

Tereza Chlaňová

Charles University, the Czech Republic

ORCID: <https://orcid.org/0000-0002-9648-2328>

Ukrainian drama and theatre in Prague after Russia's full-scale invasion of Ukraine

Abstract

After Russia's full-scale invasion of Ukraine, a large wave of refugees began to leave the country – a great number of them headed for the Czech Republic as well, which resulted, inter alia, in a number of changes in the cultural sphere. One of the most significant shifts can be observed in the field of theatre culture. The aim of this article is to give a selective overview of the most important projects and to show their diversity. Attention will be paid to 1) T-Art Theatre as an example of a theatre adapting classical Ukrainian literature for the stage; 2) the supporting activities of Prague City Theatres, which demonstrate systematic Czech-Ukrainian cooperation in this field (scholarships for students, open calls for Ukrainian playwrights, guest performances by Ukrainian theatre troupes, etc.). Finally, several other projects are mentioned in order to illustrate the broad spectrum of theatrical activities and the vectors of their development (X10 theatre, Theatre Love).

Keywords: Ukrainian drama and theatre, Prague theatres, culture after Russia's full-scale invasion of Ukraine, T-Art Theatre, Prague City Theatres.

After Russia's full-scale invasion of Ukraine, a large wave of refugees began to leave Ukraine for various countries – and a great number of them headed for the Czech Republic, which led to remarkable changes in the cultural sphere. Initially, we could see a growing interest in Ukrainian literature, but gradually other areas of culture began to react to this specific situation. One of the most significant changes can be observed in drama and theatre, where a number of

projects have been launched. The aim of this article is to highlight some of the key activities that have been undertaken in this area. The range of these emerging projects is quite broad, and the individual initiatives differ in their purpose, target group, scope, content, degree of traditionality or alternativeness – thus revealing a very colourful cultural space. My attempt is to emphasize the important focal points of this intensive contact. However, it must be stressed that I do not aim to provide an exhaustive or systematic overview, but rather a selective one. I concentrate, in particular, on activities that seem distinctive and somehow exceptional.

I chose drama and theatre because it demonstrates a new quality of contemporary Czech-Ukrainian cultural contacts. Before 2022, it manifested itself weakly, randomly and did not show any wider dynamics. Only after February 2022, can we encounter the first systematic theatre projects of various kinds, which represent very successful cooperation between Czechs and Ukrainians.

For the sake of transparency, it is appropriate to divide the types of cooperation into several main typological groups. The first group represents the activities of refugees who are trying to establish Ukrainian theatre abroad and who are attempting to address not only Ukrainian, but also Czech (or other foreign) audiences. The second group represents an initiative of Czech theatres to establish closer contacts with Ukrainian theatre directors, playwrights, actors and representatives of other artistic professions connected with theatre and to create the necessary alternative space for those who either had to escape from Ukraine or suffer from war conditions. The third one is represented by one-time performances of theatre ensembles from Ukraine. Obviously, such a division has its limits, and we are aware of the fact that these categories often overlap, we also find projects that go beyond them (as we will see at the end of the article).

Firstly, I will introduce an immigrant youth theatre residing in Prague since 2015 – T-Art theatre,¹ which gathers a group of young people engaged in theatre art:

¹ For more details see the theatre website: <http://t-art.theater/>, [20.01.2025].

Since 2015, a group of creative young people interested in theatre has been developing their activities in Prague, which resulted in the official establishment of the studio T-Art, registered association – a non-profit organisation that seeks new forms and interpretations of classical and contemporary plays. The repertoire includes around ten performances based on the works of Ukrainian and foreign playwrights and writers. Since 2019, and especially after the full-scale invasion, professional Ukrainian stage directors and actors have joined the ensemble. In 2023, T-Art theatre included 2 stage directors and 25 actors of different nationalities and professional levels. T-Art cooperates with X10 theatre and rents various theatre spaces in Prague. T-Art has already participated in international festivals, winning awards. [...] T-Art theatre is currently actively engaging Ukrainian actors, who were forced to leave their home due to the full-scale invasion, in new creative projects, holding charity performances and transferring the funds raised for the needs of Ukrainian soldiers and children.²

