

Received: 21 July, 2026

Accepted: 12 September, 2026

Published: 17 September, 2026

Theatrical Media in Soviet Ukraine, 1917-1934: Geographical Centers, Typology and Functions

Yulia Shchukina

Department of Theater Studies, Kharkiv I. P. Kotlyarevsky
National University of Arts, Kharkiv, Ukraine

Olha Kalenichenko

Department of Theater Studies, Kharkiv I. P. Kotlyarevsky
National University of Arts, Kharkiv, Ukraine

Yaroslav Bilyk

Department of Economics, Entrepreneurship and Economic Security, Kherson National Technical University, Khmelnytskyi, Ukraine; marcel8965@gmail.com

Cite this article:

Shchukina, Y., Kalenichenko, O., & Bilyk, Y. (2026). Theatrical Media in Soviet Ukraine, 1917-1934: Geographical Centers, Typology, and Functions. *Revista Cultura Científica*, (24), pp. 1243–1251.

<https://doi.org/10.70517/revcc2624104>

Abstract

This article examines the entire corpus of periodicals and specialised newspaper publications covering theatrical arts in Soviet Ukraine from 1917 to 1934. Having reviewed the research of theatre scholars, journalists, historians, and cultural scholars, the authors, for the first time in Ukrainian theatre and media studies, have determined the number of these publications, significantly expanded their geographic coverage, and refined the existing typology. The typological division is based not on the formal or genre characteristics of the publications, but on their functionality.

The authors note the quantitative and qualitative advances in Ukrainian theatre media during this period, driven by the development of statehood, first as the Ukrainian People's Republic, the Ukrainian State, and then the Ukrainian SSR, with the latter entity's characteristic development and governmentalisation of the theatre network in Soviet Ukraine.

Keywords: theatrical media, theatrical culture of Ukraine, USSR, theatrical journalism, typology of publications, media functions

1. INTRODUCTION

The chronology of this study is determined by the extreme limits of its time range. The lower limit of the range was chosen because 1917 marked the collapse of the Russian Empire, the establishment of the Ukrainian national republic and the beginning of a new stage in the development of the theatrical press in Ukraine. The period from 1917 to the early 1930s saw the intensive development of theatrical media. This was due, on the one hand, to the successive creation of three countries – the Ukrainian People's Republic, the Ukrainian State, and then the Ukrainian Soviet Socialist Republic, which became part of the USSR. Furthermore, the development of the network of state theatres in Ukraine also stimulated the development of ministry-affiliated media. As Vitalii Dovhych noted in his article about the press of this period in the multi-volume publication *History of Ukrainian Culture* (2013): “A wide network of industry-sponsored, special periodicals was established: “Paths of Art”, “New Art”, “Art for the Masses”, “Mass Theatre”, “Rural Theatre”, “Music”, “Cineart” <... > and many others” [1].

The upper time limit of the study is determined by the fact that 1934 marked the most definitive turning point in Soviet policy, including concerning the media. That year, the government officially declared a course toward Socialist Realism in the arts. By this time, the vast majority of media outlets covering theatre and art had already been closed. The analysis and pluralism characteristic of the previous decade were supplanted by the unification of the press and pervasive propaganda. Moreover, these processes coincided with a major administrative “coup” – the transfer of the capital of the Ukrainian Soviet Republic from Kharkiv to Kyiv in the summer of 1934. Therefore, a study of Ukrainian Soviet theatre media from this period is entirely justified.

2. LITERATURE REVIEW

Lately, several directions have been attracting the attention of theatre scholars.

Thus, the study of the acoustic characteristics of ancient Roman theatres has become relevant, “thanks to advances in measurement methods and digital modeling, as well as the imperatives of cultural heritage preservation” [2]. At this stage of studying the problem, it is important for researchers to “reconstruct and compare the acoustic environments” of ancient Roman theatres “using IR analysis and supporting historical research” [3].

An equally interesting direction for scientists is the one connected with research emerging at the intersection of theatre arts and psychology. Moreover, researchers are attracted by “aspects such as the embodied, embedded, enactive, extended and ecological within the ... the creative practices featured” [4].

