

переміщуючись у музеї в режимі віртуальної реальності. Це свідчить про те, що останні десятиліття індустрія шоу та артпроектів розвивається швидкими темпами. І навіть попри важке політичне становище в Україні, також як і в інших країнах, артпроекти набувають широкого розголосу, переживаючи суттєві трансформації, пов'язані в основному з технічним забезпеченням яскравих інноваційних постановок шоу та артпроектів.

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**INCULTURATIVE AND CONTENT POTENTIAL OF STUDYING FESTIVE CULTURE
IN THE CONTEXT OF TRAINING AT THE “STAGE ART” SPECIALTY
IN THE DIMENSIONS OF CIVIC-MINDEDNESS AND PATRIOTISM**

М. Островська

**ІНКУЛЬТУРАТИВНО-ЗМІСЛОВИЙ ПОТЕНЦІАЛ ВИВЧЕННЯ СВЯТКОВОЇ
КУЛЬТУРИ В КОНТЕКСТІ ПІДГОТОВКИ ЗА СПЕЦІАЛЬНІСТЮ
«СЦЕНІЧНЕ МИСТЕЦТВО» У ВИМІРАХ ГРОМАДЯНСЬКОСТІ ТА ПАТРІОТИЗМУ**

Currently we can testify the total nature of the loss of cultural values that occurring in society, the replacement of genuine values with imaginary ones, which is not only a kind of indicator of ongoing changes, but also a reflection of the need for innovative guidelines for society.

The socio-cultural sphere substantiates value-normative complexes and is a difficult and actively developing system, through the prism of the cultural context of which, in particular, the appeal to cultural experience, its regulatory functions are carried out in relation to the formation of value orientations. At the present stage, value orientations are produced by today's culture in all its hedonistic aspirations, entertainment, and festivity.

Organizing the life cycle from a series of calendar events, the festive culture appears as a way of familiarization with cultural values, aimed at socialization, inculturation, active involvement in cultural activities, and finally, the expansion of cultural horizons. Directing in the dimension of festive culture is a sort of directing of life itself — the organizing principle. In the context of the author's research interest, it should be noted that a deep, comprehensive study of cultural forms and processes, understanding the diversity of cultural mutual influences is implemented by higher education in line with art education. In particular, we will focus our attention on the professional educational program for the preparation of applicants for higher education in the field of directing theatrical performances and holidays in the specialty “Stage Art”.

Undoubtedly, the acquisition of professional knowledge in the field of stage art is associated with the realization of the didactic and content potential of festive culture as such. Despite a fairly wide range of studies devoted to a number of aspects of the existence of festive culture, there is insufficient knowledge of its didactic significance, which determines the relevance of the designated topic.

Therefore, the holiday as an integral component of the cultural practices of our time, providing an opportunity to show social activity, to reveal the creative potential of a wide audience, can be considered a “accumulator” of high ideas, civic-mindedness and patriotism, which is especially relevant in today's reality.

Festive culture immerses a person in the process of awareness, perception, experience, participation and familiarization with significant events and values as a way to fulfill the needs of people in their psycho-emotional and effective unity in worldview, civil

and national positions. Festive culture can be understood as a mean of educating and transforming society, a kind of relay of the national spirit and patriotism. The didactic content of festive culture as a means of socialization and inculturation, the formation of the cultural world of the individual and society, can be considered a “didactic spring” for the training of applicants for higher education in the field of directing theatrical performances and holidays.

Thus, the festive culture, which affirms a creative way of life, implements a multi-vector didactic impact on both an individual and society as a whole. Festive culture implements socialization, inculturation, due to which the likelihood of raising a “healthy” person with a baggage of national basic values, awareness of national identity increases significantly.

S. Shumakova

**DRAMATURGY AS “ART OF PASSIONS” IN POETICALLY REPRESENTED ACTION.
ON THE THEORY OF DRAMA**

С. Шумакова

**ДРАМАТУРГІЯ ЯК «МИСТЕЦТВО ПРИСТРАСТЕЙ»
У ПОЕТИЧНО ПРЕДСТАВЛЕНІЙ ДІЇ. ДО ТЕОРІЇ ДРАМИ**

The current methods of presenting information to society, which are categorically irrevocably rooted in our lives, are characterized by the desire to convey the most extensive amount of data in a super-compressed information framework. Society is confidently and, presumably, purposefully moving towards the world once predicted by Ray Bradbury, in which masterpieces of world classics turn into meaningless five-minute videos, where only names of brilliant works remain.

It is needless to say that the dramatic theater in such a world is rapidly leveling off, being transformed under the negation of the dramacentrism of post-dramatic reformatting, and may cease to exist altogether, without having the most important basis in the form of dramatic works. Undoubtedly, it is impossible to allow the disappearance of either of them, understanding and realizing their fundamental cultural significance.

Drama depicts the world in an effective form as a process, a dramatic work is a reflection of this process of action — a poetic and emotional image of action. It is the main task of the drama. Verbal action is not just one of the most important elements of stage action, but, in fact, a fundamental link — intellectual and emotional action. A word affects a person’s mind or imagination, awakening certain ideas: the spoken word generates a stream of thoughts, feelings, associations and reactions. The nature of acting talent transforms a heard and perceived word into a concrete fact — an artistic image — and conveys its vision to the audience with the help of stage action — movement, facial expressions and, mainly, speech, words. Verbal action, stage dialogue are a powerful means of influencing the actor on his partner, and through him on the audience. It is through the word that the actor conveys to the viewer the content laid down by the author; impressions and reactions are created by the power of stage words.

The dramatic theater is built on mimesis (imitation, duplicating reality), it affects the viewer through his recognition of life situations, identification with the hero and catharsis, insight as a result of this identification.

Dramaturgy always forced the theater to be logical, linear. Literature gave structure — not only of the theater, but also the structure of society and worldview. But today’s world