

РОЗДІЛ 3

ТОПОС ЯК ОСЕРЕДДЯ СМИСЛІВ, ЗНАКІВ, СИМВОЛІВ, МІФІВ

MAIDAN IN MODERN UKRAINIAN DRAMA: IDEA, TOPOS, METAPHOR, MYTH, CONCEPT OF TRANSFORMATION

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Introduction. Understanding the Revolution of Dignity is a discourse that continues to be relevant to modern Ukrainian literature. Moreover, there is a tendency to catalog, comprehend and study it. Numerous directories in open resources (for example, Wikipedia), on websites of libraries, publishers, book networks are noteworthy: that is, through simple search options or such literature, or its lists and annotations to it can be found quickly. However, for the most part, terra inkognita, even in such an accessible search, as always, remains contemporary Ukrainian drama, mostly known either to a narrow circle of artists and professionals, or to spectators of individual performances.

In both revolutionary events in Ukraine related to the confrontation at Independence Square 2003-2004 and 2013-2014, Ukrainian drama reacted by emerging numerous works of thematic direction and, mostly, specific topographical localization scenes in the Maidan (or same different meanings for which the Maidan is projected). But it is noteworthy that even in the period between the two Maidans, playwrights continued to talk about the pain points of Ukrainian society and foresaw the coming revolutionary cataclysms.

Ukrainian scientists, writers, public figures, and direct participants in the events often look at the Maidan as a place of strength, as a bifurcation point that encourages Ukrainians to comprehend their own identity and get rid of many colonial traumas. “People and countries in crisis should make an honest inventory of their capabilities and values... They will also have to draw a clear line and identify those elements that are so fundamental to their identity that they cannot be changed” [11, p.12], – argues the modern American philosopher Jared Diamond. Works of art about the Maidan are mostly about

values and how modern Ukrainian literature reacts to their development and advocacy, often ahead of social and political processes.

The purpose of this research is to comprehend modern Ukrainian drama about the Maidan and research discourse about it in dynamic integrity and relative completeness, as well as to identify those symbolic landmarks that are laid down by modern culture in the topos of the Maidan as a specific structure of social transformation.

Methodological remarks. Since the Maidan phenomenon itself is an open, dynamic and nonlinear system, it is worth talking about it in the context of nonlinear humanities, which considers the possible multivariate and multi-vector future, the subjectivity of culture and its art systems, new models of cultural behavior. Thus, Iryna Dobronravova, considering the results of the last Ukrainian Maidan in a synergetic paradigm, emphasizes that the governing parameters of both Maidans of the XXI century should include the myths of freedom and justice, which defined the “collective behavior of people” capable of creating new forms of social organization) [13, p.22]. Nelly Kornienko insists that “art systems in our time and in the future – the XXI century. and further – become the leading players of civilizations. Diagnostics, forecasts, “insurance policies “of societies” [20, p.7]. Indeed, in the array of dramatic texts about the Maidan we can talk about the unique ability of art culture to anticipate and in some way model non-artistic reality, influence it and radically change its linear parameters, while proposing ways of future post-crisis transformations. According to Nelly Kornienko, “the carrier of the genetic memory of art culture is the “vertical” hierarchy of “attachments”, which includes: selected by historical “filters” pictures of the world, values, habits, dynamic standards, stereotypes, programs and scenarios of deployment / collapse activities of a nonlinear open system, time-space matrices in evolutionary dynamics and other components of the system” [22, p.82]. Maidan as a territory of Ukrainian culture proves and illustrates this thesis.

It is also necessary to take into account postcolonial research optics, as both Maidans embody the intention to win a non-colonial Ukraine, which is a very difficult process, because “(post)colonial essence of the identical situation of Ukrainian culture” Polish researcher Agnieszka Matusiak explains with the “cross-cultural and cross-systemic geospace-border between West and East”, and calls to “understand the symbiotic process of colonization of Ukrainian culture by both the Eastern colonizer (Russian / Soviet) and the Western

colonizer (Polish; today it is the globalizing West), and at the same time domestic intellectual and political elites” [29, p.255] and free themselves from its burden. It is culture that enables such reflection and liberation.

If we choose as a theoretical literary model to determine the topos of the Maidan division into “places” and “non-places” in modern Ukrainian literature, proposed by Yaroslav Polishchuk, then, of course, the Maidan is endowed with “memory” and helps people learn their identity. and identity. Instead, where the anti-Maidan collapses in literary texts, the features of “non-place” appear, which deprives people of their own identity and destroys them from within. “Virtual topography of places, carried out through cultural practices, in particular, by means of fiction” [37, p.5], the researcher considers evidence of a certain conscious subjectivity of the people and culture.

Artistic prophecy about the Maidan and Meanings. Visual talent has always been a sign of true artistic thinking. It is no coincidence that Nelly Kornienko, endowing artistic culture, in particular, theater, with both diagnostic and prognostic functions, considers a kind of “flicker mode” of artistic imagery, which provides “pulsation-alternation of different states”, the possibility of folding and unfolding in time and space “And “minutes””, the probability of “instant transition to any other mode up to the opposite – and all this is not due to external shocks”. The energy of such shifts lies directly in the very fact of nonlinearity of the image” [19, p.193]. Considerations in the context and subject field not only of the humanities but also of the exact sciences, as well as in the space of synergetics give researchers the opportunity to argue that in artistic consciousness, as in consciousness in general, time “professes” quantum logic, moves in any direction or, suddenly, the present, the past, the future – can coincide at the same time” [21, p.12].

Contemporary Ukrainian literature also demonstrates this visionary essence of artistic matters, their ability to anticipate and predict, to provide a kind of preparation of readers for self-determination in future events and confrontations, laying in the public consciousness of certain patterns and codes. “The culture through which society seeks to realize itself is our collective immunity, the immunity of our society” [43], –emphasizes playwright Dmytro Ternovy. Oksana Tanyuk believes that art culture has probabilistic mechanisms, so, ahead of classical science, offers its own “multivariate and probabilistic scenarios and diagnostic mechanisms and even strategies for completing the future” [42, p.131].

Shortly before his untimely death in 2002, Yurko Gudz wrote the poem “Barricades on the Cross”. This Ukrainian artist has always been aware of the price paid by Ukrainians for the very existence of their own national culture, Ukraine hurt him genetically, and the Ukrainian language was seen as a sacred tool for harmonious construction of the world and an organic sacrament for “initiates”.

The events of his work unfold in the center of the insurgent Ukrainian capital at the beginning of the XXI century. The location “on the Cross” by Yu.Gudz is an intersection at the corner of Prorizna and Khreschatyk streets. This is what the underground slang is called by Khreshchatyk, as the author describes in the note. At this crossroads, the nationally marked model of the cross in the poem grows into a model of the Way of the Cross every Friday. After all, it is on Friday evenings that the Old Man with the big copper trombone appears there. This character calls on Ukrainians to revolt in order to fulfill Taras Shevchenko’s will and gain “freedom”, that is, real, not feigned independence.

In Yurko Gudz, the domestic experience of “ordinary” Ukrainians is mostly traumatic and colonial and deserves a postcolonial and post totalitarian interpretation. At the beginning of the work, a character is named in passing, “who so skillfully pretended to be a man, even though all his life he bore the name of the world’s greatest cannibal – V i l e n”. In this context, the author pays homage to the uninitiated reader and notes on the shores that Vilen is “Vladimir Ilyich Lenin”. However, when mentioning the cat of this man named Mordechai, who was famous for devouring songbirds, there is no hint that Mordechai Levy is the real name of the “father” of Karl Marx’s communist ideology (which is pointed out by the researcher of the works of Yu.Gudz Maria Yankova [49]). This allusive space remains a preference for a qualified and trained reader, although the author realizes that its potential readers can be not only young intellectuals, but also ordinary people – “residents of the pants”, “residents of the dead Resurrection”. The post-totalitarian discourse of global national trauma and the need to rethink the significant events of Ukrainian national history is fixed in the metaphors of the furnace melted by the bones of tortured Ukrainians, persecuted fate, the rebirth of high words of the Shevchenko Testament to the “groan of the murdered land” UPR in 1921, mentioning in the same context the tragedies of Kruty, Berestechko, Kholodny Yar, etc. The lyrical hero himself seems to exist in the space between the “cannibal” Vilen and “Mordechai” (the colonial Soviet past and its myths rooted in the public consciousness) – on the one

hand, and the Prophet, who commanded independence (vision of the future Ukrainian revolution) – on the other.