Theatre scholars, like other humanities researchers, strive to clarify the features of such an artistic movement as modernism; therefore, “approaching the question of whether modernism is still alive, meaningful and salient in contemporary theatre – and if so, how so”, they rely on “own experiences in theatres around the world over the past twenty years” [5].

At the current stage, researchers believe that when studying the history of national theatres, it is important to immerse into “to the genders, ethnicities and classes that have had to wait in the wings of theatres, and of theatre criticism” for many years [6, 4]. At the same time, theatre scholars are closely examining the activities of those “British critics or theatre scholars of the first half of the 20th century who would be interested” in the parallels between the British theatre of this period and the German director's theatre. Huntly Carter, according to Anselm Heinrich, definitely “deserves another look as a visionary commentator on twentieth-century European theatre” [7, 365]. The theatre scholar considers the question of studying the role of German theatres in the occupied territories of Europe during World War II to be no less important, as well as <the history and context of their operation; the wider political, cultural and propagandistic implications in view of their function in wartime; and their legacies> [8].

Theatre scholars have also begun to approach the understanding of such concepts as performance and the politics of space, theatre and topology in a new way. Thus, Benjamin Whistutz states that <politics of space> <can have various meanings for theatre and performance>, because <it is precisely the different levels and linkages between aesthetic theory and geography, art and sociology, architecture and political theory, geometry and history that shed a new light on performance, politics, and space, thereby transforming this historically intertwined triad into a transdisciplinary subject> [9, 3].

Furthermore, Marvin Carlson's new approach to understanding the subject of theatre studies provokes thought: <Were one to attempt to create a definition of theatre scholarship as it is practiced today, it might be something like <the study of particular theatrical and performative events, or groups of such events, and how they operate within their cultural contexts>. This more flexible definition avoids the now much discredited emphasis upon an evolutionary narrative, the still powerful if increasingly challenged emphasis on the European tradition, and the replacement of the literary emphasis, dominant in European theatrical theory ever since Aristotle, with a more general concern with theatre and performance as cultural activities> [10, 19].

The topic of modern media and theater is developed in authoritative studies by Christopher B. Balme and Bree Hadley. Ch. Balme, in particular, notes: <The need to discuss theatre in relation to other media is, of course, a product of

the twentieth century, a century that has seen the invention of new media at regular intervals: cinema, radio, television and computers...> [11]. In the monograph by C. Balme, a view of theatre as one of the public spheres of society is proposed: <Chapters explore this concept in a variety of contexts, including the debates that led to the closure of British theatres in 1642, theatre's use of media, controversies surrounding race, religion and blasphemy, and theatre's place in a new age of globalised aesthetics> [12]. In the annotation to the monograph by P. Lonergan, emphasis is placed on the connection between theatre and social networks investigated by him: <...Patrick Lonergan considers social media as a performance space, analyses how theatre-makers' engagement with social media on and off stage affects elements of theatrical composition and reception> [13]. B. Hadley explored the innovative nature of social media, which replaced traditional media in interactions with the theater: <At the turn of the twenty-first century, social media platforms are allowing theatre going public to challenge this, allowing more and more people to share their opinions, push for their own readings of a theatrical performance, and thus play a part in shaping the impact of this performance in the broader public and political spheres> [14].

The scientific conceptualization of the classical theater-critical heritage of Western Europe was initiated in Ukraine by this year's publication by Oleksandr Klekovkin, which addresses the methodology of the <king of the theatrical feuilleton>, Francisque Sarcey. However, this study is also useful for our article due to its methodological shift in viewing the media genre: <...genre is not only formal features, but also a function in a communicative situation> [15].

The topic of media about theater in Soviet Ukraine during the interwar decades is systematically developed by such theater scholars as: Yuliana Polyakova (who analyzes theater periodicals of the 19th and the first third of the 20th centuries in Kharkiv across a series of publications), Oleksandr Klekovkin, Yuliia Shchukina, Anna Bilyk (whose dissertation and a series of scientific publications are dedicated to the theater periodicals of Odesa in the 19th – early 20th centuries), and on a chronologically narrower material or fragmentarily – theater scholars Viktor Sobiyanskii and Maryna Hrynyshyna, and historian Yuriy Teliachy.