The theatre specializes in new ways of interpretation of classical works of Ukrainian literature, for example works by Taras Shevchenko, Lesia Ukrainka, Ivan Franko, Volodymyr Vynnychenko, Yevhen Pluzhnyk, Lina Kostenko, and others. Their repertoire includes the performance using and updating the full text of Shevchenko's poem 'The Witch' [Vidma].³ The official announcement says that it 'wraps his poetry in a modern music and dance cover', namely the contemporary popular song 'Bude tobi vrazhe, yak vidma skazhe' [#будетобівражєяквідьмаскаже]. Apart from Shevchenko, other classics of the late 19th and early 20th century are presented, starting with Lesia Ukrainka and her dramatic poem 'In the Field of Blood' [Na poli krovi], one of her later works, written in 1909. This text has received unprecedented attention, especially in recent years in Ukraine.⁴

² This information is quoted from the private correspondence with the theatre director Yevheniia Fedorova. The correspondence was held in May 2023 (translation from Ukrainian – mine).

³ For more details about the performance see: <http://t-art.theater/vidma/>, [20.01.2025].

⁴ The play *In the Field of Blood* was shown in a number of Ukrainian theatres (Rivne, 2021; Kyiv, 2022 – in 2023 the theatre presented the drama in New York; Kropyvnytskyi, 2021; Odesa, 2022).

The apocryphal version of Juda's story introduces the question of betrayal, the clash between pragmatism and idealism, the struggle between the spiritual and material:

An ancient story of betrayal appears more up to date than ever. In the field, soaked with blood and sweat, there are two – the traitor and the betrayed one. Each one is telling one's own truth, each one is fighting to pull the destiny's scale to one's own end. Who is to win? The world-famous story interpreted by the brilliant Lesia Ukrainka... will make every viewer decide if compromise is greater than forgiveness.⁵

This performance represents a significant example of the cooperation between Ukrainian professional actors who took refuge from Ukraine because of the war, amateur actors from post-Soviet countries living in Prague, and Czech professional actors interested in the exchanging of multicultural and professional experience. The performance emphasizes the universal message of Lesia Ukrainka's story by engaging ten actors (male and female) in playing only two characters. Poorly equipped scene is supposed to evoke elements that cut the story to the bone and show human life in its maximum openness. The motif of betrayal is underlined at the end by showing the series of world-famous photographs of kisses beginning with Caravaggio's picture of Juda's kiss and acquiring a final accord by the kiss of Brezhnev and Honecker. It is obvious that the motif of betrayal is not understood exclusively on an individual level, but also points at the problem of political and international betrayal. The audio accompaniment should not be neglected either – it consists of national lullabies (Jewish, British, Czech and Ukrainian) and Beethoven's Mass in C Major. The show was performed in three languages, used one after another – Ukrainian, Czech and English. It was shown twice in the X-10 theatre in Prague in June 2022.⁶

⁵ This text was a part of the theatre announcement, it is no longer available online.

⁶ This text partly paraphrases the performance annotation. It is no more available online.

The next classic chosen by this theatre group is Volodymyr Vynnychenko – a politician, prose writer and playwright. The performance is called *The Sin* [*Hrich*],⁷ it was played in Ukrainian with Czech subtitles and the announcement to this play reads as follows:

Sin. What is sin? Does a sinless person exist? What is the payment for sin? The war breaks the eyes of the main heroine, and the Revolution does not let her eyes close. Heroes... fall into the traps of their own demons and the real Devil. Would you sacrifice dozens of people for the rescue of one person? The performance is a kind of interrogation of one's own conscience...⁸

It is obvious that both performances are in a way connected as they raise similar questions, which are not easy to answer. Crucial life dilemmas (pragmatism versus idealism) are also at the centre of the following performance – *Mara*,⁹ inspired by the poem 'Marusia Churai' by the representative of the so-called 'sixtiers generation' – Lina Kostenko, and the text by Mykhailo Starycky 'Oh, don't go, Hryts, to the vechornytsi' ['Oj ne chody, Hryciu, ta i na vechornytsi']. The premiere took place on 22 June 2023.