Yurko Gudz is concise in his descriptions of the future pro-Ukrainian Maidan camp: it is an unarmed “internal army” made up of fans of modern Ukrainian song culture (youth culture always has protest potential) and “local Sorbonne seniors” - students who have been the driving force behind three Ukrainian revolutions since 1990 until 2014. What is in the armed arsenal of protesters in the “Barricades on the Cross”. Those who are targeted by real security weapons have quite specific equipment for confrontation: an old Cossack gakovnitsa from Mr.Yavornytsky, stones from Kandahar left by Ukrainian boys used by the empire for the bloody war in Afghanistan, burnt bricks from under the ruins of the Chechen table. Grozny, left over from the first Russian-Chechen war, where Ukrainians were already playing side by side with Chechens.

The author’s voice is recognized through memories, unfinished imaginary letters, verbally reproduced pantomime of confrontation, appeal to the archaic structure of speech, the predominance of the symbolic field over the realistic, and finally the perception of real confrontation as a “holiday” as an “awakened consciousness” of the young nation.

There will be no visionary text of such force and such providential level in Ukrainian literature about the Maidan for almost a decade.

Plays about Maidan-2004: a romantic vision without rotation of meanings. The dramatic reaction to the events of the 2003-2004 border was the plays of Oleksandr Irvanets “The Nutcracker-2004” [15], Pavlo Arye’s “Revolution, Love, Death and Dreams” [1] and Valery Gerasymchuk “Elections at the Panel” [7].

Maidan 2004 in the dramatic reception is a space of romance, love, dreams, family values. For example, Oleksandr Irvanets tells the love story of two young people who met by chance on both sides of the Orange Maidan: she is a Ukrainian from Volyn, educated and brought up, he is a Crimean, a cadet who looks down on everything Ukrainian, as well as on the whole discourse of world culture, including Russian. Love changes a guy. For the first time, the newlyweds are physically close in a tent on the Maidan, that is, the Maidan serves as a purely romantic decoration for the emergence and testing of the first true feelings. The situation is similar to the dramatic text of Pavlo Arye. There are a young man from Kyiv who sympathizes with the Maidan residents

and brings them a basket of sandwiches every day, and an apolitical medical student who feels lonely and confused in revolutionary Kyiv. They also romantically get closer in the Maidan tent and call the Orange Revolution a “revolution of happiness”. Surprisingly, the heroes of these plays do not speak at all about the essence of the confrontation, they care about themselves and their personal lives, their youth, simply declaring their own sympathy or even belonging to the abstract revolutionary flow, which in both texts is almost not represented and personified by anyone but a couple in love. It is surprising how easily the characters change their “post-Soviet” self-identification to “Ukrainian” only under the influence of a romantic collision. Of course, such plays remained mostly material for researchers and could not have a productive stage life.

Valery Gerasymchuk’s play “Elections near the Panel” transferred the action from the Maidan to the Ukrainian village: local “Maidan” and “anti-Maidan” are located around a large concrete panel from the unfinished and already dismantled club, which no one was able to attract due to its excessive weight. In parallel with the events in the center of the capital, peasants are arguing about “their” candidates – Viktor Vyushchenko, Viktor Vyanukovych and Tonya Mashenko, and again, it is not about values and meanings at all – only about their own likes and dislikes, which are not yet consolidating, and separate Ukrainian society, families, just acquaintances. The persuasion of the sympathizers of another candidate takes place under public pressure, behind which there are no ideas and awareness.

Symbolically, everything seems to be right: the Maidan defeats the representatives of the anti-Maidan in all three plays. However, these victories are somewhat frivolous and linear, they do not require effort from the recipient of the texts, they only become a certain illustration that “somewhere there” there is a peaceful revolution, which ends optimistically and bloodlessly, proving the conceptual immaturity of young Ukrainian democracy. Undoubtedly, the dramatic reception of the Orange Maidan lacks an axiological context, which is deliberately reduced to youth and love or to a one-time verbal victory, rather than a deep rotation of meanings.

Between two Maidans: dramatic visions of risks to Ukrainian identity and statehood. The revenge of the identification of the anti-Maidan a few years after the Orange Revolution creates a total despair in Ukrainian society. However, culture continues to work with meanings and build deep meanings. The inter-Maidan drama reflects on the risks to

Ukrainian identity in the Crimea and Donbas, on the anti-utopian modes of the global colonial project and the need to consolidate pro-Ukrainian forces, and on the belated self-awareness of an incomplete nation.

In this context, Tetyana Virchenko, Olena Tsoklola, Oleh Mykolaychuk, Lyubov Tsukor mention, for example, Yaroslav Vereshchak's "Third Prayer" (2010-2012), in which "the issues that provoked the catastrophe of Crimea" were analyzed [47, p.48]. L.Tsukor takes into account the earlier version of this text - "ZeChoRo", emphasizing that the work depicts the mental tragedy of Ukrainians in Russified Sevastopol [48, p.29] (although this playwright in the earlier dramas "Black Star", "My soul with a scar on his knee", "Proba.S.B" works with issues of Ukrainian identity). L.Tsukor also considers Nadiya Simchyk's play "Khata", written in 2011, and draws attention to how Russian narratives, based on total lies, destroy the eternal Ukrainian world, as well as how the Berkut power unit participates in the destruction. home of the Ukrainian family [48, p.29-30]. Oleg Mykolaychuk also considers this play and its symbolism prophetic, who gives its full title: "House, or the end of the era of cherry orchards" [30, p.60]. Researchers Oksana Kohut, Nadiya Miroshnychenko, Yulia Skybytska, Yulia Golodnikova, impressed by the events of Maidan-2014, also carefully reread not only the "Third Prayer" and "The House", but also the homework texts of Oleksiy Rosych "The Last Slaughter", Oleh Mykolaychuk "Cyclops of Donbass", Yevhen Markovsky "Party", Pavel Arye "Glory to Heroes" and "Baba Prisyia", Natalia Vorozhbyt "Grain Store", Tetyana Kitsenko "Ball of Batmens", Nadiya Marchuk "Viburnum and Dogheads". In these texts, post-Maidan optics allow us to find prophecies about the Maidan, the protracted bloody war with Russia, the radically destroyed Ukrainian identity in some regions, even the crash of a foreign plane in the sky over Donbass. "Young domestic drama warned about this – look at the plays written in 2012 – early 2013", – later wrote in the first Maidan intelligence Anna Lypkivska [25, p.5]. And Nadiya Miroshnychenko, speaking about "forerunner texts", emphasizes that they "testify to the predictive ability of a new drama", when "artistic reality can precede the real one and influence its formation" [34, p.40]. Also, in her opinion, for the latest Ukrainian drama it is not the identity crisis that is actualized, but the formation of its new matrix [32, p.88].

After all, all those who write about the drama of the Maidan, pay attention to the prophetic text of Dmitro Ternovy "Detailing", created in 2012.

Kharkiv residents know this artist as a journalist, producer and actor of the Zhuky Theater, curator of the Theatrical Window to Europe educational project. The play was written in Russian for the Talk About Borders International Playwrights' Competition in Austria, and was translated into German for the competition. The playwright relied primarily on the European recipient, to whom he sought to convey the idea of the Ukrainian Maidan as a form of resistance and direct democracy, that is, in the anamnesis at the time of writing this author had the experience of the same Orange Maidan that was just the decoration for his fellow playwrights to search for the passionate love of two young people. The staging of this play in a German state theater and its publication in a huge circulation of 11,000 copies for European cultural institutions, as well as its presentation in Vienna and the Czech Republic, showed the colossal interest of Europe's widest recipients in the playwright's events on the Maidan. As the author told another playwright, Volodymyr Serdyuk, when he was writing the play, he predicted that such events could take place in 2015 during the presidential election [39].

Here it is logical to return to the above-mentioned "Barricades on the Cross" by Yu.Gudz: ten years between these texts, ten years between the two Maidans. The presence of "sacred victims" of the Ukrainian revolution of 2013-2014 and their impressive number in the eyes of the world returned to Ukraine subjectivity, the ability of people in the XXI century to die consciously for their own civilizational choice shocked the civilized world, and such processes are always accompanied by local events and their aesthetic manifestations, especially if these manifestations are competently popularized outside Ukraine, as happened with the work of D.Ternovy.