Researcher of contemporary theater criticism Valentyna Galatska (in a co-authored article) noted the prospects of interdisciplinary studies of theater and media in Ukraine during the Russian-Ukrainian war: <This is an important problem of the scientific tools development for the combination of different theatrical journalistic approaches, which are considered around the industry of mass culture, and have an impact on the development of social values in times of war tension> [16, 84]. In another publication by this author, together with V. Filipenko, a brief retrospection into the media about the theater of Kyiv, Odesa, and Katerynoslav in 1900–1913 was conducted. The authors reflected on the image of the publications, particularly noting: <The journal <Vestnik teatra [Bulletin of the Theatre]>, published according to the latest printing fashion of the time, became interesting in the informational and educational aspects. Designed in black and white and laid out according to the principle of literary journals, it became almost the only source of cultural information in the city. An artistic portrait of a famous actor in the signature role was traditionally placed on the cover of each issue> [17].

The problems of Ukrainian theater media in the last third of the 20th century are the focus of the dissertation and articles by Viktoriya Bubnova. The author explains the relevance of analyzing the theater media of the past century, in particular, as follows: <An important source of modern theater criticism is professional periodicals, including the journal <Ukrainskyi Teatr> [Ukrainian Theater], updated in 2024, which covers key events of festival life. In this period, marked by profound cultural shifts, the study of how theater criticism conceptualized and interpreted the festival movement in the 1970s–1980s, that is, in the final phase of the Soviet period, acquires special significance> [18]. In another of her works, when typologizing publications from 1970–1990, a category such as <propaganda articles> was applied [19]. In our study, this type is transposed onto the type of publication.

3. METHODOLOGY

The article utilizes general scientific methods and approaches commonly applied in the humanities. A systems approach was adopted during the writing of this paper.

The typological method served as the primary approach, enabling the classification of the existing media by their type and function. The historical-chronological method and the periodization method were essential for establishing the boundaries of narrower sub-periods within the chronological framework examined in the article.

Similarly, the comparative method was employed, allowing for a comparison of the media landscape across different years of the research period. The sociocultural method was applied to examine Ukrainian media in relation to the political situation in the country, specifically to demonstrate the connection between the state of theater periodicals and the phases of either “Ukrainization” or repression and censorial unification.

The statistical method made it possible to process a significant number of media sets (180 titles) in order to identify various percentage ratios between groups of publications.

Content analysis of selected media sets helped clearly ascertain their editorial policies regarding the coverage of the theatrical process.

The methods of analysis and synthesis helped detail the research of theater media at the level of local examples, while

also generalizing the acquired local insights into a coherent framework representing the theater journalism of Independent and Soviet Ukraine.

4. RESULTS

In the historical period preceding the one under study, the number of theater media in Ukraine was documented in the contemporary monograph "Incidents: The Status of Journalism in the Discourse of the Theater Scandal of the First Quarter of the 20th Century" by the authoritative theater scholar Oleksandr Klekovkin. He noted that between the revolutions of 1905 and 1917 in the Russian Empire, the leader in theater media in Ukraine was Odesa (27 publications), Kyiv took second place (21 publications), and Kharkiv ranked third (10 media outlets) [20]. In her doctoral dissertation, culturologist Anna Bilyk established that "the Odesa periodical press in the pre-Soviet period included 37 titles of theatrical publications <...> Most of these publications lasted from one month to two years..." [21].

Since no comprehensive study of theater media during the times of the national governments of Left-Bank Ukraine, and subsequently the Ukrainian SSR, had been conducted until now, their total number had also remained undetermined. Reviewing Ukrainian theater media of the first half of the 1920s, theater scholar Viktor Sobiyanskyi [22] merely questioned the completeness of the information about them in the bibliographic index "Theater Periodicals 1917–1940" compiled by Veniamin Vishnevsky in 1941. This compiler mentioned 47 Ukrainian theater media outlets. V. Sobiyanskyi concluded: "For this very reason the absence of many magazines of the <...> 1920s we cannot state the exact number of professional periodicals of that decade" [22, 200].

