

POSTMODERN DIMENSIONS OF THEATER CULTURE OF MODERNITY

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INTRODUCTION

The modern science of culture is shaken by serious discussions, inspired by postmodernity. Recently, a circle of researchers has emerged who have devoted themselves to studying various aspects of postmodernism in philosophy, aesthetics, culture and art. The most famous of them are J. Baudrillard (France), G. Vattimo (Italy), H. Küng, D. Kamper (Germany), D. Barth, W. James, F. Jameson, C. Jencks, R. Rorty, A. Haysen, I. Hassan (USA), A. Crocker, D. Cook (Canada), M. Rose (Australia)».

Postmodernists come to the conclusion that the modern world cannot be described within the framework of classical approaches in philosophy, science, and culture. And therefore, classical methods of art are not suitable for describing it.

In the dimensions of the postmodern paradigm, the language of art is radically transformed as “a quite naturally generated need for a new rethinking of the picture of the world, in which the situation of “disintegration of time” finds its natural expression, approved by postmodernism”. The artistic process in the new socio-cultural reality of our time, approving the newest relevant language of art and principles of creation, “gives birth to a new theater as a multifaceted phenomenon, and each time it is different, which unfolds in the complex aesthetic unity of its artistic imagery and poetic transformation of everyday life”¹.

The modern cultural situation of a dynamically changing world steadily confronts theater with the need to contrast the transforming image of the world with one’s own “image of the Self” of the person himself, which essentially does not consist in alienation and detachment of the world, problems, ideas, but, on the contrary, in “appropriating the world to oneself”. Current artistic projects of contemporary theatrical art are relevantly “revealed” as areas of concentration and presentation of meanings, environments for revealing the foundations of cultural mechanisms that create “a comprehensive world of culture as a house of being”².

¹ Fuchs E. *The Death of Character: Perspectives on Theater After Modernism* / Bloomington: Indiana University Press, 1996. 234 p.

² *Encyclopedia of postmodernism*; edited by Ch. Winkvist, V. Taylor; trans. from English V. Shovkun. Kyiv: Solomiya Pavlychko Publishing House “Osnovy”, 2003. 503 p.

The intense search for new ways of perceiving the world actualizes postmodern theater, which differs from other forms of cultural-creative practices by the significant weight of the presented materials and artistic means, according to J.-F. Lyotard, “energy theatre”, removing the hierarchy of the usual external-internal connections and becoming the center of the aesthetics of modern performing arts – “theater of a state of self-reflection”³, tensions and momentary affects. For theater shares with other arts a taste for the aesthetic rebellion of postmodernism, self-reflection and self-positing of themes. The tendency of the movement aimed at overcoming the boundaries between life and art manifests a state of vibrant stage experiment, a permanent desire to go beyond the boundaries of previous artistic forms, the perception of new European performative intentions, which are either superimposed on the existing local and more archaic theatrical tradition, or turn into taken from the inherent context of isolated statements; Accordingly, theater appears as a means of creating an actual stage statement, leveling semiotic logic and breaking down into fragments and levels. The artistic arsenal, in other words, includes means of expression that serve to provide a theatrical response to the changed situation in the conditions of the all-consuming predominance of information technologies inherent in public communication, in essence, a radical transformation of the stage element in the ambiguous light of the current media culture.

Theater today does not allow for the possibility of any exhaustive, “closed” definition – this is not so much “a place of “heavy bodies” (“Körper”), tempting the artist to pass off raw chaotic material as a symbolic form crystallized by consciousness, but rather “a place of real gathering together” (“Realen Versammlung”), where there is a unique intersection of aesthetically organized and, at the same time, real life with its scenic meaning-forms, where the direct presence of a person creating himself is fundamental fundamental⁴.

1. Convergent “thought-creativity” of postmodern theater

The convergent “thought-creativity” of the “theater of modernity” is becoming more and more ambiguous, even paradoxical, which cannot be denied; at the same time, the need to comprehend it is becoming more urgent. A look at the boundaries within which theater that appeals to the art of thought can and does exist, which has not been comprehensively reflected in classical theater rhetoric to this day, appears as a research lens for understanding it in the current context. Based on the concept of H.-T. Lehmann, we will try to

³ Lyotard J.-F. *The Postmodern Condition: a Report on Knowledge*. Minneapolis, MN: University of Minnesota Press. 1984.