Some of the key events of "Detailing" take place in the main characters' apartment, the windows of which overlook the insurgent Maidan (a kind of model of a deep well, the bottom of which must go down to find the real one and which can become a source "of living water" for the characters – because in the finale the protagonist still descends to the "bottom" of this well and undergoes an internal transformation, finding the meaning of his artistic and human vocation). "The play does not mention a single word, neither Kyiv, nor Independence Square, nor even the name of the country" [12], – D.Ternovy emphasizes. However, for both Ukrainian and European readers/viewers, the topographic location of the center of Kyiv and Independence Square in this work is beyond doubt. The writer looks at the future Maidan as a bifurcation point that encourages Ukrainians to comprehend their own identity. That is, throughout the work we have the topos of a well, which after personal shocks

is transformed for the hero into a kind of portal – he transfers it to his own insurgent people and unites with him. Paradoxically, back in 2012, the playwright predicted that the confrontation on the Maidan would be fierce and bloody, that the new Maidan would be a war for global meanings. D.Ternovy models in the text of reality not at all 2004, but events that we will experience together as the Revolution of Dignity: it is mass dismantling of paving and construction of fortified barricades, breaking of a large tent camp of protesters, use of young cadets in armed confrontations, many bus columns that take the military to the center of Kyiv to suppress the insurgents include fires, snipers on the roofs, armored personnel carriers in the city center, a planned assault, negotiations at the highest level with representatives of influential states, and so on. “Of course, everything that actually happened in the days of the revolution was impossible to predict in advance, it is a work of art, and there could be no complete coincidence”, says the playwright. “But during all these events, I trembled inwardly each time, discovering all the new analogies of the text and life” [12].

D.Ternovy has the vast majority of characters – “ordinary” people who, on the one hand, are dissatisfied with the country in which they live, and on the other – have no desire to bring at least some order in this country. The metaphor of complete chaos in Olena and Andriy’s house, the clutter of their apartment with all sorts of rubbish that should be got rid of for a long time, is a metaphor of the whole “God-forgotten country” that will not throw off the burden of the Soviet past and create an orderly modern reality. Entropy and chaos are becoming stable modes of existence for several generations of post-Soviet Ukrainians who do not respect themselves and do not respect their country, but are ready to adapt, mimic, trade principles, exchange high relations for trifles. Despite the fact that only the family bed looks harmonious in the heroes’ house, there are constant scenes of jealousy and misunderstandings in the family on this ground. Neighbors’ relationships also look at least strange – they hide from each other in a closet because hostility and mistrust interfere with normal human relationships. The metaphorical ritual of beating the dishes by the protagonist’s parents presents the helplessness of entire generations crippled by the Soviets. Powerlessness turns into destructive energy, unable to create anything constructive. Indicative in terms of complete disorientation in time are the images of Olena and Andriy: this family threw out the TV, from which lies are constantly broadcast, but did not throw out of the apartment obsolete junk from previous generations; the desire to be consciously apolitical eventually makes

the heroes victims, for her attempt to be “above the fray” Olena pays with her life, Andriy – the loss of the dearest person and a shaky psyche. The play’s victim micro-plots show how the victims of the system are, first of all, those who seek to agree with this system, who go through compromises with themselves. Yes, Andriy himself is ready to pay a bribe to a bank employee for a fictitious certificate to the embassy about the status of his account. Andriy's father is a journalist who tries all his life not to voice the full truth, especially when asked to do so. Olga Ivanivna, the director of a soft drink company, is a disgusting person because she realizes that most Ukrainian businessmen, loyal to the whims of the authorities, have allowed the country to turn into a “zone” where crime, lawlessness, and kickbacks thrive “goes through any more or less important business”.

In the “Maidan. Stones” scene Maidan heroes are simply numbered, have no names, but the playwright says through remarks that they are of different ages, that is, they represent different generations of “pro-Ukrainian Ukrainians” and not just educated post-totalitarian youth, as we saw in Yu.Gudz. Their main weapons are dismantled cobblestones, natural humor and the belief that Ukraine must win. Instead, the “system” against which the Maidan activists revolted gets much more significant verbal resources. In D.Ternovy’s “system” is presented as a clearly stratified “gang” (remember the slogan “gang away!”), And even those who serve it, realize that “we are all bent”, that “in our own country we are here all the time as in war”. Also in the verbal characteristics of the characters emerges a “minister-devil” who takes care of law and order, and the heroes wonder “how such fools are taken as ministers” (in 2019-2020 in the center of Kiev will be actions of resistance “Avakov-Devil”).

In D.Ternovy, the classic dialogic scenes with paired characters are adjacent to scenes where things or functions are spoken, and to scenes of destructive “interference” of official power structures in the lives of “ordinary” people, which ends with psychoses and human sacrifices.

The simplest thing that heroes can probably do in a situation of rejection of their own country and not finding themselves in it is to emigrate. That is why the beloved lyrical hero in the poem by Yurko Gudz flies to Toronto and is hardly going to return, and Andriy tries to take his wife from Dmytro Ternovy and go to Europe with concerts to wait there until the confrontation in the square ends; relatives of Andriy’s parents also emigrated to Canada a long time ago. It is much more difficult to understand what is going on in the

country and to accept one or another side of the confrontation – this is exactly what happens to the heroes of both authors.

Interestingly, in both texts the “system” has clear markers of its anti-Ukrainian = pro-Russian essence. According to Edward Keenan, such a system produces a “poorly equipped” political culture, for which the main concepts are “risk avoidance” and “preservation of the system” [17, p.171]. The “Russian trail” in the confrontations in Yu.Gudz manifested through the raids and rhetoric of security forces attacking protesters with a Katsap mat, and through the government's attempt to impose on Ukrainians “paranoid ideas” of all-Slavic unity. The writer recalls that the signs of such a mythical Slavic unity in historical retrospect were the cut off Cossack heads, which were brought to the table by the Russian emperors. In D.Ternovy, the representatives of the “system” are labeled because of brutal Russian vocabulary, because of great-power contempt for “blacks, all sorts of narrow-eyed” - and Ukrainians are included in this cohort of people of another, lower class, ultimately because of the security forces’ belief in impunity. The vitality of this “Russian trace” in the latest Ukrainian realities is obviously a consequence of the fact that the whole “Russian identity”, according to Mykola Ryabchuk, “is based on the original belief that Ukrainians are not a separate people, but only a regional variety of Russians, a provincial cousin, generally harmless, but blunt, because of which the older brother must constantly watch over him and give friendly kicks” [38, p.31]. The labeling of this “trace” as part of the chthonic world of “darkness” in general becomes a sign of the post-totalitarian literary mainstream of Ukraine, in which, unfortunately, drama is very rarely inscribed.

In the finale of “Detailing”, the musician Andriy, shocked by his personal grief, realizes that his “Maidan” country is no less burned than he was after the family catastrophe. He enters the Maidan stage at a time when the armed confrontation between Maidan activists and the authorities is reaching a bloody apogee, adjusts to the violin and begins to play the first part of Mendelssohn’s violin minor concerto, one of the world’s most popular violin repertoire works. This is a musical emotional confession of the protagonist, through which the personal “history of trauma becomes a testimony” [8, p.311]. The playwright simulates the transfer of a picture from this “Maidan” scene to a telecast, that is, to the screen, and uses the effect of a departing camera – such optics allows to replicate the idea of artists and pro-Ukrainian intelligentsia joining the Maidan and its values: behind a single violinist, which almost accidentally appeared on this stage, when changing the visual

plans, a whole symphony orchestra is found, which picks up the melody, and the use of several TV cameras allows snatching from the human ocean and broadcast close-ups of people listening to the music of the uprising. The “narrative camera” seems to increase the significance of events tenfold, gives them universal significance and unites the protagonist with those who perceive his musical “message”.