In her study, theater scholar Yuliana Polyakova analyzed only the Kharkiv-based theater media of the 1917–1933 period, bypassing the calculation of their total number entirely [23]. Oleksandr Klekovkin partially investigated and provided statistical data on the theater press of the 1918–1929 period. In the aforementioned work, the theater scholar characterized the number of theater media in the republic's two largest theatrical centers as follows: "...in Kyiv, between 1918 and 1929, 17 theater publications were established: one each in 1923, 1924, 1927, 1929, 1928, 1929, three at once in 1918, and 4 in 1922" [20]. Thus, referencing the statistics provided by the theater scholar, the most prolific years for the Kyiv theater press were 1918 and 1922. "Kharkiv yielded a record number – 25 theater-themed publications – during the same period (1918–1929): one publication each in 1918, 1921, 1923, 1928, two each in 1924, 1925, 1926, 1927, and 3 new theater media outlets in 1929" [20]. According to the researcher's calculations, "in 1919, six new publications covering theatrical life appeared in the republic's capital at once (which was twice as many as Kyiv's figures). In 1922, five theater media outlets were launched in Kharkiv" [20].

The period from 1917 to 1921 for theater media was characterized by extremely rapid changes in publishing conditions and editorial policies. Historian Yuriy Teliachyi wrote: "The vast majority of media could not withstand the harsh realities of the revolutionary era and eventually ceased publication. The main obstacles to printing and publication were political, namely the official ban by one or another administration: Bolshevik, White movement, or Polish military ones" [24, 180].

In our work on the complete list of theater publications from 1917–1934, we expanded the information compiled from thematic press indexes of the early Soviet period ("Periodicals on Literature and Art during the Years of the Revolution. 1917–1932" by Ksenia Muratova and Serhiy Balukhatyi, 1934, and "Theater Periodicals 1917–1940" by Veniamin Vishnevsky, 1941), as well as publications by previous researchers. Reviewing the catalogs and analyzing full sets of magazines and newspapers helped clarify the number of publications. This archive work was conducted in the holdings of the Vernadsky National Library of Ukraine, the Historical Library, the National Historical Library of Ukraine, the Yaroslav Mudryi National Library of Ukraine (all in Kyiv), the Korolenko Kharkiv State Scientific Library, the Central Scientific Library of Karazin Kharkiv National University, and the Odesa National Scientific Library.

Taking into account not only purely theatrical magazines and newspapers but also literary and art publications that regularly covered theater life, we have currently managed to clarify the following figures: 45 publications in Kyiv and 77 media outlets in Kharkiv.

In a previous publication by one of the co-authors of this article, Yuliia Shchukina, it was noted that 148 media outlets regularly covering theater life were published in Soviet Ukraine during this period [25]. In the current publication, Y. Shchukina has established a total of 180 media outlets existing during the times of the Ukrainian People's Republic (UNR), the Second Hetmanate Government, and Soviet Ukraine in the period of 1917–1934.

Formally, they were divided into theater newspapers or magazines, media about theater and cinema, theater bulletins, literary-artistic and satirical magazines, and supplements to socio-political publications that regularly covered theater issues.

According to the information updated by Yuliia Shchukina, Kharkiv publications accounted for 42.5% of the total number. This is explained not only by the city's longstanding theatrical traditions but also by the fact that from 1919 to 1934, Kharkiv served as the capital of Soviet Ukraine.

The share of Kyiv publications constituted 24.8% of the total.

Odesa was the third most important theatrical center in Ukraine during this period, with its publications accounting for

12.7% (23 media outlets). It is worth noting that, for example, in 1917, 6 theater media outlets were published in Kyiv and 1 in Odesa, while Kharkiv had none at all.

Fourth place in the ranking was occupied by the theater media of Katerynoslav (Dnipropetrovsk) at 6.6% (12 publications).

Combined, media outlets in the cities of Stalino (Donetsk), Poltava, and Mykolaiv accounted for 4.9% of the total number of publications (with three periodicals in each city).

The Ukrainian cities of Zaporizhzhia, Cherkasy, Artemivsk, Zhytomyr, and Sumy, as well as Moscow – which was the second most important city in Russia in 1917 – collectively accounted for 6.6% of the theater press (two Ukrainian theater media outlets were published in each).