A survey of the repertoire shows that the theatre follows the line of presenting classics – the recent performance was based on the works of Ivan Franko and Yevhen Pluzhnyk entitled *Social cabaret* [*Socialne kabare*].¹⁰ In an original way, Yevhen Pluzhnyk's novel *Disease* [*Neduha*] and Ivan Franko's *The last kreutzer* [*Ostannii kreitsar*] are fused, developing the motif of the 1920s society (the conflict between the bourgeoisie and the proletariat) and the conflict of town and country. The play raises important questions of human happiness and the loss of identity. Identity issue is revealed by the adaptation of Olha Kobylianska's prose *Him and Her* [*Vin ta Ona*]. The performance updates the classical text and, thanks to the alternating use of Czech (he) and Ukrainian (she) languages addresses

⁷ See the official announcement: <http://t-art.theater/hrich/>, [20.01.2025].

⁸ See: <http://t-art.theater/hrich/>, [20.01.2025].

⁹ See: <http://t-art.theater/mara/>, [20.01.2025].

¹⁰ See: <http://t-art.theater/socialcabare/>, [20.01.2025].

the current issues of national identities. The premiere took place on 8 October 2024 in Lviv during the festival Golden Lion. In Prague the premiere took place on 27 October 2024 in the X10 theatre.¹¹

Although we can see that drama predominates, there is one exception – the comedy acted by the professional as well as amateur actors and students of the Kharkiv University – *Chasing Two Hares* [*Za dvuma zaitsamy*] by Mykhailo Starycky. It was performed three times (twice in September, once in October 2023). The performance was very successful, attracting more than 400 people in two theatres (D 21 and Divadlo na Prádle).¹²

The example of the second model group of theatre projects is represented by the initiative of Prague City Theatres (PCT, Městská divadla pražská).¹³ It began as a spontaneous activity at the beginning of the war, but later developed into systematic support and cooperation with a specific concept. Almost immediately after the outbreak of the war, PCT provided Ukrainian colleagues, professionals and students with creative background in the form of cooperation on theatre projects or scholarships for those who remained in Ukraine as well as for those who sought refuge.¹⁴

The first level of support is introduced under the title 'Livin' for today'. It includes the support of students – PCT create the space for education and creativity of Ukrainian students of art schools, who temporarily reside in the Czech Republic.¹⁵ The Ukrainian or Ukrainian-Czech art groups describe their projects (including technical and financial needs) to PCT, the theatre analyses them and proposes some possibilities in the form of scholarships and

¹¹ See: <http://t-art.theater/vintavona/>, [20.01.2025].

¹² The information was kindly delivered to me via private correspondence in spring 2024.

¹³ See: <https://www.mestskadivadlaprazska.cz/>, [20.01.2025]. Part of the information used in the text comes from the private interview with Simona Petrů from PCT, who is one of coordinators of this help.

¹⁴ See: their official announcement: <https://www.mestskadivadlaprazska.cz/presahy/pro-ukrajinu/>.

¹⁵ See: <https://www.mestskadivadlaprazska.cz/presahy/pro-ukrajinu/>, [20.01.2025].

other alternative forms of education in the field of theatre arts. The proposals were managed by Anna Turlo – Ukrainian theatre director and the coordinator of Czech-Ukrainian projects of the theatre.