Plays about Maidan-2014: multi-tiered symbolic structure of meanings. Eugene Vasiliev notes that modern Ukrainian drama, in contrast to modern Ukrainian theater, responds to socio-political shocks very quickly [5, p.71]. Many dramatic texts are dedicated to the events of 2013-2014, in particular: “We, the Maidan” by Nadiya Simchych, “Maidan inferno, or the other side of hell”, “Kitty in memory of darkness” and “OTVETKA @ UA” by Neda Nezhdana, “Labyrinth” by Oleksandr Viter, “Bogdan 2014” by Ksenia Skoryk, “Chestnut and Lily of the Valley” by Oleg Mykolaychuk-Nyzovets, “Under the Sign of Puy” by Volodymyr Kupyansky, “To the Sharpness of the Sixth Octave” by Igor Yuzyuk, etc., published in anthologies of current drama Maidan. Before and After ”and“ Labyrinth of Ice and Fire ”, and also not included into anthology texts by Oksana Tanyk “Woe (not) my wolf, or Schrödinger's Cat”, Natalia Vorozhbyt's “Maidan Diaries”, Tetyana Ivashchenko's “Knight of the Temple”, Oksana Gritsenko's “Sanyok”, Natalia Ignatieva's “Natalka”, Tetyana Kitsenko's “Women and Sniper”, by Vira Makoviy “Mustard seed” and “Christmas on the Maidan”, Mykola Istin's “Next-modern people”, Olesya Chepelyuk's “Don't betray!” etc. I really do not claim the completeness of this list, there are one hundred percent other texts that have not been released to the public. However, even these works are enough to talk about culture as a mechanism of insurance and restoration, and not just a humanitarian diagnosis of society. Maidan 2013-2014 is a performative construction of a complex hierarchy of state and personal values, consecrated with sacrificial blood, a space of painful work by the heroes of their own identity and non-continual meaning. “The reality of blood and victims on the Maidan in 2013 [more precisely – 2013-2014, because most of the bloody events occur in early 2014 – *OB*] displaces the imaginary mythologized perception of the Orange Revolution” [18, p.141].

In all new “Maidan” dramatic texts, the Maidan topos is endowed with the features of a “special space”, although its artistic modeling is accompanied by the accumulation of recognizable realities (Maidan cartographic topography with exact names of adjacent streets where events unfolded), as well as specific signs and markers. paddy wagon, burning armored personnel carrier,

rescue St. Michael's Golden-Domed Monastery, FB-community, burning tires, pungent smell of smoke, sniper shots, wounded, urgent open-air operations, countless bodies of victims, burned House of Unions in the center of Kyiv, etc.). Each of the playwrights uses various artistic means to construct his own mythological model of the Maidan as a "place of power", a "place of memory".

Lyubov Tsukor considers the images of Maidan residents in drama through the archetype of a cultural hero who accumulates all his strength to perform a feat [48]. For example, Nadiya Simchych in the text "We, the Maidan" presents a center of ideological superheroes who oppose the armed invasion of the pro-Russian / anti-Ukrainian world. In contrast to this vision, Nadiya Miroshnychenko draws attention to the depersonalization and virtualization of many actors in the dramas about the Maidan 2013-2014, believing that in this way "offers other conditions of the game that turn virtuality into the latest theatricality" [34, p.43]. "The peculiarity of the modern confrontation in its hybridity – between reality and virtuality, truth and "fake", – says the researcher. – In the modern war, as Oksana Zabuzhko put it, it is not cities that are bombed, but "brains". This is a mental war. And in such a war, the Maidan is first of all a way of thinking, a new stage in the evolution of our civilization" [34, p.36].

Yulia Golodnikova considers balancing the new Ukrainian post-Maidan drama between two global mental territories – the "community of pain" or trauma and the "community of loss" (2014-2016), focused on displacing trauma through its experience. Artifacts that consolidate these communities include "Baba Prisyta" and "Glory to Heroes" by Pavel Arye, "Diaries of the Maidan" by Natalia Vorozhbyt, "Romeo and Juliet" ("R&J") by Sasha Brama, "ATO. Interview with military psychologist" Elvin Rzayev's. Since 2017, according to the author of the new drama, a community with the "experience of exile" has been formed, which cultivates otherness, freedom of choice in the era of destruction, and especially the value of culture [9, 52-57]. We see a steady trend to analyze plays about the Maidan in a broader context – pre-Maidan and post-Maidan. We will see the same thing later when compiling anthologies of plays about the Maidan.

Analyzing Natalia Vorozhbyt's "Maidan Diaries", N.Miroshnychenko emphasizes that "the author takes on the role of a consistent observer-researcher who edits mega-interviews" [34, p.41]. Natalia Vorozhbyt herself, who has perhaps the greatest experience of documentary theater in Ukraine, recalls how her project began and took place, which appeared on the stage of

the Ivan Franko National Theater at the end of 2014. She talks about a series of meetings with Maidan residents back in 2013: at the first meeting at the Roof Theater there were twenty people – mostly playwrights and directors, then gathered at the Dolphin Club on the Maidan, went outside, invited different people and recorded them – a total of more than 80 hours of recordings, from the decipherment of which was then mounted canvas for the play. After January 16, 2014, it became dangerous to gather in this place [35]. Director Andriy Mai undertook the stage incarnation. “On the stage without scenery, the actors take turns performing monologues of people who could be met on the Maidan in winter. They play volunteers, doctors, directors, someone’s mothers, schoolgirls and Cossacks. They joke, cry, go to the neurologist, are ready to take up arms or fly abroad, and from time to time offer the audience a microphone with the question: “What did you do on November 22?”, “Do you remember the dispersal of students?”. The documentary is a vivid example of the direction of the “new drama”. He does not offer anything unambiguous – only evil, or only good. This is about a modern hero and our time. About his catastrophes, neuroses, about the most painful things in life and about the funny” [35]. O.Tsokol writes that the British theater “Royal Court” called the Ukrainian project by N.Vorozhbyt “Maidan: voices of protest” and introduced it to its repertoire [47, p.50].

Nadiya Simchych completed the play “We, the Maidan” a little later, in 2015, it was immediately embodied in the stage version of the Kyiv Academic Theater “Wheel” by director Iryna Klishchevska (the first title under which the work took part in the International Literary Competition Coronation of the Word” – “Maidan: Symphony of Spirit”). The text of the play is based on two modern theatrical strategies related to the functioning of historical documents in the theater – verbatim and theater.doc, which often consider one whole and consider both names as synonyms, which is not methodologically correct.

After all, verbatim involves verbatim transmission of text from the person being interviewed orally – while preserving the features of his speech, without lexical or syntactic corrections. This is not a journalistic interview, where the very figure of the journalist and his analysis are important, and the answers to his questions create a holistic picture. In the verbatim technique, different people are often asked the same question, and dramaturgy is achieved by the specifics of colorful human voices, because the answers to the questions are completely different. It is no coincidence that N.Simchych replicates his text to the voices of people who are creating a “Symphony of the Spirit” on the

insurgent Ukrainian Maidan. The “authors” of these voices include “self-defenders, doctors, priests, volunteers, students, journalists, Kyivans and visitors, men and women, the elderly and the young”. However, the author notes that at the level of voices will also sound “actions and deeds, thoughts and words, prayers and poems, songs and dreams”, which postulates the approximation of the text to the visual arts and entertainment practices.

Instead, theater.doc belongs to the practices of documentary writing, where the document is necessarily a written source that contains “relatively reliable information” [4, p.120]. Here the author in a short preface emphasizes that all the names and events are real, but the text almost does not indicate the names of the protagonists, although contextually those who followed the events on the Maidan during the Revolution of Dignity may recognize in some episodes significant heroes of the Maidan – one of the leaders of the protest camp in Kyiv, Ihor Lutsenko, Euromaidan’s voice Yevhen Nyschuk, doctor Vsevolod Steblyuk, blogger Oleksiy Arestovych, journalist and human rights activist Yuriy Butusov, journalist and blogger Yaroslava Gres, writers and publishers of the Kapranovsky brothers and others. “However, the individuality of the Maidan residents in the play is mostly declaratively camouflaged, the main focus is on the living organism of the Maidan, similar to Stanislav Lem’s ocean. The more acutely perceived are some small personal stories and some mentions of the names of the heroes. For example, the horrible scene of the death of Ivano-Frankivsk student Roman Huryk, and then the arrival on the Maidan of his father, whose grief raises people to fight with the Berkuts” [3, p.106].

In the production of the Kyiv Academic Theater “The Wheel” the topos of the Maidan is developed through the genre of Fb.doc.reading: the actors do not recite the text by heart, do not act it out, as is usually done on stage, but read from the sheets without transforming into heroes. Instead, the space is left for the voice, musical instruments, theatrical lighting and the collective memory of the audience. The performance is also accompanied by footage of the Maidan chronicle and Maidan music. At the end of the text, N.Simchych cites the names of those with whom she met and talked in order to compile a palette of living voices and a chronology of events and impressions – these are almost fifty Maidan residents. In addition to live interviews, printed public statements and materials from the Facebook and Twitter pages of the participants in the Revolution of Dignity were also used, which also directs the play to the theater.doc strategy.