The smallest contribution to the chronicle of Ukrainian Soviet media was made by the cities of Makiivka, Chernihiv, Tiraspol, and Kremenchuk, accounting for 2.2% (one publication each).

Statistics on theater publications in the territory of the former Russian Empire show that in 1918, there was a sharp increase in theater-related media (there were three times as many as in 1917, namely 18 publications). We have established that twenty magazine media outlets with a permanent theater column were published in Ukraine.

In 1919, Bolshevik power was consolidated in Ukraine, and the creation of the Ukrainian Socialist Soviet Republic was proclaimed. Overall, this period in the territory controlled by the Soviet authorities was characterized by a slowdown in theater publishing activity (10 publications). An important factor for the development of theater media in Ukraine was the decree of the All-Ukrainian Central Executive Committee (VUTSIK) “On the Unification of All Separate Publishing Houses into the All-Ukrainian Publishing House” (1919), which regulated the centralization and nationalization of the publishing industry.

O. Klekovkin, in his aforementioned monograph, pointed to the intensification of theater analytics in Ukraine in 1919: “The year 1919 broke the absolute record among Kyiv, Kharkiv, and Odesa publications” [20]. In this article, Yuliia Shchukina establishes a confirmed figure of 27 media outlets that collectively continued or began publication in 1919.

In 1921, a decree was issued permitting cooperative activity in the periodicals sector (resulting in 8 new media outlets in Ukraine). The year 1922, at the end of which the creation of the USSR was proclaimed, brought significant stabilization to the theater periodicals sector. Although, according to our calculations, even during the period of rapid regime changes from 1917 to 1921, 60 theater publications were founded in Ukraine, which indicates a very high rate of dissemination of theatrical information and analytics.

Within the USSR, the highest rate of new theater publications was observed in 1922 (37 new media outlets, representing 14.2% of the total number of periodicals). In Ukraine that year, there were 17 new theater and literary-artistic publications, while an additional 5 periodicals continued publication, which equaled almost half of all publications in the country. Yuliana Polyakova characterized the development of theater media from 1918–1923 as “a period of relatively free development and theatrical polemics tied to the aesthetic preferences of critics” [23]. Her fellow historian, Yu. Teliachyi, agreed with her: “On the whole, one can assert a qualitative intellectual and informational breakthrough in this area, which developed on the principles of democracy and objectivism” [24].

On July 27, 1923, pursuant to the resolutions of the 12th Congress of the RCP(b), a decree of the Council of People’s Commissars of Ukraine was signed. It defined measures for the Ukrainianization of the cultural and educational sphere, book publishing, and, in particular, the press. This state action regarding the media contributed to an increase in publications: in 1923, 6 theater publications continued to run, and between 1923 and 1927, 55 new media outlets dedicated to theater or featuring a permanent theater column were registered.

Media with a theater column established during the “Ukrainianization” era had the longest history within the period under study. Throughout the decade, such literary and art magazines as “Chervonyi Shliakh” (“The Red Pathway”), “Pluh” (“The Plow”), “Vsesvit” (“The Universe”) (Kharkiv), “Zhytia and Revoliutsia” (“Life and Revolution”), “Hlobus” (“The Globe”) (Kyiv), “Shkval” (“The Gale”) (Odesa), and “Zabo” (“The Mine Face”) (Artemivsk) were published. As the aforementioned theater scholar wrote, despite the positive trend of indigenization (korenizatsiia), the year 1923 also marked the beginning of “strict regulation by party organs” for the press [23].

The final surge in the publication of theater periodicals in the USSR was observed in 1928: 34 new publications (15.1% of the total volume of all magazines and newspapers in the USSR). In Ukraine, 16 new media outlets with a theatrical component launched in 1928, while another 19 continued to be published.

In this publication, we propose a typology of 180 periodicals based on their functionality. The following criteria help determine the function of individual media: style and slogans of theatre journalism; frequency/timeliness; visual image of the media; volume of reports on the performing arts; focus on covering the contemporary theatre process or recording its past; editorial attention/indifference to dramatic texts; and targeted focus.

