



MINISTRY OF CULTURE
RUSSIAN FEDERATION



GOVERNMENT
OF THE PRIMORSKY KRAI

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PACIFIC INTERNATIONAL THEATRE FESTIVAL

Programme to promote the art
of the theatre in the Russian Far East

VLADIVOSTOK 2026

**September
29, 30**

**Primorsky Academic
Regional Drama Theater
named after M. Gorky**



I DIDN'T KILL MY HUSBAND

State Theatre of Nations (Russia)

I DIDN'T KILL MY HUSBAND

after the novel *I am not Pan Jinlian* by Liu Zhenyun

State Theatre of Nations (Russia)

Director – **DING YITENG**

Set Designer – **Liu Kedong**

Costume Designer – **Olga Shaishmelashvili**

Video Designer – **Polina Limie**

Music – **Vanechka Private Dance Orchestra**

Assistant Set Designer, Props – **Wang Tingting**

Lighting Designer – **Denis Solntsev**

Assistant Director, Peking Opera Teacher – **Jiang Shuyuan**

Second Assistant Director – **Zhang Jinyan**

Translator (text) – **Oksana Rodionova**

Translator (production) – **Varvara Bovi**

Assistant Directors – **Maria Rybak, Evgeniya Antonyuk**

Cast:

Li Xuelian – **Maria Smolnikova**

Zhao Datou – **Alexander Matrosov**

Qin Yuhe, Cow – **Alexander Yakin**

Wang Gongdao, Lao Hu, Member of Judicial Collegium,
the Director, the Gardener – **Elena Morozova**

Pan Jinlian, Court President,
City Mayor, Xiao Mi – **Seseg Khapsasova**

Yucai, Toilet Attendant, Li Yingyong, Department Head,
County Head, Official Lao Gu, Security Guard –
Yulia Churakova

1 hour 50 minutes without intermission



The literary basis for the play chosen by the young Chinese director Ding Yiteng for his first staging at the Theatre of Nations was the satirical novel by Liu Zhenyun, / *Am Not Pan Jinlian*. Pan Jinlian is a literary character, one of the most popular female archetypes in China, widely used in art as a symbol of adultery, cunning and villainy.

The main character of the novel, Li Xuelian, decides to have a fictitious divorce in the hope of circumventing the birth control law. But after the divorce, her ex-husband suddenly marries another woman, simultaneously accusing his ex-wife of infidelity.. From that moment on, Li Xuelian, like an ancient heroine, begins an irreconcilable struggle to prove to everyone that she was not Pan Jinlian.

For the production, designer Liu Kedong created a set in the form of a giant, upside-down wok. According to Chinese tradition, an upside-down wok signifies the end of a relationship – in Ding Yiteng's production, it represents the end of the old and the beginning of a new path for the heroine.

In working on the production, the Russian participants had to master not only the art of traditional Chinese makeup and specific scenic movements, but also some of the secrets of Chinese opera, the roots of which date back to the 3rd century CE.

The production received the **Golden Mask National Theatre Award** in the category **Drama Theatre – Small Form**.



“This story has a lot of Chinese specifics, but it will resonate with people of any nationality, because, firstly, our play is about human emotions, and secondly, about the search for truth. While working on the production, I tried to combine the Chinese literary base, the centuries-old traditions of Chinese theater, and the ‘mysterious Russian soul’ that the actors so generously shared with me. The result is a very joyful performance—with vibrant costumes, Chinese musical instruments, and numerous acting tricks.”

Ding Yiteng

“A wonderful absurdist comedy about tragedy!”

Kultpohod. Notes of a theater goer.

“Perhaps it is thanks to the actors – and also because Russians and Chinese are indeed close in spirit – that the ending of the production feels unmistakably Chekhovian.”

Ekaterina Vizgalova, Kino-Teatr.ru



DING YITENG

Director

Ding Yiteng is one of the most exciting theater directors of the new generation in Asia and the only Chinese actor invited to the Odin Theatre in Denmark. He has been hailed as a “pioneering young theater director of the new generation in contemporary China” and “the most popular young director in Chinese theater today.”