⁴ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

identify the substantive features of the theater in question. The study concerns the “theater of modernity”, however, the comprehensiveness of the “interconnected picture” in all representational and playful forms is impossible in itself, for the pragmatic reason that its polyvariability can hardly be limited⁵.

The purpose of the study is to try to expand the aesthetic logic of the postmodern theatre under consideration in the context of a tendency towards a non-random theatrical aesthetic perspective.

The aesthetics of post-dramatic theatre is based on an understanding of the absurdity of existence, which creates the need to express it in new aesthetic ways.

It can be stated that the paths of theatric theory, the theoretical constructions of great theatre practitioners, are now constantly intersecting with obvious conceptual changes, which have become actualized in the focus of stage art, where the triumph of new polymorphic discursive theatrical forms, which should be defined as post-dramatic, is more and more observed.

The concept of post-dramatic theatricality as a global separation of the theatre from the traditions of drama in the context of the methodology of theatre studies, the history of the scientific and theatrical theory of theatre was first mentioned in Lehmann’s book “Post-dramatic theatre”, which is based on the analysis of the stage practice of Robert Wilson, Eugenio Barba, Pina Bausch, Peter Brook, Anatoly Vasiliev, Heiner Goebbels, Jerzy Grotowski, Klaus-Michael Gruber, Tadeusz Kantor, Frank Castorf, Robert Lepage, Eimuntas Nyakroshyus, Tadas Suzuki, Jean Fabre, William Forsyth, Achim Fryer, Richard Schechner, Einar Schlef in order to present nature and the essence of theatrical art, analyzing along the lines of such concepts as “postmodernism” and “postdramatic”, thereby offering a new theoretical toolkit and giving rise to new methodological studies that open a wide field for studying the modern theatrical process in a new way and lead to a revision of the usual methods of analysis.

Lehman emphasizes that the term “postdramatic” does not at all mean an abstract negation, a fundamental departure from the dramatic tradition. The prefix “post”, that is, “after”, “... indicates that a certain cultural or artistic practice has gone beyond the horizon”. Drama has its position “as a weakened structure”, outdated within the framework of the new theatrical concept. Postdramatic theater “... cover the present situation / new repetition / continuation of the functioning of previous aesthetics”, thereby proving that

⁵ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

“... art generally cannot develop without connection with previous forms”⁶. Thus, postdramatic theater does not cancel any of the previous forms of theater, but, on the contrary, complements and reforms them.

The delineation of the boundaries of the new concept of post-dramatic theatricality is consistent with the search for a scientific and theoretical equivalent to postmodernism. The starting point on the path of rethinking the intersections of postmodernism and postdramatism in the context of today’s theatre can be the phenomenon of the irreversibility of progress, which simultaneously marks new principles of pluralistic representation, and a new theatrical era, and a shift in the emphasis in the theatre to the non-dramatic, creating an orbit of total de-hierarchization of theatrical means of dominant expressiveness with non-subordination of the parts of the whole – the idea – brittleness of the plot, excessive “density” and at the same time “emptiness” of meaning, which leads to the formation of constructions that do not lend themselves to usual analysis.

At the same time, the poles of sacralization and profanation of art, the construction of one’s own reality, the priority of abstractionism and neo-surrealism, the embodiment of dreams and fantasies in modern productions, which can be understood as a form of protest by the director-artist to the aesthetics of realism and naturalism, faced with postmodern techniques of collage, citation, deconstruction of the text and action against the background of such definitions as metaphoricality, rituality, sacredness, symbolism of the language of *mise-en-scène* and stage action in general.

This, on the one hand, refutes the idea of total de-semiotization of the stage text, which leads to the destruction of its logical and semantic integrity, and on the other hand, it confirms the change in the ways of using verbal and non-verbal means of expression, which require rethinking, the discovery of new methodological tools. If the performance, as a translation of a literary text into the language of the theatre, extrapolates the dramatic performance-as-text, then the post-dramatic text-imagination, which is minimally oriented towards preserving the integrity of the literary source, rather uses it as a tool for creating its own meaning, mastering the language of the theatre to varying degrees metaphor and symbol and building semantic connections at the level of metatext, which arises in the viewer’s imagination as a system of associations and analogies, creating a metalanguage.

So, the substantiation of “post-dramatic” as a global tendency of the theatre’s separation from the traditions of drama in the context of the concept of post-dramatic theatricality appeals, first of all, to the main trend of modernity – the theatre breaks away from the text and canons of dramatic art,

⁶ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

but does not break with them, but creatively conflicts with them, thereby confirming the legitimacy of its existence.