The following types of publications are highlighted:

- Professional (“Barricades of the Theatre”, 1923, “Yearbook of the Theatre Museum”, 1930);

- Drama-centric (“The Path”, 1917);
- Informational and analytical (“New Art”, 1925);
- Advertising and informational (“Theatre Day”, 1918);
- Media manifesto (“Semaphore to the Future”, 1922, “New Generation”, 1927);
- publication as a factor in uniting the professional community (“Theatrical News”, 1917);
- propaganda (“Criticisms”, “Culture and Propaganda”, 1933);
- professional propaganda (“Soviet Theatre”, 1929, “Artistic tribune”, 1930);
- accountable to the media’s governing bodies (the newspaper of the Kharkiv Theatre of the Revolution “For the Great Bolshevik Art”, 1932, the Russian-language newspaper “Theatre of Russian Drama”, 1933, the organ of the Ivan Franko Theatre in Kyiv “For the Socialist Theatre”, 1934).

Already in the first half of the 1930s, theatre and arts periodicals in general came under pressure from the authorities. Specifically, the magazines “Rural Theatre”, “Red East”, “New Art”, “Magazine of Arts” and “Soviet Opera” were liquidated in 1930; “Artistic Tribune” and “Soviet Theatre” were liquidated in 1931; and “Soviet Art” was liquidated in 1932. The editors of many periodicals, including Mykhail Semenko of “New Generation”, Mykola Khrystovyi of “New Art”, and Les Kurbas of “Soviet Theatre”, were soon arrested and executed.

5. DISCUSSION

Several additional tasks in analysing the theatre media landscape currently need to be addressed.

Specifically, these include determining the percentage of state-owned and commercial media; clarifying the balance among Ukrainian-language, Russian-language, and mixed-language press over the decades; clarifying the functions of each; and fully classifying theatre media based on their intended purpose.

An additional problem that researchers will need to address in the future is the analysis of the specifics of media about theatre for Ukrainian national minorities. For example, a single issue of the Yiddish periodical about theatre, “Der Yiddische Künstler” (Kyiv, 1918), was found in the Department of Judaic Studies of the Vernadskyi National Library. An analysis of the indexes of press publications belonging to the Ukrainian SSR and part of Moldova (Tiraspol Oblast) in 1940 revealed the presence of one corresponding publication in both Ukrainian and Moldovan – a literary and artistic supplement to the newspaper “Socialist Moldavia” – but it is not available in the central scientific libraries of Ukraine or Moldova. Clearly, like a significant amount of media about theatre in Ukraine from 1917–1920, their collections are held in the national libraries of Moscow (the capital of the USSR until 1991). The return of these publications to the periodicals departments of the Central Scientific Library of Ukraine and their inclusion in comprehensive analysis is another promising task of decolonising Ukrainian theatre and media studies.

One of the most important tasks is to clarify the subordination of media periodicals to the Theatre Department of the General Secretary of Education (1917), the People’s Commissariat of Education (1920s), specific theatrical enterprises, literary and artistic groups, etc. (1920s–1930s).

The typology of theatre media proposed in this article, defined by the functionality of publications, requires a more comprehensive and inclusive approach, which we see as promising for further research on this topic.

6. CONCLUSIONS

The compiled publication statistics revealed the following distribution of the largest theatrical centres in Left-Bank Ukraine from 1917 to 1934. Kharkiv, the capital of the Ukrainian SSR, was the absolute leader in theatrical analysis (almost half of the publications). The second most important city for theatre media was Kyiv (approximately one-quarter of the total number of publications). The third most important theatre media centre was Odesa, where the press in some years had a distinct advantage over Kharkiv. Katerynoslav (now Dnipro) was the fourth important theatre city in Ukraine. 13.7% of the total number of publications made up of individual Ukrainian theatre media outlets from cities such as Tyraspol, Mykolaiv, Zaporizhzhia, Stalino (now Donetsk), Artemivsk (now Bakhmut), Makiivka, Cherkasy, Zhytomyr, Kremenchuk, Poltava, Chernihiv, Sumy, and, in 1917, Moscow. While coverage of theatrical life in other cities was usually short-lived, the mining town of Artemivsk unexpectedly dominated theatre-related media coverage in the Donbas for nearly a decade. Analysis revealed that cities with regional theatres, such as Vinnytsia, Voroshylovhrad (now Luhansk), Kirovohrad (now Kropyvnytskyi), and Kherson, were largely inert in terms of theatre information and analysis during this period.

