

Documental drama: representing the stories of generations

This research focuses on the analysis of Ukrainian projects in realm of documentary drama: "Twenty years", "Diploma", "Pork Liver", "Maidan Diaries", which represent generation stories. Aesthetics of the "Verbatim" theatre which was opened for "magic realism" source stories and is aimed at world re-arrangement due to such essential principles as justice and kindness, underlies as bases of these plays.

Documental drama (also, docudrama) appeals to the *creation of authenticity* through the use of various methods of "revival":

- opening of archive documents that represent the stories of generations (video-and audio stories or, reconstruction of real situations in the space that are directly tied to historical events etc);
- the use of multimedia archiving technologies (personal testimonies, official statements, interviews, videostream, webcams records chronicles documented in social network);
- conceptualization of understanding a story in a condition of crisis of "narrative possibilities".

The social mission of theatrical activism is focused on the proclamation of docudrama as a specific kind of universal language asserting the equality of different generations facing death, war, totalitarianism. It frees the opportunity to discuss issues of historical justice as relevant to the present, the globally measured losses, and the right for memory and personal biography as statements of necessity of existential choice people make in the 21st century.

In Ukraine documentary (or "double-new") drama is created by young dramatist generation involving young actors and often amateurs, whose task is to tell the world about the event being the witnesses of it. And if for the Western world docudrama doesn't interrupt the dialogue with the aesthetics of performativity, then for the post-Soviet space its innovation make changes in perception of theater as social institution, which is closely connected with audience habits of older generation, who follow definite canons of understanding the classics and their creative potential.

The new generation of dramatists and actors tends to create a collective statement using documentary methods which, according to Irit Rogoff, reflects "a symptom of widely spread need for participation".

Main attention of our report will be focused:

On the strategies of creating authenticity of the stories of three generations in docudrama projects;

On analysis of the emancipatory potential of the "ego-stories";

On representations of 20-Something Generation as catalysts for changing of the milestones ("sacrificial roles of youth in social changes" - Y. Levada)

The research is interdisciplinary and is based on the concepts of F. Jameson, S. Buck-Morss, P. Bourdieu, G. Bataille, P. Nora, M. Mead, and takes into consideration the experience of methodological researches of Y. Levada, B. Dubin, I. Kaspe, Laboratory of Visual and Cultural Studies of EHU (A. Gornykh, A. Usmanova, B. Cope).

Key words: *docudrama, generations, archive, creation of authenticity, story, theatrical activism, "magic realism", performativity.*