

that helps to involve the viewer in the story, which the performers tell by means of choreographic and musical expressiveness; the use of supports, lifts in the air, stunt elements, acrobatic movements, falls, slides, breakaways, changing partners, reverse leading/following, etc.

Practical significance. The material expands information about the peculiarities of dances of the Cabaret category and reveals their artistic and aesthetic features in the context of the specifics of the development of modern dance sports.

Key words: Cabaret, dance sport, sports ballroom dance, artistic and aesthetic features, spectacle, theatricalization, tricks, virtuosity.

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**THE CURRENT TREND OF MODERN THEATRICAL CULTURE:
AN INDEPENDENT THEATRICAL FORMAT**

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The presented study reflects an attempt to make an excursion into the essential world of modern theatrical art, appealing to the notion of the present time as a «realm of visualization» and the complication of forms to the opposition of conflicting aspirations, which, from the author's point of view, appears to be the main impulse of the theatrical experiment. The essential and content features of independent theatrical format are analyzed.

It is emphasized that since its inception, the theater has been an artistic way of explaining life, understanding the world and man's place in it, a detailed projection of the socio-historical context of the era. As a procedural phenomenon, but practically not amenable to fixation – fixation and preservation in physical evidence – this is a phenomenon that arises here and now in empathy, coexistence, which is why it is so relevantly effective and focused on continuous searches and experiments. Speaking about the pressing global trends in the field of culture, it is important to note that the reassessment of values on a global scale is invariably updated: the world passionately clings to the past, but cannot stand still, entering a new era, which is characterized by new general cultural values. Their conductor is the modern theater – the viewer receives something that causes him ambiguous emotions and reactions, which predetermines the motivation of internal intellectual activity. It is summarized that the experimental theater under consideration is a multifaceted construction, basically correlated with the realities of everyday life, but asserting its own artistic laws that dominate life, focused on finding an adequate language for the actual dialogue between theater and modern society.

This is a form of: artistic and figurative comprehension of today's reality, ascending to an intuitive understanding of what lies on the other side of the visible and tangible; experiencing creative power as a way to improve the «world of man»; coding of aesthetic experience and comprehended truth; modeling the knowable and meaningful as the avant-garde of artistic resistance.

Key words: theater art; the actual trend of modern theatrical culture; independent theatrical format; search for an adequate language for dialogue between the theater and modern society.

Formulation of the problem. Theatrical art, having passed a long historical path, is currently moving in the direction of its further development, which is characterized by a higher level of stage practice compared to previous periods. In the space of theatrical culture, there are many pressing problems that require their conceptual theoretical understanding. One of them is the independent theatrical format, including its continuous nature of development. In any case, a certain vagueness of ideas about the essence of this phenomenon prevents today, to a certain extent, from more effectively solving certain applied creative problems.

Over the past decades, many works have been published in which, one way or another, the theory of theatrical culture is presented. However, the need to cover the theoretical problems of theater studies is still relevant in all its versatility.

The axiological point of view is a methodological core for the authors, which allows them to focus on the specifics of theatrical culture as a field of study when considering aspects of the independent theatrical format. In addition, the authors, trying to maintain the scientific nature of the presentation, try to avoid unnecessary complexity, since the work can be aimed at practicing theater workers.

In addition, the author seeks to preserve the scientific nature of the presentation of the theory, to avoid excessive complexity, since the work is focused on practicing theatrical figures.

The main vector of the presented research is the theoretical understanding of the problem of the formation and development of the actual discourse of the independent theater of modern dramaturgy as a way to realize its creative potential. Accordingly, the object of the study is an independent experimental theater, and the subject of the study is the actual discourse of the theater of modern dramaturgy as a sphere of conceptual and semantic organization of stage material. Based on the logic of the consistent study of the object and subject of research in general and, in particular, the accompanying relationships, the work pays attention to identifying the interacting components within the phenomenon that is being considered.