Between these two strategies, the figure of the author of the dramatic text as a collector and analyst is actualized, who seeks not only topos and axial moments of confrontation, but also forms a certain plot, classifies characters, conveys to recipients the leading author's intention. Yuriy Lotman's remark that "every genre, every culturally significant kind of text selects its facts" will be relevant here [27, p.337]. The compression of the play does not allow the lines to be stretched into large verbal arrays, while eyewitness accounts must have an inner completeness and logic of combination that takes into account the movement from the plot to the climax and the finale. The task of the researcher of such a text, based on documentary sources, Y. Lotman considers the reconstruction of the code or set of codes used by the author of the text, and their coordination with their own research codes [27, p.336]. So, it is fundamentally important for the author to understand what force brought unarmed people in fake helmets with plywood shields to confront the armed mass of security officers who were defending these people, in whose name they died. For the most part, Maidan activists say that this is only one side of the confrontation: in their remarks, they mention Berkut members, "titushki", and security officers who are going to storm. For those who became the Heavenly Host in this confrontation, the living say: some of the prototypes of the play's voices will later be seen as volunteers or volunteers for the coming war, which continues to this day.

In a documentary theater, according to Patrice Pavi, the aesthetic function of the stage is given by "editing and theatrical staging of political facts", as a result of which "the obtained perspective sheds light on the deep causes of the represented action and suggests certain conclusions about social problems" [36, p.490]. The subject of writing in such a theater can act as a "rhetorician who takes an active part in civic discourse" [14, p.135]. The participation of the author herself in the immediate events on the Maidan, thus, remains unquestionable, because her author's point of view and conceptual principles of selection and arrangement of the material become another "voice" of the Maidan.

The time of the work includes the confrontation in the center of the Ukrainian capital from November 2013 to the end of February 2014 – from the first day of student protests ("I came to the revolution and no one is there" – this is the first line of the play, Twitter testimony of one of the protesters) to the funeral of those killed on the Maidan after his victory – chronologically, these are the last days of winter. However, by drawing on the space of memory, the author seems to postpone the finale and prolong the action of the play to this

day, claiming that a true understanding of the events she describes will still lie ahead.

Since this is a work for the theater, the author selects various locations and local markers that can be perceived as eloquent theatrical metaphors: the Maidan space itself as a living ocean; the emergence of “anarchitecture”, when on the bare skeleton of the tree (in the Maidan transcription – “Yolki”) begin to hang banners, posters, photographs, flags, slogans; disabled people who help Maidan residents; a special kind of anti-Maidan people – “titushki” (I will explain to English-speaking readers that this word entered the lexicon from the real name of anti-Maidan activist Serhiy Titushko, who for money was a pro-government mercenary provocateur); smoke as a marker of “one’s own”, Maidan’s “hell’s kitchen”, dreams of a thermos with boiling water (all confrontation takes place in winter); the bells of St. Michael’s Golden-Domed, which raised the sleepy Kyiv when the next assault attempts began; the entourage of medieval fantasy – “helmets, shields, catapults, flames and black smoke, “Maidan Fortress”, the city militia”; open-air confessions for those who go into battle; open-air operations for the seriously wounded; raids by security forces; the feeling that “here, on the Maidan and Mykhailivska, there is real life, and there is no other”; burning armored personnel carrier; a chain that transmits paving slabs to the site of an open collision; meeting with the Carpathian molfar on Hrushevskoho; night fire as a protector against predators; the last line of defense and “the last handful of people ... there, on the line of fire”; assembling corpses in a row; after all, the space of memory – “when you remember what you have not witnessed personally”... Such an enhanced role of space and its personifications is very important in documentary theater genres, because it is space that takes over the functions of creating a visual aesthetic series, forming a continuum of “place of power”.

P.Pavi considers the basis of documentary theater “effective editing”, when in the work instead of fibula and fiction are presented “ordered materials that perform a contrasting and explanatory function” [36, p.490]. The effectiveness of Nadiya Simchich’s editing is that the editing seams and “gaps” are not brought to the surface, but carefully hidden, which creates the illusion of integrity and art of this complex text of documentary nature.

Thus, in N.Simchych’s play “We, the Maidan” the use of both modern theatrical strategies – verbatim and theater.doc – is productive and creates for the author a space of intentionality and conscious free choice, and for the

recipient – a space of actualized memory and reflections with added increment of meanings.

In Olexandr Viter's "Labyrinth", the newly created topos is a space of intersection of models of the ancient Greek labyrinth and a fairy-tale glove, in which the metaphor of the Tower of Babel is activated at the level of different languages of confrontation. One by one, the characters of the play are thrown into a paddy wagon. Some are real Maidan heroes, others are raided by accident. An elderly former teacher, a French journalist, a student, a prostitute and a junior police lieutenant find themselves together. It is clear that the topography of the closed space does not leave the heroes of the play any alternative but to get acquainted and communicate. And the paddy wagon becomes a kind of alchemical retort, in which different identities are melted down – and all of it comes out changed only because they were able to move from hate rhetoric to concrete joint actions. This play is embodied in the Polish city of Poznan.

“The desire of playwrights, directors and curators to give a voice to witnesses, on the one hand, has activated the potential of the theater-forum, expanding the boundaries of aesthetics and involving the audience in a lively dialogue. On the other hand, the desire to identify traces of loss and discursively stabilize the significance of the injury led to another important social consequence: symbolic figures appeared on the scene”, – said Yulia Golodnikova [9, p.52].

This trend is demonstrated by Neda Nezhdana's play "Maidan Inferno", in which several worlds coexist: “ordinary, the world of attackers (shadows, silhouettes, videos, light – at the discretion of the director), the world of monologues and the world of Facebook – all the characters play here in changed masks”. The most relief topos model is street hell, realized through mysterious codes, masked actions, battle of shadows, confrontation with the mythical Dragon, dreams without dreams. The plot of this work corresponds to the myth of Orpheus and Eurydice, but this myth is personified: Angelina in Maidan searches for her beloved Orestes, who was almost beaten to death by security forces when he defended Anna from their blows, and then seeks to save his life. Andriy Karpenko talks about concentric semantic circles as a model of a multi-tiered modern fortress: “The Maidan becomes a “fortress” of salvation from an infernal attack. The first “circle of hell” – a broken dialogue of the characters – is the image of death: the inability to talk to those you love, monologues in the space of loneliness. The second “circle” was formed by

almost real scenes, where the “characters” of the revolution are embodied – a security guard, a journalist, a nurse, a musician, a priest, who defend the city from total danger. The spectator goes through its stages through the eyes of ordinary people, each of whom stays there, despite fear, and joins the common cause – makes tea, builds barricades, removes the monument to Lenin from the pedestal, prepares reports, treats, confesses... But there is the “third circle” – the scenes of “Facebook”, virtual reality, transformed into a stage – is like an analogue of the “chorus”, the collective unconscious. Thus, there are different levels of awareness of the revolution – internal, otherworldly, the level of presence, and external – the spread and perception in the world” [16].

“The Day” newspaper quoted Neda Nezhdana’s opinion from the Lyon-Ukraine Association’s website in an article on the French interpretation of the work, which proved to be suitable even for puppet theater and reception through nativity scenes: “the play has an open final when exited from one of hell circles, the heroes fall into a new hell, even more so – the Russian attack on Ukraine. And this hell is still present in history. It seems to me that the play is essentially Ukrainian, and in form international, because it is largely provoked by the artistic context – festivals, performances, meetings – in which it was written. Created for an imaginary different audience – both Ukrainian and foreign – as if in association with Europe. We should also pay tribute to those translators, directors, actors in France who began to work with Ukrainian texts “voluntarily”, it was also a kind of “Maidan” act of goodwill in support of the revolution of consciousness. And, as Estelle Delavenne, the play’s translator, put it, it was her way of “fighting ignorance”. “It is very important that this worries not only Ukrainians” [44]. By the way, the stage life of this play just started with two European premieres in France (Theater Company Collapse and Theater du Poin du Jour in Lyon), and it was realized in the Donetsk Academic Regional Music and Drama Theater, Mariupol.

