the use of theater mask invariants does not fade. Stage works of contemporary directors – Andrii Bilous, Dmytro Bohomazov, Rostyslav Derzhypilskyi, Jules Audry, Andrii Prykhodko, Alvis Hermanis and others – have been demonstrating this tendency for several decades. The current situation emphasizes the key thesis of this article: the mask is the universal tool for modelling stage realities, a formative phenomenon. Therefore, the prospects of this study are to use historical experience to understand the techniques of the stage mask in the directing and acting practice of the modern theatre.

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СЦЕНІЧНІ АДАПТАЦІЇ МАСОК РІЗНИХ ЕПОХ У РЕЖИСЕРСЬКИХ ПОШУКАХ ПЕРШОЇ ТРЕТИНИ ХХ ст.

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Мета статті – проаналізувати концепції універсального актора та висвітлити фрагменти сценічної адаптації масок різних епох у творчості провідних режисерів першої третини ХХ ст. – С. Вахтангова, Г. Крега, Леся Курбаса, Вс. Мейерхольда, О. Таїрова. Методи дослідження. У процесі розкриття поставлених завдань було використано історико-порівняльний та феноменологічний методи. Важливим методологічним підґрунтям проведеного дослідження стала теорія фреймів М. Мінського. Як фрейми сценічної маски вирізняються різноманітні національні театри, такі як італійська *commedia dell'arte*, французька ярмаркова комедія, східнослов'янський різдвяний вертеп тощо, які в історичній тягlostі модифікувалися та зазнали трансформацій. Наукова новизна цього дослідження полягає в розкритті універсальних формотворчих властивостей театральної маски; встановлено, що прийоми маски є базовим інструментом роботи актора, а використання моделей (фреймів) масок різних історичних періодів дає змогу режисерам моделювати нові культурні парадигми, продукувати сценічні версії, суголосні запитам часу. Висновки. У першій третині ХХ ст. різноманітні модифікації масок досить часто були панівними засобами акторської виразності, механізмами винайдення нової образної мови та форми спілкування з публікою. У практиці С. Вахтангова, Леся Курбаса, Вс. Мейерхольда, О. Таїрова найяскравішими були сценічні адаптації масок *commedia dell'arte*, які підсилювали ефект ігрової життєрадісної стихії та сатиричного звучання вистав «Балаганчик» (1906), «Горе брехунові» (1918), «Принцеса Брамбілла» (1920), «Принцеса Турандот» (1922).

Ключові слова: театральної маска; фрейм; *commedia dell'arte*; режисура; універсальний актор; імпровізація

СЦЕНИЧЕСКИЕ АДАПТАЦИИ МАСОК РАЗЛИЧНЫХ ЭПОХ В РЕЖИССЕРСКИХ ИСКАНИЯХ ПЕРВОЙ ТРЕТИ ХХ в.

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Цель статьи – проанализировать концепцию универсального актера и осветить фрагменты сценической адаптации масок различных эпох в творчестве ведущих режиссеров первой трети ХХ в. – Е. Вахтангова, Г. Крега, Леся Курбаса, Вс. Мейерхольда, А. Таирова. Методы исследования. В процессе раскрытия поставленных задач были использованы историко-сравнительный и феноменологический методы. Важной методологической основой стала теория фреймов М. Минского. В качестве фреймов сценической маски выделяют различные национальные театры, такие как итальянская *commediadell'arte*, французская ярмарочная комедия, восточнославянский рождественский вертеп и др., которые в исторической преемственности неоднократно модифицировались и трансформировались. Научная новизна данного исследования заключается в раскрытии универсальных формообразующих свойств театральной маски; установлено, что приемы маски являются базовым инструментом работы актера, а использование моделей (фреймов) масок различных исторических периодов позволяет режиссерам моделировать новые культурные парадигмы, создавать сценические версии, созвучные запросам времени. Выводы. В первой трети ХХ в. различные модификации масок достаточно часто были доминирующими средствами актерской выразительности, механизмами для апробации новой образной лексики сцены и формы общения с публикой. В практике Е. Вахтангова, Леся Курбаса, Вс. Мейерхольда, А. Таирова наиболее яркими были сценические адаптации масок *commedia dell'arte*, которые усиливали эффект игровой жизнерадостной стихии и сатирического звучания спектаклей «Балаганчик» (1906), «Горе лжецу» (1918), «Принцесса Брамбилла» (1920), «Принцесса Турандот» (1922).

Ключевые слова: театральної маска; фрейм; *commedia dell'arte*; режисура; універсальний актор; імпровізація