The hypothesis of the study is based on the assumption that an independent theater is based on the consistent and continuous formation and development of an actual discourse, the initial message of which is a rethinking of the values of the modern world.

The study reflects an attempt to make an excursion into the world of modern theatrical art, which appeals to the ideas of time as the «realm of visibility» and the complication of forms up to the expression of the opposition of conflicting aspirations, which, according to the authors, are the main impulse driving the theatrical experiment. The essential and content features of the modern theater are analyzed.

From the moment of its birth, the theater has been an artistic way of explaining life, reflecting on the world and the place of a person in it, a detailed projection of the socio-historical context of the era. As a procedural phenomenon, but practically not amenable to fixation – recording and preservation in material evidence – this is a phenomenon that arises here and now in co-experience, co-existence, therefore it is so relevantly effective and focused on continuous search and experiments. Speaking about the pressing global trends in the field of culture, it is important to note that the reassessment of values on a global scale is invariably updated: the world holds the past with passion, however, cannot stand still, entering a new era, which is characterized by new general cultural values.

Modern theater ensures that the viewer receives something that evokes ambiguous emotions and reactions in him, which predetermines motivation of internal intellectual efforts. «Theater is a way to think informally, it is a creative protected space where you can think freely» [7].

Accordingly, the main purpose of the theater in the modern world is not just to surprise, but to shock. In order to start the process of «shock», to cause a reaction, sometimes a shock is needed: a person is so arranged that he begins to think when faced with a stressful situation. The traditional theater hardly keeps up with the world's increasing complexity every day, offering simple formulas: «good and evil», «plus and minus». Simple formulations work only at first, then it becomes obvious that the depth and complexity of the issues raised by modernity often go beyond the boundaries of the usual understanding of things, and modern theater tries to meet the demands of the time in the sense of its ambiguity [1, 6, 7, 8, 9, 10]. In fact, this is seen as a threat of the theater losing its original properties, as well as a hope for gaining new meanings, a new role for both the individual and society [4].

It can be stated that the contemporary exists mainly in the coordinate system of the last century, when a certain main line lies in the development of culture. At the same time, the actual theatrical discourse declares: the theater can be different – traditional and non-traditional, relevant and irrelevant, in other words, it can develop in different directions. If there is a diversity of vectors, then there is a request, then the traditional theater does not fully satisfy the needs of the theatrical audience. This is a natural trend of the times, and this trend will only intensify.

What is the difference between the non-traditional theatrical format?

Independent – it does not depend on the state in any way, but was created by people who have their own vision of the development of theatrical art. Experimental – the old theatrical methodology, style and expressive means of the traditional stage are not used on the stage of the theater; theater is trying to find a new language, new meanings, new forms. To a greater extent, emphasis is placed on modern dramaturgy, and since modern dramaturgy opens only with modern artistic keys, the language of the independent theater is exclusively modern.

Under the concept of modern drama is not a play written now, but a play that has the right to be performed precisely today, which is most relevant. Any performance is already a separate reality, and it is important to create it according to its own laws, and in this regard, a theatrical production always brings something new. Therefore, an independent theater is a space for air. These are complex productions designed for an advanced audience interested in contemporary art [4; 5].

As for the main criterion, this is stage adequacy, the ability to think and reproduce something intelligibly, some very simple things. Oddly enough, the modern thinking person is tired of the «eternal holiday», he wants tears through laughter, he wants to stop the flickering carnival. It seems that an independent theater needs to take risks and try to compose its own stories about itself and contemporary problems, to work just for those who think deeply and see far.

Despite the existing opinions about the gradual displacement of the theater from the life of a modern person, it still remains «a free fall and immersion in the world of special sensations, an opportunity to immerse yourself in the inexplicable, but addictive poetic-imaginative world of the stage» in all its colors,

where the actor is «a guide from the world of contemporary art to the world of simple human feelings» [4]. Times change, and the theater, causing controversy, provoking, making you think, never loses its relevance.