In the work of Oksana Tanyuk “Woe (not) my wolf, or Schrödinger’s Cat” there is an author’s instruction “Dedicated to the Spirit of the Maidan”. “The very dramatic text of this play, dedicated to the spirit of the Maidan, – writes Oksana Tanyuk, – can only be divided into protagonists, divided into themes”, he invites to, so to speak, the discourse of “moving tricks of consciousness” [41]. It is rather a reflection – reflections on history, choice, freedom, tolerance, and so on. Leading topos – the minds of different people, merging into one colorful and painful subconscious, which painfully develops

new meanings. The play based on this work was performed at the Valery Zavalnyuk's "Transformation" theater.

Tetiana Ivashchenko's play "Knight of the Temple" is a very harsh and sometimes cruel text, a monologue-parable confession of the sniper Stepan, who took part in the shootings of Maidan residents. The play uses an expanded area of memory – from the time of the Knights Templar to an obsessive dream in which the sniper is targeted by his brother – so the archetypal story of Cain and Abel is actualized. The protagonist's involvement in the Cain tribe has already brought him life's tragedies – the death of his wife during childbirth and a dead newborn child. The Cain tribe cannot give birth to life, it only produces death. And before his untimely death, Stepan can only seek God and go to Him. The play is a repertoire at the Kherson Regional Academic Music and Drama Theater named after Mykola Kulish and the Podil Theater.

Playwrights have open conversations with the reader about meanings and values, about freedom, democracy, justice, human life, dignity, about Ukrainianness and identity, about how to make the characters of a revolutionary and post-revolutionary country mentally "their own".

Additional topos of "square" plays are the space of language, the free space of art, the values of liberal democracy, the struggle against chthonic monsters. Oksana Kohut records how plays about the Maidan acquire moral features due to biblical allusions, parables, pervasive moral and ethical rhetoric [18, p.141], and Nadiya Miroschnyenko claims that "Ukrainian Maidan drama has a connection with the myths of the past, but at the same time an original creative basis based on real events transformed into artistic reality" [34, p.39].

As we can see, in the latest Ukrainian drama, Maidan 2013-2014 is becoming a space that changes people – both direct participants in the protest events and those who were far from them, a mental space that should change the country. It is a performative construction of a complex hierarchy of state and personal values, a space of painful work by heroes of their own identity and non-continual meaning, a whole sign system – with its own stratification of levels, gestures, artistic and axiological codes, with its own symbols, mythopoetics and mythopoetics.

"Our Maidan has shown a fundamentally new subjectivity in the behavior of culture... Maidan, largely due to artistic materials, has become a multi-

complicating passion monad of the future Ukrainian society, which is sure to happen” [20, p.9] – so we will not just wait for this Nelly Kornienko’s optimistic thesis, but also work on it.

A theater man at the barricades. The incompleteness of Maidan.

Let’s note that N.Kornienko refers the artistic culture and art to those nonlinear systems in which the basis is the “effect of dependence on the Observer”, the very figure of which allows the reversibility of time [22, p.87]. During the Maidan 2013-2014, Ukrainian artists are becoming such observers and triggers of many intellectual and cultural actions. “Artistic influence on the Maidan as a “fortress of freedom” was carried out directly during the current events. Artists, musicians, TV directors, photographers, singers, poets, the so-called “artistic hundred” formed the face of the revolution” [34, p.36]. I would like to remind readers about the brilliant self-organization of culture around the Art Barbican project on the Maidan and about the fixation of some of these cultural heritage in the “Art Barbican anthology. Triangle number ninety-two” [31].

Today we also have unique dramatic anthologies, organized by the Department of Dramatic Projects of the Les Kurbas National Center for Theater Arts. In the context of the department’s creative strategies, Neda Nezhdana tells how the collection of the current drama “Maidan. Before and after” [28] and the publication of which was facilitated by the Ukrainian diaspora in the United States. “The focus of this project was a new issue, understanding the phenomenal events... The algorithm of working with this project was provoked by the very phenomenon of the Maidan – the principle of self-organization and improvisational participation of everyone according to his needs. We invited potential participants to participate in the form they wanted to choose: stage reading of a fragment or whole text, sketch, performance on the stage of the Kurbas Center as part of a presentation, or as a separate event on another stage. This improvisational approach has provoked many events. In particular, 6 theaters (national, city, independent) and students of two universities joined the project in Kyiv. Then the project traveled to Kherson, Chernihiv, Ivano-Frankivsk, Dnipro, Zaporizhia, Odessa, Poland, France, Germany, USA. It is noteworthy that the most common were express forms – sketches, performative events, performances of fragments, as well as non-traditional forms of embodiment – rehearsals, non-theatrical, in the open air, wandering around different spaces in the theater and more. Also, a significant part of the texts was included in the discourse of the conference “Maidan. War. Extreme”, and the articles were published in the almanac “Kurbas readings”. The next

stage was the project “Labyrinth of Ice and Fire” (jointly with the publishing house “Smoloskyp”) about the Revolution and War, which began with stage readings and a performance evening in the Center of Kurbas, and later grew into an anthology” [33, p.153-154].

The three-component structure of the anthology examined texts that predicted revolutionary upheavals in Ukraine, plays directly devoted to the events on the Maidan, and dramas about the military conflict imposed by Russia. In a few years, a lot of dramatic texts about the new Russian-Ukrainian war will be created. In the review of the anthology “Maidan. Before and after” Tetyana Virchenko draws attention to the fact that after Russia’s annexation of Crimea and the real war in the Donetsk and Luhansk regions, “the audience expects the theater to implement cathartic and therapeutic functions” [6, p.12]. Instead, the drama confidently performed the function of cataloging memory and creating preconditions for the procedural understanding of the Maidan phenomenon by both Ukrainian and European theaters.

The next anthological project was the corpus of texts “Labyrinth of Ice and Fire” [24], which combined nine dramatic texts on the Revolution of Dignity and the hybrid war. Reviewing this anthology, Oksana Kohut notes that in the Ukrainian society of the XXI century. “Public opinion has exhausted itself as a social mechanism”, “the concept of honor and decency – a phenomenon that has disappeared altogether”, as well as the word, as the main factor of a democratic society, has lost weight and meaning [18, p.141]. The main achievement of the anthology O. Kohut believes that “created a literary metatext of the Maidan, which generates, retells, interprets and transforms new meanings of the same events, personalities, places, time” [18, p.141]. Instead, Oleg Kotsarev emphasizes the universality of her plots and the suitability of anthological works for interpretations in theaters around the world: “Evidence of this is the fact that many of the plays published in The Labyrinth of Ice and Fire have already been translated and staged in other countries, and have attracted attention there” [23].

For modern Ukrainian playwrights, the Maidan is not over, it continues – in writing new dramatic texts and arranging new anthologies, in collaboration with Ukrainian theaters and audiences, in presenting anthologies in different parts of Ukraine and abroad, in theoretical and historical-cultural reflections and culturological projects. “And if we fail to launch those social algorithms that modernize Ukraine, will pull it out of the remnants of the past to this

XXI century – then the third Maidan is not far off. To which free, modern children will grow up” [25, p.7]. Meanwhile, Ukrainian drama about the Maidan goes to its readers and viewers, because the modern postcolonial generation of an independent European state cannot be “who cares”.

Maidan topos in post-Maidan codes. Maidan, implemented in other locations. Claiming that “the Maidan has not disappeared anywhere ... it has passed into a latent state” [20, p.10], N.Kornienko speaks about the global impact of the Revolution of Dignity on Ukraine, which we have yet to realize. A large number of post-Maidan dramatic texts echo the Maidan as a border that forced Ukrainians to take up arms and take care of a strong and well-equipped army that protects not only Ukraine but also Europe from Russian invasion. Therefore, several problem-thematic streams are rapidly developing in drama: 1) comprehension of the essence of post-Maidan Ukraine, (“Kitty in Memory of Darkness” by Neda Nezhdana, “Sasha, take out the garbage” and “Bad roads” by Natalia Vorozhbyt, “Apple of Pomona” by Oleksandr Viter, “Bread Armistice” by Serhiy Zhadan, “Local Apocalypse” by Konstantin Solovienko, “Crimea” by Serhiy Vasyliyev, “Matryoshka Effect” by Anatoliy Naumov, “People so far, or Odyssey 2020” by Pavel Arye); 2) the register of the war in eastern Ukraine (“People and Cyborgs” by Dario Fertilio and Olena Ponomareva, Volodymyr Stenko’s “Shakhtar Champion or SEPAR”, Maria Starozhytska’s “Kotel”, Zhanna Bezpyatchuk’s “Dialogue with a Sniper”, “Burning March, or On the Eastern Front of the Armistice” by Viktor Gorbyk, “Post-Traumatic Rhapsody” and “Platoon Support Point” (“VOP”) by Dmytro Korchynsky, “Prostitute” by Ihor Bilyts, “When the Clock Stopped” by Yuriy Vlasovets, “Tell Me Only Good Things” Olena Gapeeva, “The Beast” by Natalia Ignatieva, “I Will Come Soon” by Anatoliy Naumov, “Chamber” by Dmytro Ternovy.); 3) issues of refugees and migrants (“Stepchildren of Ukraine” by Herman Dubinin, “Aeneid: travesty” by Vitaliy Chensky, “Fox, dark as light night” by Andriy Bondarenko, etc.).