He graduated from the Central Academy of Drama in Beijing, took a post-doctor course at the Peking University and an MA in Performance Making at Goldsmiths University of London. Ding Yiteng’s directing and performing style have received acclaim from prominent Chinese theater and cinema masters. Master of Western theater, Italian director Eugenio Barba, noted his young colleague’s ability to interpret classics from an extremely interesting stylistic and epochal perspective.

He has performed in the productions *The Tree*, *Ordinary Life* (Teatret OM, Denmark), *The Teahouse*, *To Live*, *The Conquest of Happiness*, *The Maids*, *I Love XXX*, *Two Dogs*, among others. His directing credits include *The Injustice to Dou E*, *I Didn’t Kill My Husband*, *The Dream of the Drunken Poet*, and *The New Romance of the Western Chamber*. Audiences in Primorsky Krai know Ding Yiteng from his production of *Cyrano de Bergerac* with the National Theatre of China, which was presented at the 3rd International Pacific Theatre Festival. His productions have been featured at major international theatre festivals in China and abroad, including the United Kingdom, Denmark, Spain, and other countries.

Winner of the 2018 One Drama Awards for Outstanding New Chinese Director. His “New Codification” teaching workshops have been held in dozens of cities around the world, including London, Paris, Toulouse, Holstebro, Krakow, Poland, Beijing, Shanghai, etc., aiming to spread the new concept of contemporary drama performance, “New Codification”, which combines the performance training methods of Odin Theatre in Denmark with the essence of traditional Chinese opera performance.



THEATRE OF NATIONS

The Theatre of Nations is based in the historic building of the former Fyodor Korsh private drama theatre, founded in 1885 as Moscow's first private professional theatre. For more than 140 years, the building has witnessed pivotal moments that have shaped the development of Russian theatre. Throughout its history, the theatre has undergone several transformations, changed its name, artistic vision, and creative leadership, while remained one of the country's most significant theatrical landmarks.

The contemporary chapter in the Theatre of Nations' history began in 2006 with the appointment of Yevgeny Mironov, People's Artist of Russia and recipient of the State Prizes of the Russian Federation, as Artistic Director. Under his leadership, the theatre has become one of Russia's foremost performing arts venues, renowned for artistic innovation, international collaboration, and intercultural dialogue. Today, the Theatre of Nations presents productions by acclaimed Russian and international directors and develops large-scale festival, educational, and social initiatives. In 2026, the theatre celebrates the 20th anniversary of this new era in its history.

The Theatre of Nations operates according to a model that is unique in Russia. Rather than maintaining a permanent acting company, each production is created as an independent project, bringing together a specially assembled artistic team for each new work. This approach

enables the theatre to collaborate with acclaimed directors, actors, designers, and composers from Russia and around the world, fostering international artistic exchange and dialogue.

Over the years, the Theatre of Nations has produced dozens of international productions and collaborative projects in partnership with prominent Russian and international artists. Its productions, as well as its actors and directors, have received numerous prestigious awards, including the Golden Mask National Theatre Award, the Crystal Turandot Theatre Award, the Nika Award, Made in Russia, and many others.

A special place in the theatre's artistic programme is occupied by the Small Stage, opened in 2013 as an experimental platform for emerging directors, playwrights, choreographers, composers, and visual artists. It provides opportunities for developing bold artistic ideas and exploring new theatrical languages.

Supporting theatre in Russia's regions is another important aspect of the Theatre of Nations' mission. The theatre is the founder and organizer of the Festival of Theatres of Small Towns of Russia, the country's largest professional forum showcasing outstanding productions from regional theatres in small towns and promoting cultural exchange and professional dialogue across the national theatre community.



**T H E A T R E
O F N A T I O N S**

artistic director of the theatre national
artist of Russia **Evgeny Mironov**

O R G A N I Z E R S

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