The typology of periodicals proposed by Yuliia Shchukina in this article allows one to avoid the tautology associated with the genres self-declared by their publishers. The initial typology (nine proposed media types) provides a path to understanding the tasks set by government agencies or private publishers for the media related to theatrical life, clarifying the mechanisms of communication between the theatre, the authorities, and the audience.

An important conclusion of the study is the recognition of the premier position of Ukrainian theatre periodicals amidst Soviet regions. In some periods, growth in Ukrainian media occurred even despite the general decline in theatre periodicals nationwide. In fact, the data obtained allow us to confirm the high level of theatre culture in the Ukrainian Republic from 1917 to the early 1930s, being consistent with the decolonisation strategy of scholarship in modern Ukraine.

AUTHORSHIP AND CONTRIBUTIONS

According to the CRediT taxonomy, the authors contributed equally to the conception, development, and writing of the manuscript. Their collaboration included defining research objectives, conducting data analysis, interpreting results, and preparing the manuscript.

FUNDING STATEMENT

This research received no external funding.

CONFLICTS OF INTEREST

The authors declare no conflicts of interest.

DATA AVAILABILITY STATEMENT

Data are available from the corresponding author upon reasonable request.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

In the course of preparing this manuscript, the authors employed ChatGPT to improve the linguistic quality and readability of the content. After utilizing this AI tool, the authors conducted comprehensive review and necessary revisions to ensure the accuracy, integrity, and scientific rigor of the manuscript. All authors bear full responsibility for the final content of the published work, including any errors or inconsistencies that may arise.

REFERENCES

- [1] Dovhych, Vitalii A. "Book Printing and the Mass Media." *History of Ukrainian Culture*, vol. 5, book 4, Naukova Dumka, 2013, pp. 388–437. In Ukrainian.
- [2] Iannace, Gino, et al. "Acoustic Analysis of Two Roman Theatres in Campania: Herculaneum and Cales." *Applied Sciences*, vol. 16, no. 12, 2026, article 5956, <https://www.mdpi.com/2076-3417/16/12/5956>.
- [3] van Tonder, Cobi, et al. "Pompeii Performance Soundscapes in the Amphitheater, the Grand Theater, and the Odeon." *Heritage*, vol. 8, no. 6, 2025, article 196, <https://www.mdpi.com/2571-9408/8/6/196>.
- [4] Shaughnessy, Nicola, and Philip Barnard, editors. *Performing Psychologies: Imagination, Creativity and Dramas of the Mind*. Methuen Drama, 2019.
- [5] Curtin, Adrian, et al., editors. *The Edinburgh Companion to Modernism in Contemporary Theatre*. Edinburgh UP, 2023.
- [6] Finburgh Delijani, Clare, editor. *A New History of Theatre in France*. With Christian Biet, Cambridge UP, 2024.
- [7] Heinrich, Anselm. "Huntly Carter and Theatre in Germany." *Modernist Cultures*, vol. 20, no. 4, 2025, pp. 349–67.
- [8] Heinrich, Anselm. "Theatre as Weapon of War: German Language Theatres across Occupied Europe during WWII." *Critical Stages/Scènes critiques*, no. 27, June 2023, <https://www.critical-stages.org/27/theatre-as-weapon-of-war-german-language-theatres-across-occupied-europe-during-wwii/>.
- [9] Wihstutz, Benjamin. "Introduction." *Performance and the Politics of Space: Theatre and Topology*, edited by Erika Fischer-Lichte and Benjamin Wihstutz, Routledge, 2013, pp. 1–12.