Neda Nezhdana’s drama “Kitty in Memory of Darkness”, genre-marked as a “farewell monologue of Donbass”, tells about the moral dilemma faced by her hero in the occupied Donbass: to go to Ukraine now or first to adopt newborn kittens. Both her confession to casual passers-by, whom the protagonist sees as potential buyers of animals, and her dark glasses, which cover the traces of torture by the militia, really carry symbolic markers of the “farewell monologue” of a once peaceful and prosperous land. Analyzing this play, Yulia Skybytska joins the discussion on what to do to the Ukrainian post-Maidan society in order to get rid of the stigmas of the totalitarian past [40, p.69-70].

Serhiy Zhadan thinks the same in the “Bread Armistice”, clearly demonstrating that people deceived by propaganda have left life prospects not only for themselves but also for their children. As we can see, the axiological fields of many post-Maidan dramas intersect closely, regardless of the thematic group to which they belong. We can talk about many texts here, but it makes sense to dwell on one, which presents the implemented model of the Maidan in a new geographical location – at the Donetsk airport.

Of course, I’m talking about the book “People and Cyborgs” by Dario Fertilio and Olena Ponomareva [45], dedicated to the heroic defense of the Ukrainian soldiers of Donetsk airport. The confrontation with Russian mercenaries lasted from May 26, 2014 to January 22, 2015, ie, almost 9 months. The authors are Ukrainian Olena Ponomareva, who translates modern Ukrainian literature for Italian readers, and Italian Dario Fertilio, who sought to tell the broadest European circles the truth about the war in eastern Ukraine and declared that their joint work is “primarily our “I blame” in address to insensitive Europe”, as well as “showing respect and trust to the exhausted but proud people, able to throw off the burden of the past” [45, p.3]. The original Italian version of the text “Uomini e cyborg” was published in Milan by Libertates, but the authors vowed to prepare a Ukrainian edition to talk to Ukrainian readers about “review of moral imperatives in individual and social life of the XXI century” [45, p.77] . The Ukrainian version was published in October 2016. A book by the American military correspondent Serhiy Loyko “Airport” [46] was written about the same event, which also has popular Russian and English versions (all in 2015). In the same year, 2015, Leonid Kanter and Ivan Yasniy shot a documentary about the defenders of the Donetsk airport, “Volunteers of the Goddess Chota”. Also in the Ukrainian cinema distribution from 2017 there is a full-length feature film directed by Akhtem Seitablaev “Cyborgs. Heroes do not die”, shot according to the script by Natalia Vorozhbyt.

After the Second World War, the cyborg entered the humanitarian discourse as a “technological artifact” capable of combining cybernetic and organic matter, as well as a “cultural image” endowed with the features of a superhero, later – a posthuman [46, p.20]. In 2014, in the conditions of a hybrid war of the XXI century, in the occupied Ukrainian territory, “cyborgs” in various discourses – journalistic, political, media, artistic – began to be called unconquered defenders of the Donetsk airport, who held positions longer than the legendary for Russian and Soviet history defense of Stalingrad (from July to November 1943), which for the Soviet and Soviet mass

consciousness was a historical myth of the highest military prowess. By the way, parallels with Stalingrad are drawn in the artistic text itself.

It's interesting that the first use of the metaphor of "cyborgs" as a new sign of war in the XXI century belongs to Russian mercenaries in the Donbass, and this fact was recorded by intercepted radio conversations of the besiegers of the airport. The authors of the text "People and Cyborgs" just include this interception in the text: "Since then, this word has entered the dictionary of the Ukrainian language with a new meaning: the defender of the Donetsk airport" [45, p.15]. In the latest, historically contextual Ukrainian transcription of the cyborg metaphor, the accents assigned to cyborgs in the postmodern conception of humanity are significantly shifted. Cyborgs are traditionally credited with accentuated reduction of corporeality, separation of mind and body, automation of human ability to think and make decisions, blurring of gender as an identification marker, impossibility of self-reproduction, seriality, polysensory interaction, perception of reality as a "window" of information computer system, template mutations, transformation of the matrix into another space [46, p.16-116].

The Ukrainian cyborgs of 2014 in the script by D.Fertilio and O.Ponomareva are a bodily form of conveying complex information about the undeclared Russian-Ukrainian war and refuting the information flows of the hybrid war that none of the Ukrainians will protect Donetsk land at the cost of their own lives, because it is mentally pro-Russian. territory. The context shows that the defenders of the airport are not representatives of Donbass: however, in the crucible of the hot phase of the war, their national self-identification as Ukrainians is formed – not in terms of a narrow understanding of nationality, but in the key of civic identity they now protect. Among the characteristics inherent in cyborgs as technological and cultural forms, identification markers of Ukrainian cyborgs are available at the following levels: a special type of people; reduction of the emotional sphere – not in the direction of minimization or absence, but in supernatural condensation and forced strict control over emotions, "erasure" from the memory of unnecessary "files", indifference to material goods, temporary doubts about their own "human" physical corporeality, which overcome by memories of the warmth of his own wife or drawings received from Ukrainian children. Added to this is the honor of the Ukrainian officer – reference to the images of Ukrainian insurgents, a new form of religiosity when praying even ardent atheists – reference to the type of modern knight, complete lack of fear and even a certain "talk" of death – the work of archetypal memory of the Ukrainian Cossacks. The zone of

invisible separation of self and adversary into “cyber friends” and “biochorts” is carried out by cyborgs not through linguistic identification, common historical memory or media stereotypes, but through civilizational and mental differences.

The text is not intended to reproduce psychologically authentic images and historically valid chronology – it is rather a discourse about Ukrainian cyborgs, because Ukrainian soldiers at Donetsk airport are impersonal, they are more generalized models than individual outstanding heroes. This discourse is mostly documentary: Dario Fertilio emphasizes its typological closeness to the events in Yugoslavia in the 1990s, and Elena Ponomareva points out that the voices in the script are “inspired by real characters and obtained exclusively from documentary sources” [45, p.9, 76]. It is no coincidence that the verbal description of the first scenery simulates a depressing visual space “with a gigantic geography of the ruins of Donetsk airport” [45, p.13].

The script’s character system balances between the genres of classical play and documentary: there are recognizable, but not named, alienations of Russian President Putin, Moscow professor of history Andrei Zubov, who did not support the war with Ukraine and who had to resign from Russia's main university. The text contains generalized Cyborgs, the military context is represented by the Cyborg Guard, Nurse, Volunteer, non-military – Italian businessman, European historian, Vice-Rector, TV presenter, Russian journalist and football fan. In the context of the Malaysia Airlines Boeing shot down over the occupied Donbass, the personification of the Dutch mother is introduced into the work, and in the context of the rise of totalitarianism in modern Putin's Russia, the image of a Russian demonstrator is introduced. This population density of the script actualizes the postmodern code of post history, which blurs the boundaries between the real and the fictitious, where each character seeks to assert his own truth, different from any international and universal conventions. Dario Fertilio emphasizes in the preface to the Ukrainian publication that “People and Cyborgs” is “an incriminating act where the protagonists are called to testify for or against the moral truth and the true meaning of all that is happening” [45, p.8]. This colorful character outline is cemented by the allegorical image of the Lady in Black, who takes on the role of a kind of presenter and gives the participants the right to speak, while having their own restrained evaluative voice. Olena Ponomareva emphasizes that this is how she sees Ukraine itself, “restrained and noble in its pain of experiencing tragic events” [45, p.76].