The independent experimental theater of modern dramaturgy is a place where the flight of creative searches meets the always rigid framework of mundane organizational conditions.

The task of the theater is to keep the audience, to accurately capture the dynamics of what is happening, to say what they even prefer not to talk about out loud. Of course, the theater can be anything, but not boring. The brightness of expressive means, the unbridled fantasy – that the theater can and must.

The language of signs and images that the theater offers today often already loses its modern message, still belonging to the past, therefore, the issue of drama must strictly come to the fore. And modern theater is trying to get away from interpretation and work mainly in the area of experiment.

The theater exists for the spectator, and in order to attract spectators, one must meet their expectations, and if it only meets the expectations of the spectators, there is a danger of complacency and lagging behind; if he searches and goes ahead of the viewer, there is a danger of leaving the halls half empty.

As you know, the feeling of modernity is very subjective. In this sense, the criterion of modernity can be considered not truthfulness, but adequacy. Correspondence of the theme, problem, stage narrative language, stage forms to what is happening «here and now» is the main criterion of modernity, which actually makes the theater relevant, able to find and draw parallels with today.

The aforementioned moments in the modern theatrical space are just beginning to be spoken out, mainly due to the lack of stage practices themselves as spheres of living human communication. In any case, the discussion of this issue should be broadened and deepened in aspect, because the definition of the criteria of modernity and the designation of its boundaries can become just that impetus, that «navigation» that can provoke experiments and searches in the field of modern theater. The theater of the new format appears as an experience of the harmonious relationship and unity of everything that unites the modern hero and the modern spectator in a special creative space reflecting the realities of modernity.

The independent format, as a popular non-state institution, differs, first of all, in that it feels much more constrained financially – it is less likely to receive grants and subsidies, and is more often forced to resort to fees and crowdfunding. In theory, sources of funding for private theaters can look broad (grants, large patrons, fans, fundraising and crowdfunding). In reality, this is implemented, unfortunately, not very effectively. Fundraising provides additional coverage for the project – if the theater does not raise the required amount here, it can raise it somewhere else, but with the help of the collection and the people involved in it, it will talk about its idea. Sometimes a collection is launched solely for this purpose, using it as an additional PR tool. In the absence of the support of a media personality or a high-profile idea, the collection for an independent theater project is insufficient to stage a performance that looks like true art and not an amateur performance [3].

At the same time, the advantage of the independent format is that it removes almost all restrictions on creativity – the team can choose scripts and projects that inspire them. State theaters always dictate to young people what and how they will do – what productions to stage and where (mainly on the small stage). Working in a state theater for creative, promising youth is a path of compromise that not everyone is ready for. The independent format produces non-boring performances in which, without being too academic, it speaks to its audience about what really worries them, in essence, as creative experiments with form – these are cutting-edge, relevant texts that explore the problems of today [11; 12].

The independent format is designed to test an alternative; it has apparently moved relatively far from the ordinary, affirming the young energy of a new generation of theater and striving for a new interpretation of it, combining elements of theater and film art, classics and avant-garde. The independent format presents to the audience its own stage version of a live theater that has perfectly declared itself on the stage not as a «spectacle theatre», but as an «interaction theatre». As a rule, independent theaters do not have a stage. The audience is around the point at which the stage action pulsates. There is no division into «hall» and «stage with wings», into «theater» and «world» – there is no dividing wall, there is no mirror of the stage, and the entire space is a sphere of interaction [11].

An independent format often acts as an express format project: only current (recent years) texts, pressing social topics, a limited number of actors and timing (up to 1 hour), there may be a lack of scenery and costumes (only a branded recognizable identity), there may any site can be used. This is an experimental project about the problems of society here and now, a place for testing new texts as opposed to repertory theater, where plans are scheduled for two seasons in advance. The project involves completely different theatrical genres: documentary theatre, scientific theatre, witness theatre, the main thing is to follow a given format as horizontal theater, that is, not presupposing a hierarchy. This is not just smart, but witty and resourceful, fashionable and elegant, energetic and strong theater – an express format of a quick message, a quick reaction – a small theater.