These support programmes resulted in several realized projects. Let us mention one of them – the performance by Kostiantyn Zhyrov – *Unbreakable* [*Nezlomni*],¹⁶ a fictional diary from Ukraine mapping the path to national identity from the ancient Middle Ages until the morning of 24 February 2022. 'It brings memories of an idealized past, it shows national traditions, legends, rituals, fairy tales, it brings contemporary literary references mixed with phone calls from the front, excerpts from conversations etc'.¹⁷ As we can see from the announcement, it is 'a map of national identity that must be defended, that is worth fighting for, and that survives in people's minds'. The performance was part of the international festival New Comedy 2023. The last one took place on 15 April 2023 at the Comedy Theatre.

The second major activity included in the support programme is represented by guest performances of Ukrainian theatres – often on a one-time or short-term basis. This included the performance called *Bad Roads* [*Pohani dorohy*]¹⁸ by a contemporary Ukrainian playwright, screenwriter as well as film and theatre director Natalia Vorozhbyt. The play was written as a reaction to the situation when the parts of Eastern Ukraine were seized by Moscow-backed separatists in 2014. The performance was played in Ukrainian with subtitles. It had its world premiere in 2017 at London's Royal Court Theatre and became the basis for the successful Oscar-nominated film of the same title in 2020. The performance was prepared by the Left Bank Theatre from Kyiv. It was shown at the Comedy Theatre on 20 June 2022. In the following years, two more guest performances were

¹⁶ The following information uses the official site of PCT: <https://www.mestskadivadlaprazska.cz/inscenace/1719/nezlomni/>, [20.01.2025].

¹⁷ The following information uses the official site of PCT: <https://www.mestskadivadlaprazska.cz/inscenace/1719/nezlomni/>, [20.01.2025].

¹⁸ See: <https://www.mestskadivadlaprazska.cz/inscenace/1689/na-spatne-ceste/>, [20.01.2025].

realized – *Danse Macabre*,¹⁹ dark cabaret by Vlad Troitskyi and Dakh Daughters (March 2023) and ‘archeological opera’ *Chornobyldorf*²⁰ by Roman Grygoriv and Illia Razumeiko (March 2024).

Last but not least, the theatre has launched long-term support project called ‘Someday you’ll join us’. It involves cooperation with Ukrainian artists and PCT resulting in a series of performances focusing primarily on Ukraine, its history and culture, inspired by both classical as well as contemporary literature. One of the most notable achievements, in direct response to the outbreak of the war, is an immersive project called *Different People [Různí lidé]*²¹ – an audio walk created in collaboration with In Excitement Theatre (Uzahvati Theatre) from Kyiv. The text itself is based on 23 hours of interviews with Ukrainians who were forced to solve the dilemma of whether to leave or stay in their country after the Russian invasion. The walk took place straight in Prague’s Main Railway Station, it had six stops at a luggage storage, ticket offices, waiting rooms, platforms... The participants could walk and listen to selected stories of different people through headphones, and experience the collage or mosaic of micro-situations, different overwhelming feelings, memories of different ‘voices’. It was possible to listen to the audio walk in Ukrainian, Czech and English. It took place in May 2023.

We can also observe the tendency to thematize Ukrainian history from various angles, for example in Oles Dorychevskyi’s play *How to be able to steal [Jak umět krást]*.²² The play covers the topic of the cultural heritage of Ukrainian writers and artists that has been appropriated by Russia. It tries to express the theme in a cabaret way. The premiere took place on 24 March 2023 in Rokoko Theatre

¹⁹ See: <https://www.mestskadivadlaprazska.cz/inscenace/1791/danse-macabre/>, [20.01.2025].

²⁰ See: <https://www.mestskadivadlaprazska.cz/inscenace/1980/cernobyldorf/>, [20.01.2025].

²¹ See: <https://www.mestskadivadlaprazska.cz/inscenace/1693/ruzni-lide/>, [20.01.2025].