2. Change of theatrical paradigm: radical changes of theatrical language

New challenges and new formats of the modern theatre scene, which expand the borders of the artistic map, establish new rules of the game, as the explosion that recently caused a variety of new forms and strategic attempts to «reboot» theatrical life are manifested in innovative formats, in efforts to establish closer communications with socio-cultural stories of reality.

The theatre of today, which conducts a kind of polemic about the motley hustle and bustle of life and approves the aesthetics of postmodernism, is characterized by constant processes of differentiation and integration of stylistic phenomena, associated with the peculiarities of interaction with the inevitably penetrating multifaceted spheres of art and the all-absorbing complexity of reality as the equal existence of any moves, pluralism at the “ideological” level.

The list of characteristics of postmodern theater is impressive in its variety and volume: deconstruction, deformation, pluralism, processuality, fictionality and heterogeneity of the theatrical spectacle, performativity as the «third» in the union of drama and theater, ambiguity, discontinuity of theatrical time, extra-textuality, multiplicity of encodings, diversion, ubiquity (alle Ortschaft), perversion, function of the text as basic material, attitude towards the text as an authoritarian and archaic authority, anti-mimetic, resistance to interpretation, the actor as a character and at the same time the central theme of the theater. It is assumed that postmodern theater is outside of discourse; instead, it is dominated by meditation, plasticity, rhythm, and sound. Researchers rely on nihilistic and grotesque forms, empty space, silence.

Today, according to the leading theoretician on the latest forms of theatre H.-T Lehman, a special concept of a theatre project has emerged, innovative and creative in nature as “the search for new points of contact, new correspondences between different practices, spaces”⁷.

Modern radical changes in theatrical language, when traditional dramatic categories undergo a radical transformation, actualize the statement of the phenomenon of post-dramatic theatre with a heightened sense of reality; a variety of innovative artistic principles and techniques; genus-genre syncretism; dialogue with tradition and rejection of fixed forms. Theatrical art is proclaimed, for which its traditional meaning becomes an atavism and the prerogative of the “old”, aging theatre with its search for semantic integrity.

⁷ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

Dramatic theatre is a theatre of illusion, the theoretical basis of which consists of the categories “imitation” and “action” in their natural combination – “imitation of action”, according to Aristotle’s definition. As for the post-dramatic theatre, according to the German specialist in drama Y. Schroeder, it can be defined as a theatre that “practically said goodbye to the fundamentals of dramatic art since the time of Aristotle – mimesis, action, characters, conflict, situation, dialogue”⁸.

Postdramatic is a theater in which the action takes place on this side of the drama, and its time is defined as the time “following” the time determined by the dramatic paradigm.

Postdramatic theater absorbs the relevance/reproduction/impact of previous aesthetics, including those in which the idea of drama was not manifested either at the level of text or at the level of presentation.

The definition of “post-dramatic theatre” is relatively new, therefore, in the theatre space, it is almost unstudied, in turn, the principles of artistic thinking, methods of form formation, motives of total ambiguity, even paradoxicality of the current art of theatre, which actualizes the scientific intentions of considering problematic-content coordinates of the theatre plane.

The phenomenon of “post-dramatic”, named by the apologist of the concept of post-dramatic theatre and the creator of the theory of “post-dramatism” – Hans-Thiesz Lehmann – arising in the last quarter of the 20th century in Western Europe, is based on the progressive conflict with the traditional “dramatic” theatre and explains the total overcoming of dramacentrism, freeing the director’s creative thought from subordination to the author’s, dismantling the text, meaning, idea of the playwright, acquiring the status of a “phenomenon” of the exhaustion of drama as such in the sense of embodying the concept of directing. The phenomenon of the post-dramatic gives rise to an era of total de-hierarchization of theatrical means of expression with the insubordination of parts to the whole – the idea – the breaking of the plot, excessive “density” and at the same time “emptiness” of meaning, which leads to the formation of constructions that do not lend themselves to usual analysis⁹.

Today’s theatre shows a desire to reflect a timeless reality, with which it disputes and takes stock of the present, levelling out what the dramatic theatre is used to – the principle of integral figuration and narrative, logical connections and moving feelings, meaningful psychology. It is a theatre that experiments with renewal strategies, when the artist no longer dominates the

⁸ Kornienko N. M. Non-linear theater (art) science: post-non-classical landscape. From Faust to Proteus: monograph. Kyiv: Alterpress, 2013. 263 p.