-
- [10] Carlson, Marvin. "The Theatre ici." *Performance and the Politics of Space: Theatre and Topology*, edited by Erika Fischer-Lichte and Benjamin Wihstutz, Routledge, 2013, pp. 15–30.
- [11] Balme, Christopher B. "Theatre and Media." *The Cambridge Introduction to Theatre Studies*, Cambridge UP, 2008, pp. 195–208.
- [12] Balme, Christopher B. *The Theatrical Public Sphere*. Cambridge UP, 2014.
- [13] Lonergan, Patrick. *Theatre & Social Media*. Palgrave Macmillan, 2016.
- [14] Hadley, Bree. *Theatre, Social Media, and Meaning Making*. Palgrave Macmillan, 2017.
- [15] Klekovkin, Olexander. "Death of a Critic (Good Old Uncle Sarcey, the King of Criticism, in the Obituaries)." *Artistic Culture. Topical Issues*, vol. 22, no. 1, 2026, pp. 183–91, <https://hudkult.mari.kyiv.ua/article/view/366265>. In Ukrainian.
- [16] Galatska, Valentyna, et al. "Conceptual View of the World and Means of Its Media Interpretation in Modern Theatrical Journalism of Ukraine." *Studies in Media and Communication*, vol. 10, no. 3, special issue, 2022, pp. 84–91, <https://redfame.com/journal/index.php/smc/article/view/5837>.
- [17] Galats'ka, Valentyna, and Viktoriia Filipenko. "Theatrical Periodical Publications in the Bibliographic Dimension of Ukraine: Thematic and Cultural Orientations." *University Library at a New Stage of Social Communications Development. Conference Proceedings*, no. 8, 2023, pp. 275–82, <https://unilibnsd.ust.edu.ua/article/view/292979>.
- [18] Bubnova, Viktoriia. "The Journal Ukrainian Theatre as a Mirror of Festival Life in the Ukrainian SSR: Critical Discourse of the 1970s–1980s." *Ukrainian Culture: Past, Present, and Development Paths*, no. 50, 2025, pp. 79–86, <https://zbirnyky.rshu.edu.ua/index.php/ucpmk/article/view/941>. In Ukrainian.
- [19] Bubnova, Viktoriia V. "Genre Features of the Problematic Article in Theatre Criticism of the 1970s–1980s (Based on Materials from the Magazine 'Ukrainian Theatre')." *Academic Bulletin of Kyiv National Karpenko-Karyi University of Theatre, Cinema and Television*, no. 29, 2021, pp. 17–23, <https://nv.knutkt.edu.ua/article/view/248721>. In Ukrainian.
- [20] Klekovkin, Olexander. *Incidents: The Status of Journalism in the Discourse of the Theatrical Scandal of the First Quarter of the 20th Century*. Art Ekonomi, 2024. In Ukrainian.
- [21] Bilyk, Anna Anatoliivna. *Odesa Theater Criticism in the Context of Urban Spectacle Culture (Second Half of the 19th Century–Second Decade of the 20th Century)*. 2009. Kharkiv State Academy of Culture, Candidate of Art Studies dissertation abstract. In Ukrainian. <https://irbis-nbuv.gov.ua/aref/20090928000241>.
- [22] Sobiyskyi, Viktor. "Typology of Theatre and Art Periodicals in Ukraine in the 1920s." *Academic Bulletin of Kyiv National Karpenko-Karyi University of Theatre, Cinema and Television*, no. 7, 2010, pp. 196–215, https://kmaecm.edu.ua/wp-content/uploads/sobiyskyj_v_typologiya_teatralno_mysteczhnyh_periodychnyh_vydannya.pdf. In Ukrainian.
- [23] Polyakova, Yu. Yu. "Kharkiv Theatrical Periodicals (1917–1933): Typology, Subject Matters, Range of Problems." *Odesa National University Herald: Library Studies, Bibliography Studies, Bibliology*, vol. 16, no. 1–2 (5–6), 2011, pp. 110–26, <https://vislib.onu.edu.ua/old/article/download/25902/23367>. In Russian.
- [24] Teliachyi, Yurii V. *Ukrainian Literary and Artistic Intelligentsia in the National and Cultural Revival (1917–1921)*. Terno-hraf, 2014. In Ukrainian.
- [25] Shchukina, Yuliia. "Media about Theatre in Soviet Ukraine (1917–1934): Dynamics of Regional Representation." *Problems of Methodology of Contemporary Art Criticism and Cultural Studies*, Modern Art Research Institute and Institute for Cultural Research, 2025, pp. 317–19, https://mari.kyiv.ua/sites/default/files/conf_docs/tesy/2026-03/06_03_2026_Methodology_Tesy_2025.pdf. In Ukrainian.
-