²² See: <https://www.mestskadivadlaprazska.cz/inscenace/1793/jak-umet-krast/>, [20.01.2025]. Translation: Jekaterina Gazukina.

and the last one on 13 November 2023. The highly emotional embodiment of the Holodomor 1932–1933 was presented in the performance entitled *Café 1933*²³ directed by Anna Turlo. It brings back the memory of this tragic chapter of Ukrainian history on a strong documentary basis, but not excluding individual experience. The intensity and emphasis of the performance is underlined by the specific design of the scene – part of the audience is seated around an elongated table and parts of the performance take places on this table, straight in the intimate proximity to the audience. It also includes interactive elements. The aim was to address the Czech audience in particular (the text, except for the songs, is presented in Czech, but with a slight accent, as the actors are Ukrainians). It was intended to depict the traumatic experience that has left an indelible mark on the Ukrainian mentality. The premiere took place on 24 November 2023, the last one – on 22 November 2024.

Simona Petru develops Czech-Ukrainian historical parallels in her play *Forgotten Way Prague-Lviv* [*Zapomenutou cestou Praha-Lvov*]²⁴ (premiere: 10 March 2024, last one: 23 October 2024), which thematizes Austro-Hungarian multicultural space and focuses on traumatic moments of both Czech as well as Ukrainian history. The texts by Yurii Andrukhovych, Oksana Zabuzhko, Milan Kundera, Jáchym Topol, Václav Havel and others function as inspirational sources. In November 2024, Anna Turlo prepared a Ukrainian-Czech scenic presentation of Serhii Zhadan's poetry based on the recently published translation by Radka Rubilina *New Spelling* [*Nový pravopis*].²⁵ In an attempt to intensify the effect of certain performances, the theatre occasionally organizes the introductions by a lecturer who is supposed to acquaint the audience with historical and cultural background of the performance. It is worth mentioning that although

²³ See: <https://www.mestskadivadlaprazska.cz/inscenace/1908/cafe-1933/>, [20.01.2025].

²⁴ See: <https://www.mestskadivadlaprazska.cz/inscenace/1975/zapomenutou-cestou-praha-lvov/>, [20.01.2025].

²⁵ See: <https://www.mestskadivadlaprazska.cz/inscenace/2087/novy-pravopis/>, [20.01.2025].

Ukrainian theme dominates, there are also performances by world classics (e. g., Kafka's *Metamorphosis* [*Proměna*] by Ivan Uryvskiy²⁶).

However, PCT is not limiting their support only to those who found refuge in the Czech Republic, but they are also developing activities aimed at those who remained in Ukraine. This initiative started in the summer of 2022 and focussed on announcing scholarships.²⁷ Two of such open calls were prepared, the first in cooperation with the Czech Centre in Ukraine and Larysa Andrievska, who recommended ten playwrights to be addressed and five of them were eventually asked to write texts. Then the second announcement was prepared – this time it was an open-call, gathering 15 applications, with final selection of five texts. Altogether, the theatre managed to collect ten texts, which were translated into Czech and nine of them were presented during three stage readings.²⁸ The management of the project was entrusted to Anna Turlo.

At the first scenic reading which took place on 24 February 2024,²⁹ Anna Turlo together with Czech and Ukrainian actors presented a historical farse *On the Western Front without a pig* (*Na východní frontě bez prasátka*, translated by Linda Heinigová) by author group Pirate Bay, and the fragments of the play by Oleh Mykhailov – *The bird in the Attic* (*Pták v podkroví*, translated by Tereza Chlaňová), and by Nina Zakhozenko – *Haulier* (*Převozník*, translated by Jekaterina Gazukina). The second composed reading, which took place on 15 March 2024³⁰ and was directed by Kostiantyn Zhyrov, presented the play by Andrii Bondarenko *My friend black elf* (*Můj přítel černý*

²⁶ See: <https://www.mestskadivadlaprazska.cz/inscenace/2062/promena/>, [20.01.2025].