In other words, the idea of creating independent formats is to create an alternative to «official» art, and to prove that harsh, painful themes, modern texts and acute social representations are needed by the viewer.

Although the independent format does not use anything radically new in its tools. The independent stage becomes the center of the new theater, which, due to financial and ideological aspects, has no place in other theater venues, as a place of creative freedom, where they experiment with many forms of art. The independent format does not create a completely different theater in terms of mechanics and means. This is an ordinary domestic, sometimes, if it turns out, European drama theatre.

The key organizational principle of the independent format, in contrast to the state theatrical format, is the project-repertoire model of operation, powerful marketing and exclusive texts, which were not previously available on the Ukrainian stage. For each new project, new people are recruited through casting; accordingly, there is no concept of corpses (anyone can take part in a new project).

Each new performance is a project with its own deadline (about a year or two). The independent format moves away from the understanding of a performance «for the ages», approaching the most relevant at the moment in society, and it is played while it is relevant. The independent format is now focusing on such acute social problems as: stereotypes, gender equality, women's rights, corruption, etc. In cinema, the production of projects is carried out by many different specialists at once: executive producers, music producers, creative producers, line producers. But in theaters – especially independent ones – we are talking about a completely different scale. And all these people are replaced by one man orchestra – a theater producer. His job is literally everything that is not directly related to creativity: formalizing an idea, finding money, assembling a team, selling a project to the audience, organizing a tour. Essentially, a theater producer is a person who takes an idea that exists only in name and makes it become a reality.

One of the key problems of independent formats remains the lack of platforms. However, there is a way to implement a large number of theater venues and ensure the development of independent theatrical art. We are talking about reformatting city cultural centers into the cultural sector with the right to «enter» and work for independent theaters on a competitive basis for residence. In this way, a path can be charted for the development and transformation of the independent format, with the important identification that it is different. In addition, a common vector of development is needed, «setting the bar» for equal competition (theaters, unfortunately, do not go to each other, everyone is «for himself»).

There is also a problem of the following order: national theaters are in some way afraid that independent theaters want to take away their venues. «In Ukraine there is a Ministry of Culture, which must satisfy the spiritual needs of the population, every citizen has the right to creativity... there are some theaters in the public sector that are subsidized by the state. And there are still some theaters, which are three times larger and are not supported by the state. It is clear that those invested are afraid that part of something will be taken away from them... But, on the other hand, if non-state theaters make a claim to the state and say that we perform a function, satisfy spiritual needs, provide us with premises – this claim is fair. But the state is not building new premises, that is, it must give away part of those that it already has» [7].

It should be emphasized that independent theaters set themselves a seemingly impossible task in their ambition: to produce performances to distract contemporaries, who have virtually no dialogue, who do not understand each other, from the smartphones that have completely absorbed their lives and to personally verify that theater is not necessarily something boring, theater can become a catalyst for dialogue. Independent theaters decided to take a risk and talk to «modern complex people» about what concerns them, and in a modern language that «catches». The independent format offers a completely different acuity of perception, being called upon to «discover» that theater is precisely the place where eternal meanings intersect with the present day and the audience. He asks important questions to which his contemporaries seem to already know the answers – at least, they have such an illusion. Modern troubled «difficult people» have a very, very acute way of feeling this world, because they live at a high degree of anxiety and obstacles. The independent format promotes an attempt to understand this world and oneself in it in the space of acute perception, to be restless in exploring how this world and oneself works.

