

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.

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

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**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

does not perceive reality as a regularity, nothing happens in it according to a linear scenario, instead structured chaos and wave theory became the main idea of world perception. Therefore, dramaturgy being pushed out of the idea of theater as a structureless, systemless composition.

Dramaturgically built “Aristotle” theater, dramatic theater (the peak of which, according to Brecht, became “psychological theater”), appears as a theater of exquisite representation of reality and imitation of experience. This is a theater, the basis of which is the reproduction (or at least the imitation of reproduction) of the subtlest nuances of behavior and contradictions of the characters’ psychology by searching for answers to the question “why actions are carried out”, “what is the hidden essence”. Mirroring “reality” in this way, the “Aristotle” theater creates a continuous, psychologically motivated, conflictual and compositionally complete (one that has a beginning, development and end) action. This is a causal theater, a theater of cause-and-effect relationships and “continuous action”, a reproduction not of people, but of life events.

Dramaturgy depicts historical and cultural events that take place in a certain social community, and the subject of dramaturgy is sociocultural; images of social conflicts are reproduced and exacerbated by dramaturgical tools.

The author’s understanding of the importance of drama is fully consistent with the idea of the outstanding British writer-philosopher Thomas Carlyle, who calls drama “the art of passion”, summarizing that “on the surface of social life there is a slow construction, but in the depths, there are volcanoes and craters caused by explosions, which form the main outlines of being. The drama depicts exactly these basic spontaneous movements — the struggle of hidden forces lurking in human society, in the human soul. Drama depicts struggle, and struggle is primary — struggle appears as the beginning of life itself.

Summing up, it should be emphasized that drama is the most complex mechanism of intellectual and emotional impact on a person’s worldview, which has become the main component of theatrical art and has revealed, without exaggeration, colossal significance in line with its influence on the development of world culture.

## СЕКЦІЯ:

### АКТУАЛЬНІ ПРОБЛЕМИ АУДІОВІЗУАЛЬНОЇ КУЛЬТУРИ ТА МИСТЕЦТВА

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### ПОСТЦИФРОВА ЕСТЕТИКА І КУЛЬТУРА АУДІОВІЗУАЛЬНОГО ВИРОБНИЦТВА

*I. Pecheranskyi*

### POST DIGITAL AESTHETICS AND CULTURE OF AUDIOVISUAL PRODUCTION

Термін «постцифровий» часто використовують для опису середовища, що нас оточує, надміру переповненого цифровими технологіями, які трансформують людське сприйняття та впливають на моделі художньої творчості. Його вперше ввів композитор Кім Касконе, окреслюючи в такий спосіб новий напрям досліджень збоїв як «естетики провалу», що з’явився в 1990-х рр. Відтоді концепція змістилася з розгляду цифрової музики до більш ширших мистецьких практик, критичного розгляду обчислювальної техніки як гегемону та аналізу естетичних проявів постцифрового як поточного стану, коли відмінності між цифровими та аналоговими медіа, чи онлайн і офлайн, все більше розмиваються.