²⁷ The information is based on the private interviews and correspondence with Simona Petrů and Anna Turlo.

²⁸ The only play that was not staged at that time was Tetyana Kytsenko's *All remained in Mariupol* (*Všechno zůstalo v Mariupolu*, translated by Adéla Mikešová).

²⁹ See: <https://www.mestskadivadlaprazska.cz/inscenace/1950/na-vychodni-fronte-bez-prasatka/>, [20.01.2025].

³⁰ See: <https://www.mestskadivadlaprazska.cz/inscenace/1973/muj-pritel-cerny-elf/>, [20.01.2025].

elf, translated by Linda Heinigová) and the fragments of two other plays: by Oleksii Palianyczka – *Long. Grey. Colourful* (*Dlouhé. Světlé. Barevné*, translated by Jekaterina Gazukina) and *Fireflies behind the gate or Coffee in the Ukrainian way* by Iryna Harets (*Světlušky za branou aneb Káva na ukrajinský způsob*, translated by Petr Ch. Kalina). The third scenic reading, taking place on 24 March 2024³¹ and directed by Orest Pastukh, staged as a dominant part, the play *Signals of Being* (*Signály života*, translated by Tereza Chlaňová) by Volodymyr Rafejenko. Fragments of two other plays were also presented: Iryna Feofan's *White smoke and radioactive ashes* (*Bílý dým a radioaktivní popel*, translated by Petr Ch. Kalina) and *Theatre of War* [*Divadlo válka*] by Tymofii Biniukov (translated by Adéla Mikešová). Although PCT did not prescribe any specific theme, the gathered texts focused entirely on the theme of war.

In 2023, between 24 February and 24 March, PCT started to organize Ukrainian Month.³² It represents an opportunity to present Ukrainian programme, and it opens the space for Czech-Ukrainian interaction because except including some of the above-mentioned performances (especially the open-call ones), a part of the month's repertoire is created by guest performances, concerts and discussions. The curator of the Ukrainian Month is Anna Turlo.

As I have mentioned at the beginning, I have chosen only a part of the theatre projects realised after 24 February 2022. Apart from that, various alternative forms of theatre that responded to the urgent needs of the specific situation appeared – just to briefly mention the therapeutical theatre initiated by the Theatre Love [*Divadlo Láska*] with the performance entitled *People live here* [*Zde žijí lidé*], which resulted from the cooperation between Theatre Love, eight Ukrainian refugee actresses living in the Czech Republic and three contemporary Ukrainian authors living in Ukraine.³³ It was performed in Ukrainian,

³¹ See: <https://www.mestskadivadlaprazska.cz/inscenace/1974/signaly-zivota/>, [20.01.2025].

³² See: <https://www.mestskadivadlaprazska.cz/mesic-ukrajiny/>, [20.01.2025].

³³ See: <https://divadlolaska.cz/zde-ziji-lide/>, [20.01.2025].

English and Czech. It is important to stress that the performance itself was not the main goal of the whole process – the process itself mattered.³⁴ On the other hand, we can observe a tendency to adapt Ukrainian literature for the stage in Czech theatres. As an extraordinary example we can mention the performance by X10 theatre. It adapted the novel by Yurii Andrukhovych *Moskoviad* (Moskoviáda, translated by Miroslav Tomek and Alexej Sevruck). This performance is addressed to the Czech audience and is considered one of the best performances in Czech theatres in recent years. The second significant achievement of this theatre is the play *All Quiet on the western front / Green corridors* [*Na západní frontě klid / Zelené koridory*], which works with Remarque's text and the text by Natalia Vorozhbyt.

As mentioned above, this overview does not aspire to become an exhaustive, systematic summary of theatre activities in Prague. Many projects had to be left out – such as David Zelinka's projects or theatre for children. However, despite these limitations, it is evident at first glance that all the above-mentioned projects, despite their different approaches, show us a new role of drama and theatre, which is forced to respond to specific experience. It is obvious that although some of the activities rose as a direct reaction to the beginning of war, others have acquired a long-term character and will form a continuous line in the process of establishing the Czech-Ukrainian cooperation, which has so far been very fruitful.