The independent format appears as a space for interdisciplinary unity of theory and practice of modern theater. «In a society of new technologies and rapid changes, contemporary theater, as a living art form, tirelessly seeks new forms of expression to interact with the outside world. Leading theater practitioners confidently experiment with hybrid forms, representing a collage of arts, technologies, and media elements. The aesthetics of modern theatrical forms are largely shaped by digital culture, which has changed our perception of the world. New dramaturgy also develops beyond the boundaries of the theater stage and traditional theatrical space and moves away from the dogma of the text, taking into account the physicality of the theatrical form and the importance of all elements of stage language» [2].

The independent format is able to «operate in the context of the discourses of modern theater and stimulate active creative search in the creation of new forms. First of all, these are non-traditional methods for creating theatrical productions and scripts, a more open, experimental creative process, a collaborative approach to developing material» [2]. The independent format becomes a total synthesis of artistic forms

with performative practice in search of interactive interaction with the viewer and the search for new forms.

The theater of the 21 st century seems «a theater of interaction and active intervention in the realities of life, an understanding of facts and the formation of perspectives, a theater that is in tune with the rhythm of modern society. The very paradigm of theater as a pure form has significantly changed under the influence of modern visual art, philosophical discourses, digital technologies and mass media. The interdisciplinary approach gave impetus to the development of dramaturgy of mixed theatrical forms, in particular, it is difficult to overestimate the impact of performing arts» [7].

The independent format has every chance of becoming mainstream, as it strives to develop in the trends of world theatrical art and enter the Ukrainian cultural context. An independent format, creating a new European-oriented performative space, unlimited by the traditional theatrical stage and form, can be a platform for the theater of the 21 st century.

Thus, the experimental theater under consideration is a multidimensional construction, basically correlated with the realities of everyday life, but asserting its own artistic laws prevailing over life, focused on finding an adequate language for the actual dialogue between theater and modern society. This is a form of: artistic-figurative comprehension of today's reality, ascending to an intuitive understanding of something that lies on the other side of the visible and tangible; experiencing creative power as a way to improve the «world of man»; coding of aesthetic experience and comprehended truth; modeling the knowable and comprehended as the avant-garde of artistic resistance, actively inspiring the interaction of theater with sociology, psychology, anthropology and philosophy as coordinated disciplines.

The prospect of further research is seen in the expediency of focusing attention on the socio-cultural aspect of the development of theatrical culture of our time, in particular on the auditorium aspect, since it is the involvement and level of development of the theater audience that ultimately determines its sustainable functioning.

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СУЧАСНИЙ ТРЕНД ТЕАТРАЛЬНОЇ КУЛЬТУРИ : САМОСТІЙНИЙ ТЕАТРАЛЬНИЙ ФОРМАТ

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Мета роботи – виділити організаційні принципи незалежного театрального формату, диференціювати його сутнісно-змістовні риси.

Методологія дослідження. Методологічна основа статті визначається її метою та є синтезом мистецтвознавчого, проблемно-аналітичного та логіко-узагальнюючого методів, які в сукупності дозволили, на наш погляд, висвітлити в аналізованих аспектах означену наукову проблему. Аксіологічна точка зору для авторів є методологічним стрижнем, що дозволяє зосередити увагу на специфіці театральної культури як галузі дослідження при розгляді аспектів незалежного театрального формату.

Отримані результати. Наголошується, що театр – художній спосіб осмислення життя в детальній проєкції соціально-історичного контексту епохи, явище процесуальне, що практично не піддається фіксації; незалежний театральний формат – багатогранний конструкт, що принципово співвідноситься з реаліями

повсякденного життя, але стверджує свої власні художні закони, орієнтовані на пошук адекватної мови для реального діалогу театру та сучасного суспільства на затребувані гостроактуальні теми.