In terms of literary vision and dramatic tradition, the literary text “People and Cyborgs” focuses on Brecht and his epic theater. Olena Ponomareva emphasizes that she and her co-author are Brecht’s deceivers, as evidenced by: the alternation of dramatic action and epic narrative, a tribute to Brecht’s “removal effect”, the ability to perform different roles by the same actors, and finally, enduring songs – poems about modern Ukrainian poets a new war.

“Two more meta metaphors stand out for us to pay attention to. The first is the metaphor of the destruction of the airport named after the Soviet Russian composer, Stalin Prize winner Sergei Prokofiev. Its meanings are multilevel: it is the absurdity of the “Russian world”, ready to destroy even what embodies its country and culture, and the collapse of most Russian-Ukrainian historical myths against the background of Russia's armed aggression. The second metaphor is the downed Malaysian Boeing and the image of the Dutch mother” [2], which personifies the complete insecurity of the civilized world from Russian savage terrorists: in this way the scenario goes beyond the narrow confines of the Russian-Ukrainian armed confrontation and acquires a universal sound.

For Dario Ferialo and Olena Ponomareva, the new warrior who fights for European values is not just an abstract literary hero, not a liberal European democrat, but a character who is not ready for endless compromises and non-resistance to evil: he is a peaceful man who will defend his homeland better than professional cadre soldiers of the enemy country and, if necessary, even turn into a “cyborg”.

And if in Catherine Hales in the XXI century the positions of identification become “man, woman or car” [46, p.16], then in the finale of the script “People and Cyborgs” the situation is overemphasized: “There were times when there was a bloody and brutal war in Ukraine . At that time there were men, women and cyborgs” [45, p.74].

The non-conformist nature of the Ukrainian Revolution of Dignity for European authors sounds like a model of a new European self-consciousness, which in the XXI century needs new, modern formats of personification of the army, ready to fight for it. Ukrainian cyborgs just fill the niche of one of these historical and artistic personifications.

Conclusions. The new civic identity of Ukrainians is formed in the mental, informational and armed war with Russia as the successor of the totalitarian empire. The artistic culture of the beginning of the XXI century and, in

particular, modern Ukrainian drama, not only fix this process, but also anticipate, model, predict and comprehend its stages, constructing a unique model of social transformations. The idea (new non-colonial Ukrainian identity) forms the center, the semantic core of the new picture of the world with centuries-old “vertical” hierarchy of investments (Maidan topos as a place of power and guarantee of direct democracy, as a unique self-organization of a large number of motivated and random people). This center is symbolically understood through metaphorical and mythological strategies, resulting in a dynamic modern nonlinear concept of transformation of Ukrainian society in the near historical perspective, and culture is given a key mission.

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TOPOS E LOGOS IN MEDEA DI LJUDMILA ULICKAJA

Gloria POLITI

Il movimento entro uno spazio geografico implica sempre una dislocazione, uno spostamento compiuto da un luogo ad un altro. Spazio e tempo si compongono in ogni evento dinamico secondo modalità interessanti; il movimento, come afferma Cresswell, non è altro che una spazializzazione del tempo e una temporalizzazione dello spazio¹. In altri termini, un tempo percorso e uno spazio trascorso richiamano una durata e una distanza, facendole coincidere: ogni spostamento distende lo spazio sull'asse del tempo, lo trasforma in linea, o meglio, in segmento, come risulta evidente in ogni sua rappresentazione visuale. Ma il movimento a cui qui ci richiamiamo è ben lontano dall'astrattezza nella quale considerazioni come quelle appena fatte potrebbero confinarlo. Al di là delle figure e dei modelli utilizzati negli spazi della rappresentazione e nei discorsi che a questi si rifanno, occorre considerare che ogni spostamento e ogni dislocazione è innanzitutto un'esperienza corporea, fisica e concreta: i corpi si muovono all'interno di uno spazio reale, li attraversano e perciò li fanno esistere, conservandone la memoria².

Ljudmila Ulickaja fa derivare il cronotopo del viaggio, nel romanzo *Medea e i suoi figli*³ direttamente dalla metrica di Minkowski e dall'equazione di Einstein⁴. L'autrice, attraverso la narrazione di un altro spazio e di un'altra geografia, intende realizzare una sottile ma implacabile forma di resistenza creativa ad una precisa meccanica di potere, che arriva a toccare non soltanto

esponenti di spicco della cultura artistico-letteraria russa degli ultimi due secoli e mezzo. La tradizione si è protratta sino ai nostri giorni tant'è che il tema crimeano, come ben noto a tutti, è oggi di grande attualità. Nel loro complesso le rappresentazioni sulla Crimea formano uno scenario storico e naturale che risulta marcato da forti connotazioni; con esso la cultura russa, nel corso del tempo, si è andata via via definendo per contrasto, confrontandosi come con un "corpo estraneo" alla sua stessa fisiologia e con una tendenza quasi ad una reazione autoimmune. Tutto questo si traduce in altissime rappresentazioni paesaggistiche che fanno da sfondo ad altre culture e persino ad altre etnie, basti considerare la presenza dei tedeschi o dei tatarì e le deportazioni in massa di questi ultimi. La Crimea in definitiva incarna quel complesso naturalistico, persino climatico, ma anche storico e artistico che funge da ponte con la parte meridionale dell'Europa, con il Mar Mediterraneo, centro e culla di tutte le civiltà, da cui la Russia si sente perennemente tagliata fuori. Per queste ragioni la Crimea è diventata un motivo letterario se non addirittura un vero e proprio "testo" o quello che più recentemente viene definito come "place storytelling": essa è presente nella letteratura russa con un status che oscilla tra la nozione di "tema", come elemento contenutistico ricorrente, e quella di "testo geografico", come sistema di significazione autonomo, travalicando, al tempo stesso, i confini del "tema" per trasformarsi in una peculiare articolazione del "testo crimeano", incuneato in alcuni degli snodi cruciali per la poetica dell'autore di turno, come accade, nel nostro caso, per Ljudmila Ulickaja.

La Crimea è il centro della cosmogonia di Medea e la sua casa ne è l'epicentro. Non è casuale che nel romanzo ricorra il termine "ombelico", "ventre della terra", metafora esplicita del luogo natio, inviolabile *ab origine*, dove tutti trovano scampo e protezione. I postulati del romanzo sono perciò in netta antitesi con la proliferazione invasiva dei *nonluoghi*, che sono l'espressione della "condizione di surmodernità"¹⁰, cioè di quella specifica condizione dell'"eccesso di ego". E questo conferma, in certo qual modo, le tesi di Lasch, secondo il quale la figura dell'ego affiora quando l'individuo vede in se stesso un mondo a parte e, dinanzi all'assenza "di nuovi terreni in un universo senza territori, di respiro teorico in un mondo senza grandi narrazioni", individualizza qualsiasi approccio alla realtà esperita, che si traduce in spazi "privi delle espressioni simboliche di identità, di relazioni e di storia"¹¹, rifuggendo pertanto da quei concetti spaziali unificanti e fondanti (piazze, mercati, luoghi di culto) in cui i soggetti riconoscono se stessi perché vi rintracciano una storia condivisa.

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Accents and Paradoxes of Modern Philology

ISSN 2521-6481

DOI: [10.26565/2521-6481-XX-X](https://doi.org/10.26565/2521-6481-XX-X)



Міжнародний науковий електронний журнал

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ACCENTS AND PARADOXES OF MODERN PHILOLOGY



ISSN 2521-6481

DOI: 10.26565/2521-6481-XX-X

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Open Access Electronic Journal**

<https://periodicals.karazin.ua/accentsjournal>

E-mail: editor.accents@karazin.ua

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Колективна монографія

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Упорядник *Тетяна ЧЕРКАШИНА*

Редактори *Сімона МЕРКАНТІНІ, Ігор ОРЖИЦЬКИЙ*

Комп'ютерне верстання *Н. О. Ваніна*

Макет обкладинки *І. М. Дончик*

Формат 60×84/16. Ум. друк. арк. 14,95. Наклад 200 пр. Зам. № 326/2021.

Видавець і виготовлювач

Харківський національний університет імені В. Н. Каразіна,

61002, м. Харків, майдан Свободи, 4.

Свідотство суб'єкта видавничої справи ДК № 3367 від 13.01.2009

Видавництво ХНУ імені В. Н. Каразіна

Тел. 705-24-32