References

- T-Art theatre (website), <http://t-art.theater/>, [20.01.2025]
Vidma, <http://t-art.theater/vidma/>, [20.01.2025]
Hrich, <http://t-art.theater/hrich/>, [20.01.2025]

³⁴ The first public presentation of this project was announced as 'a presentation of the workshop output: 5 December 2022 (Prague)', not as a full-scale performance. The result of the workshop was so intense that in the spring of 2023 the performance was created, premiered on 22 April 2023 at the International Freedom Theatre Festival in Uzhhorod.

- Mara, <http://t-art.theater/mara/>, [20.01.2025]
- Socialne kabare, <http://t-art.theater/socialcabare/>, [20.01.2025]
- Vin ta vona, <http://t-art.theater/vintavona/>, [20.01.2025]
- Městská divadla pražská (website), <https://www.mestskadivadlaprazska.cz/>, [20.01.2025]
- Městská divadla pražská pro Ukrajinu, <https://www.mestskadivadlaprazska.cz/presahy/pro-ukrajinu/>, [20.01.2025]
- Kostiantyn Zhyrov, *Nezlomní*, <https://www.mestskadivadlaprazska.cz/inscenace/1719/nezlomni/>, [20.01.2025]
- Natalka Vorožbyt, *Na špatné cestě*, <https://www.mestskadivadlaprazska.cz/inscenace/1689/na-spatne-ceste/>, [20.01.2025]
- Dakh Daughters, *Danse Macabre*, <https://www.mestskadivadlaprazska.cz/inscenace/1791/danse-macabre/>, [20.01.2025]
- Roman Grygoriv, Illia Razumenko, *Černobyldorf*, <https://www.mestskadivadlaprazska.cz/inscenace/1980/chernobyldorf/>, [20.01.2025]
- Anna Bilenka, Jurij Solonec a Roman Valyvoda, *Různí lidé*, <https://www.mestskadivadlaprazska.cz/inscenace/1693/ruzni-lide/>, [20.01.2025]
- Oleksij Doryčevskij, *Jak umět krást*, <https://www.mestskadivadlaprazska.cz/inscenace/1793/jak-umet-krast/>, [20.01.2025]
- Anna Turlo, *Café 1933*, <https://www.mestskadivadlaprazska.cz/inscenace/1908/cafe-1933/>, [20.01.2025]
- Simona Petrů, *Zapomenutou cestou Praha-Lvov*, <https://www.mestskadivadlaprazska.cz/inscenace/1975/zapomenutou-cestou-praha-lvov/>, [20.01.2025]
- Serhij Žadan, *Nový pravopis*, <https://www.mestskadivadlaprazska.cz/inscenace/2087/novy-pravopis/>, [20.01.2025]
- Franz Kafka, *Proměna*, <https://www.mestskadivadlaprazska.cz/inscenace/2062/promena/>, [20.01.2025]
- Na východní frontě bez prasátka*, <https://www.mestskadivadlaprazska.cz/inscenace/1950/na-vychodni-fronte-bez-prasatka/>, [20.01.2025]
- Andrij Bondarenko, *Můj přítel černý elf*, <https://www.mestskadivadlaprazska.cz/inscenace/1973/muj-pritel-cerny-elf/>, [20.01.2025]
- Volodymyr Rafejenko, *Signály života*, <https://www.mestskadivadlaprazska.cz/inscenace/1974/signaly-zivota/>, [20.01.2025]
- Měsíc Ukrajiny, <https://www.mestskadivadlaprazska.cz/mesic-ukrajiny/>, [20.01.2025]
- Zde žijí lidé*, <https://divadlolaska.cz/zde-ziji-lide/>, [20.01.2025]