⁹ Lehman H.-Th. Postdramatic Theatre. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

stage, but is “used only as one of the game buttons”; it is a theatre that avoids the logic of “useless doubling of reality”, “breaks with mimesis” and “becomes a meeting place of various arts”¹⁰.

This is theatre, according to H.-T. Lehmann, the “liberation of forms” – post-dramatic, strikingly multifaceted, which confirms the authenticity of the statement. Being an island of artistic freedom and existential aesthetics, the post-dramatic theatre conquers new levels of meaning-making and polemics against the background of today’s contradictions, which are persistently marked¹¹.

The phenomenon of post-dramatism enters deeper contradictions with the traditional concept of “theatre-temple”, its constructive essence. At the same time, the modern theatrical art’s desire for sacredness, for going into the “Other”, is embodied as a departure from the boundaries of aesthetic and moral norms, in the creation of universal symbolic images, the impact of which on the viewer has the potential of forming cultural and aesthetic values. The post-dramatic vector of theatre development hypothetically revealed a variety of meaning-modulating forms – constructions of different qualitative content at different levels of embodiment – self-repressing meaning constructions, within which a shift in the value balance often replaces established value systems with surrogates or completely destroys them, reducing the “sacred to the profane”¹², radically changing the very essence of art, traditional concepts and values.

The post-dramatic theatre searches and thinks – it is a theatre of post-modernism, focused on the deconstruction of tradition, the image of the performance, the logic of expression and representation. Using the techniques of irony, bricolage, pastiche, intertextuality, he creates a new picture of the world and an algorithm for the analysis of reality, its artistic code, radically changing the previous understanding of art, removing the classic oppositions author – interpreter, actor – viewer, truth – illusion, image – manifestation, word – gesture, energy – information, process – result. Accordingly, there is a theatre that questions its tools of representation.

It is fundamental that the post-dramatic theatre is a theatre of the context of post-modernism, focused on the reorientation of even the very image of the performance, which changes the previous understanding of art.

“Post-dramatic”, which denotes both a new theatrical era and a shift of emphasis in the theatre to the non-dramatic, for example, performance-

¹⁰ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

¹¹ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

¹² Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

installations without actors, etc. – as the transition of society from modern culture to postmodern culture and, to a greater extent – to the postpostmodern situation – is marked by a radical rejection of the presumptions characteristic of classical metaphysics: definiteness and structurality. After all, the main characteristics of art in the postmodern context are discreteness, the loss of meaning of all kinds of usual constructions, which is represented in a certain disregard for the principles of organizing the structure with increasing uncertainty, which contributes to immersion in boundless artistic polymorphism¹³.

It can be argued that today the post-dramatic theater offers a new structure and system of expressiveness, not least due to the fact that it involves a dominant interaction with plastic arts and media, therefore it undergoes tendencies of total visualization, musicalization, accentuation of corporeality, etc. connected not only with the latest theatrical processes – life itself is totally theatricalized.

The post-dramatic theatre becomes a laboratory for stage search, the approval of boldly colourful theatrical ideas and the implementation of creative innovations that do not exhaust the entire variety of post-dramatic theatre – the open, unpredictable, paradoxical theatre.

Therefore, understanding the place of the new theatre in today's post-cultural situation makes it possible to determine the ways of development and perspectives of stage art, which slowly, day by day, creates a contemporary artistic picture from theatrical puzzles.

Artistic discoveries will undoubtedly take place precisely in the post-dramatic theatre, which is increasingly moving into the postmodern dimension and «challenges» traditional canonical forms of theatrical activity, and, according to H.-T Lehmann, “endlessly problematizes its own borders, increasingly actively intervenes in the space of modern art and increasingly resembles some kind of spiritual practice unique to those on the stage and those in the hall”¹⁴.

In the idea of theatre as an energy exchange, the act of creativity itself is definitely the most important and significant, because creativity is the act of creating something that was not there, with extreme sincerity, provocativeness – the principle tools of the theatre, when the world suddenly changes around, the shells fall off a person, with which she covers herself, in which she has long since lost herself.