Новизна стосується виділення в незалежному театральному форматі його сутності як «живого театру», «театру взаємодії», творчої свободи й таких аспектів, як: інноваційні експерименти з гібридними формами, що є колажем нових технологій, медіа елементів і мистецтв, іншими словами, експериментально-креативним творчим процесом у контексті найновітніших дискурсів сучасного мистецтва театру, нетрадиційних методологій творення театральних постановок як експрес-формату швидкого меседжу. У руслі нової драматургії вбачається інтенсифікація пріоритету нівелювання догматики тексту з поступом поза рамками традицій театального простору та урахуванням фізичності театальної форми й елементів сценічної мови. Сама естетика сучасних театральних форм вбачається продукуваною цифровою культурою та тотально орієнтованою на безперервний експеримент і пошук нової мистецької мови, спроможної на відтворення нових, гостроактуальних сенсів, у світлі змін світосприйняття сучасної глядацької аудиторії.

Ключові слова: актуальні тенденції сучасної театальної культури; незалежний театральний формат; пошук адекватної мови діалогу театру та сучасного суспільства.

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ЦИФРОВІ ТЕХНОЛОГІЇ У МИСТЕЦТВІ СУЧАСНОГО ТЕАТРУ ЛЯЛЬОК УКРАЇНИ

Задорожня Дар'я Володимирівна – аспірантка кафедри театрознавства, Київський національний університет театру, кіно і телебачення імені І.К. Карпенка-Карого, Київ
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Розглянуто питання використання цифрових технологій при створенні художнього образу і організації творчого процесу в театрі ляльок. Констатовано, що інтеграція новітніх технологій до театального простору є спільною тенденцією для різних сфер сценічного мистецтва. Висвітлено аспекти комунікації «театр – глядач» при застосуванні можливостей мережі Інтернет. Показано прояви синтезу традиційних театральних технологій з модерними мультимедійними, шляхи оновлення принципів та прийомів організації простору сцени в сучасному театрі ляльок. Розглянуто чинники гармонізації за нових умов творчих і технічних сторін діяльності художника, а також розширення художньо-технічного інструментарію звукорежисури. На матеріалі вистав 2017-2024 рр. театрів ляльок Києва виявлено прийоми здійснення художнього синтезу при застосуванні новітніх технологій.

Ключові слова: цифрові технології, новітні технології, сценографічний простір, засоби виразності, мистецтво театру ляльок.

Постановка проблеми та актуальність дослідження. Нинішній світ дедалі інтенсивніше розвивається і цифрові технології починають укорінюватися у багатьох сферах життя. Вони проникають до різних галузей мистецтва, впливаючи на їхній розвиток та вдосконалення. Не є виключенням і театр ляльок. Цифрові технології надають нові можливості для створення ляльок та декорацій, дають змогу використовувати аудіовізуальні ефекти для формування атмосфери і емоцій, а також надають можливість онлайн-трансляцій і записів вистав. Постановки театру ляльок стають більш складними технічно, користуючись новими методами і технологіями, театр ляльок стає ще більш синтетичним.

Сучасні театральні постановники мають чималий діапазон технологічного оснащення (світлове оформлення, проекційні прибори, відеозображення тощо). Симбіоз мистецтва і модерних технологій дозволяє ухвалювати оптимальні рішення, необхідні для постановочного процесу, що сприяє досягненню результатів, які відповідають потребам нинішнього глядача.

Вивчення новітніх тенденцій в мистецтві театру ляльок та залучення цифрових технологій до театральних постановок є актуальним аспектом в соціокультурному контексті сьогодення.

Аналіз сучасних досліджень і публікацій. У низці праць українських дослідників здійснюються спроби висвітлити нові технічні можливості збагачення мистецької сфери загалом й театру зокрема. Так, стаття В. Бистрякової, А. Осадчої і О. Пільгук присвячена системному аналізу загальної характеристики інноваційних підходів та технологій у сучасному мистецтві [1]. С. Триколенко розглядає постановки вистав із використанням сучасних проекційних технологій в декораційному оформленні [5]. Справжню експансію мультимедійних технологій, що стала чинником кардинального збагачення змістовно-образних можливостей сценічного мистецтва й найсуттєвішою інноваційною ознакою сучасної сцени, констатована Г. Липківською [3].