¹³ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

¹⁴ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

3. Theatre of modernity: synaesthetic feeling

Theatre today, of course, cannot be considered a relic of some “antiquity” in any way, rather, it is a “creator” who, against the background of a specific paradigmatic attitude of perceiving the world as chaos, reveals “postmodern sensibility”, tries to present theatrical reality as spiritualized, poetically and sensually the reality of the stage language in the “format” of the innovative hype. The theatre forms its own semantic superstructure as a multidimensional, but non-obvious dialogue with the artistic process, reflects on the accelerated pace of life, moving away from the logic of drama and the artificial construction of the world in the form of a sequence of events flowing from each other. This should be defined as a constitutive feature of the theatre, which entails the designation of a theatrical statement with the property of multi-levelness, as well as non-subordination to semiotic logic: the components of a stage performance cease to be a “doubling of reality”, becoming fundamentally significant in themselves. At the same time, the primary significance of the mutual influence of the actor-spectator polylogue intensifies, transforming the understanding and experience of a stage work into a new processuality that does not have a final conclusion.

The consequence of the “reformatting” of the theatrical model is a focus on the current, devaluing the intrigue and the effect of the unknown: there is no need to predict further logic in light of the fact that the dominant procedurality of a theatrical performance is determined by the increase in the concentrated share of its visual architectonics and auditory-rhythmic algorithm. Thus, the theatre under consideration can be defined as a «theatre of states», transforming the experience into an aesthetic vision, setting new angles for rethinking, the experience of aesthetic reflection. The need for spectator completion inherent in performing arts at the present stage becomes fundamental, forming the contextuality of poetic-figurative synesthesia – an intersensory connection characterized by heterogeneity, non-attachment to one feeling, rather, globality, connecting both the depth and superficiality of the view. Synesthesia as an essential feature of artistic thinking, determining the energy plan of the theatre, is a way to overcome the limitations of associative-metaphorical connections; the associations created in a directly sensory-figurative form a holistic image, harmonious at its core.

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associations created in a directly sensory-figurative form a holistic image, harmonious at its core.

As is known, synesthesia is carried out through involuntary or purposeful comparison, comparison of different modal impressions on the basis of structural, semantic, mainly emotional similarity – synaesthetic analogies: “melody – pattern”, “timbre – color”, “tonality – color”, which realize the metaphorical “doubling”, conveying a “condensed” meaning that «condenses» information, which is perceived as an energetically charged semantic node capable of generating conceptually significant information that serves as the key to understanding the generated meanings of art – stylistic figures.

In other words, this is a concentrated and simultaneous actualization of sensuality in a wide range of its manifestations, which, in fact, finds its embodiment in a metaphorical figurative structure. Emotional synesthesia determines diffuse unity – the interpenetration of various sensations of intersensory interpretation, built-up auditory-visual polyphony in order to achieve the effect of counterpoint, in other words, a “force field” that generates new artistic values. The emotional-sensory background is created through the layering of images containing different levels of perception and cognition of reality through synesthetic experience, intersensory transference, and then a transfer from a synesthetic-fused unity of feelings: “vision↔emotion↔hearing” – to differentiated sensations.

Increasing the flow of information based on innovative technologies that model the theatrical environment “from the inside out” in the format of the unlimited illusion of three-dimensional virtual space complicates the impact on the viewer and forces him to react to many parallel impulses, and the verbal flow of stage action is no longer the most saturated information line.

Each element of the artistic fabric of the performance, doomed to be assimilated in a playful, aesthetic form, complements and changes the overall picture: “be it emphasized physicality, the nature of gestures, stage permutations <...> elements, even if they do not “denote” anything, but are emphasized during a performance, can be perceived as “signs” – manifestations and gestures that attract attention. There is no need to impose strict requirements for “meaningfulness” on such elements”. Accordingly, in the light of the current prevailing repression of the need for the integrity of stage artistic expression, dialogue with the public appears to be produced not through understanding and comprehension, but on the basis of stimulating the imagination of the recipient – synesthetic empathy. It is difficult to predict exactly what meaning the viewer will be able to put into the acquired aesthetic experience, but there is no doubt that the experience of overcoming the sign redundancy-dissolution – the experience of selection – will inevitably be

received against their will, which determines the special situational nature of constructing a theatrical performance as an event¹⁵.

The visual aspect of the “theatre of modernity” is taken out as a deep aesthetic and meaningful hypostasis, therefore, the currently observed representational revolution, built on the basis of the redundancy of artistic means, “must be understood as the establishment of a new reality, as a manifestation gesture, <...> as a trace <...> concrete and real”. Accordingly, perception becomes different: a conscious experience of the prevailing “pure visuality as such, independent of any reality” – without exaggeration – a reflection of a fundamental change in the living image of the theatre¹⁶.

The space of the “theatre of modernity” suggests abandoning the perception of the world according to the principle “what? and why?”: causal connections give way to the orbit of states, the emotionally sensual way of spectator perception. Strictly speaking, the “theatre of modernity” becomes more present than a representational act, more a process than the result of embodiment, more a manifestation than a designation, an energetic impulse than information”¹⁷. Theatre essentially transfers dramatic relationships from the stage space to the space between the stage and the audience; its strength, of course, should be considered receptive involvement – provocativeness in relation to the viewer’s attention and imagination by the external affectation of the material.

The stage practice of the «theatre of modernity» strengthens the accents of a visual-virtual nature, consistently moving along the path of destroying the traditional boundaries of the theatre, shifting it into a new, mass media cultural field as a set of deep relationships between the elements of the whole, their multi-level intersection and overlap.

CONCLUSIONS

In the history of the development of performing arts, the new theatre opens a new page in which the fetishism of theatrical conventions and their desacralization are closely intertwined. Modern theatre moves in different directions, this is its main distinguishing feature, which is based on the idea of total movement. New theatrical practices are interpreted even by an unbiased consciousness as polemical, distancing themselves from tradition.

¹⁵ Shumakova Svetlana Contemporary stage art as a performative innovations and provocative cultural and art forms in the postmodernist dimension. *Paradigmata Poznání. Vědecko vydavatelské centrum “Sociosféra-CZ”*. Prague, 2023. 1. P. 10–25.

¹⁶ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

¹⁷ Lehman H.-Th. *Postdramatic Theatre*. London New York: Routledge; Frankfurt am Main, 2008. 460 p.

The mentality of today's theatre tends to combine visual rhetoric with a polemical semantic essence and a polyphonic form of self-irony, which is mainly focused on the reflection of worldview and the study of man, the expansion of consciousness and the refinement of feelings, which focuses not on reflection, but on modelling reality through experimentation with embodied reality as a connection with the Eternal, forgotten in vanity. The unity and interaction of feelings, pre-established by synesthetic connections, connecting with the contour of the presented stage design, determined by the latest art technologies involved in the theatrical space, forms the integrity of the image of the world, "formular" methods of understanding the world and the acceptance of the current picture of the world as living breath, living energy.

Playing with boundaries ultimately leads to the question of the boundaries of theatre as such. New techniques of form-building, innovative principles of artistic generalization and structuring at the linguistic level predetermine a certain visual line of increasing the information-figurative flow, placing the "theatre of modernity" on the same level as the starting point and the point of highest development. Revealing its visual nature, stage performance correlates with the media-mediated desire to overcome a person's isolation from the world, which, in fact, transforms theatre from the usual implementation of a stage work into an event that forces the viewer to concentrate on the current moment, making some kind of analytical breakthrough in the sphere of giving meaning to what is happening.

Accordingly, a completely new theater is emerging today, which questions its ontology, its tools of representation, its truth, canon and authorities, which explains the total renewal of language, content and ideas, overcoming the usual formats, emphasizing the rejection of stable theatrical forms and laws.

In essence, igniting a new stage logic and system of aesthetics, a new language, the phenomenon of postdramatic theatre stands as a claim to a change in the theatrical paradigm. It is a theatre experimenting with strategies of renewal and emancipation of forms.

SUMMARY

In the presented article, in the focus of the postmodernist dimension, the advancement of the theater of modernity towards post-dramatism is substantiated, which is based on the progressive conflict with the traditional dramatic theater and explains the total overcoming of dramacentrism. Postdramatic theater "challenges" canonical forms, endlessly problematizes its own boundaries. The article emphasizes that a completely new theater is emerging today, which questions its ontology, its tools of representation, its truth, canon and authorities, which explains the total renewal of language,

content and ideas, overcoming the usual formats, emphasizing the rejection of stable theatrical forms and laws. It is a theater experimenting with strategies of renewal and emancipation of forms. In essence, deploying a new stage logic and system of aesthetics, a new language, the phenomenon of post-dramatic theater appears as a claim to change the theatrical paradigm. Today's theater shows a desire to reflect a timeless reality with which it argues and takes stock of the present; it is a laboratory of scenic search, approval of boldly colorful theatrical ideas and implementation of unpredictable, paradoxically creative innovations. The author focuses his research attention on the idea of theater as an energy exchange. The space of the "theater of modernity" offers to abandon the perception of the world according to the principle "What? Why?": causal connections give way to the orbit of a complex, emotionally sensitive perception. The theater of modernity becomes more of an energy impulse than information.

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