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Theatre art: Conceptual and categorical problems

Abstract. Theatre art is a fundamental component of modern culture and requires a detailed analysis of the problems of a set of interrelated concepts, which will reflect the key substantive and functional aspects concerning theatre art. The research relevance is determined by the description of the problems of the conceptual and categorical apparatus of theatrical art for the first time is subjected to a complex structural and semantic analysis, which is necessary to determine the study of ways of forming new terms, which will make it possible to present the system of modern theatrical terminology in a holistic form. The study aims to analyse and describe the contemporary problems of the conceptual and categorical apparatus of theatrical art. General scientific methods of art history were used: method of analysis, comparative analysis, synthesis, analogy, and classification. The article investigates the whole stage space as one of the components in the context of the conceptual categorical apparatus of modern art history. Contemporary theatre art is undergoing an active evolution, with artists striving for innovation, using interactive elements, multimedia technology and art installations to create a deep and rich experience for the audience. An important aspect is to involve the viewer in the experience, where the traditional boundaries between actors and audience are blurred and the viewer becomes an active participant. Theatres also emphasise diversity, aiming to reflect different cultures and identities on stage. However, there are problems with the conceptual and categorical apparatus, requiring the development of new terms to accurately describe contemporary phenomena in theatre. Sarcasm and irony prevail, artists seek new directions, and all this happens in the context of the diversity of theatre traditions, creating challenges in the exchange of experiences between cultures. The materials discussed in this article can be applied by both theorists and practitioners of contemporary art history in their writings and as material for teaching in the educational process when training specialists in the field of contemporary art

Keywords: theatre studies; theatre genre; term; theatre history; theatre performance; scenography

Article's History: Received: 18.01.2024; Revised: 05.04.2024; Accepted: 07.03.2024

INTRODUCTION

In the current society, one of the most important tasks in a developed society is the formation of an individuality culture. The research relevance of this task concerns not only the radical transformation of the life system but also the aesthetic values of a person. It is impossible to form

a new cultural generation without considering the artistic values accumulated by society over its history. To fully understand the art of a particular era, it is necessary to study the basics of art history. For a person to fully appreciate the art of a particular epoch, he needs to master artistic

Suggested Citation:

Melnyk, M. (2024). Theatre art: Conceptual and categorical problems. *Interdisciplinary Cultural and Humanities Review*, 3(1), 46-52. doi: 10.59214/cultural/1.2024.46.

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expression, to understand the essence of each manifestation of art in the world. For this purpose, mastering the conceptual and categorical apparatus of theatre art is key.

There is a definite system and classification of art in the current literature, although all these classifications are relative evaluations. The study by G. Côté *et al.* (2019) states that each scientific study is conducted using a characteristic conceptual and categorical apparatus specific to the chosen topic. This apparatus is designed to represent the ontological side of scientific knowledge in the field of the issues under consideration. As well as scientific generalisations, research concepts are impossible without the language of concepts. Therefore, the system of established terms, judgements, and conclusions in the field of the studied topic is an integral part of scientific research.

Contemporary art is a way of understanding and appreciating reality by creating a unique product, a work that can evoke emotional reactions from viewers. In addition, art helps people to correctly perceive and understand the world around them. The most important task of art is to satisfy two spiritual needs of a person: love for the beautiful and the desire for aesthetic enjoyment. It can take many forms and serve a variety of purposes, according to V. Rauta and S. Monaghan (2021).

Art in general is the creative embodiment and expression of reality through artistic creation. This phenomenon develops as a system including various genres, reflecting the diversity of the real world in the artistic process. There is a historically established art form, which is a creative activity capable of artistically interpreting the meaning of life using a variety of material means such as art words, music, plastic, colours, and others. N.T. van Pelt (2019) noted that different types of art are broadcast and disseminated, transmitted in space and time. Perhaps, a combination of space and time, then art belongs to both space and time.

Temporal art is art stretched in time: music, dance, mimicry. Time has nothing to do with sculpture, architecture, or painting, as they belong to the group of spatial arts. Spatial arts include fine arts, graphics, architecture, sculpture, etc. Theatre, as well as cinema, occupies an intermediate position between the art of the temporal group, and the art of the spatial group. It is a synthetic art, which is a complex combination of various elements. When analysing theatre as a phenomenon, its rich history can be highlighted. Finding the national roots of this art seems to be a difficult task and there are many points of view. Despite its long history, theatre remains relevant. Interest in the performing arts may fluctuate, but generally, it shows stability, as pointed out by J.C. Harper *et al.* (2021) in their study.

V. Anderson (2012) stated that the history of theatre spans millennia. During this time, theatre has gone through many changes and metamorphoses, been influenced by different cultures, and diversified many original methods of organising and staging theatrical performances. The diversity of theatrical means has always contributed to the popularisation of historical theatre art. Modern art develops as a system of interrelated types, and its diversity reflects the diversity of the real world, which is embodied in the artistic and creative process.

The study aims to examine the roles of terminology in various fields including theatre and art, and in considering theatre from various perspectives including its collective

nature, structure, creative process, the role of the audience, and conceptual and categorical apparatus. In developing this topic, general scientific methods of cognition in the field of contemporary art were used, such as analysis of literature on the selected topic, comparative analysis, synthesis, classification, and analogy. In this study, the methods of empirical analysis were also used, based on observations of the theory and practice of modern theatre art, which allowed us to understand and describe the diversity of modern conceptual and categorical apparatus of theatre art. The main method in this study was the method of analysis. The method of comparative analysis was used and derived in the study of this topic from such a general scientific method of analogy. The main purpose of these comparisons is not only to form new facts from all kinds of correlated characteristics of certain objects or phenomena but also to analyse all kinds of interrelations of these characteristics. Comparative analysis was useful in discovering the characteristics of the issues that are characteristic of a particular period. Analogy is a method of scientific research, with the help of the similarity of the studied objects of the selected topic in some features to develop a conclusion about their similarity in all features. The method of classification was focused on the parsing of a separate set of studied objects into ordered and classified groups of theatre art based on certain properties.

THE ROLE AND RELEVANCE OF TERMINOLOGY IN THE CONTEXT OF THEATRE ARTS

Terminology nowadays fulfils a very important communicative function: it ensures mutual understanding between representatives of different fields of knowledge and scientific disciplines. Terminology represents a large part of the vocabulary. However, there is currently no universally accepted definition of the concept of "term". Interest in the study of theatre terminology has not arisen for the first time, and the reasons for this interest are related to the rapid development of art based on new theories, which is accompanied by the rapid development of terminology in this field. In this context, it is worth highlighting studies in the field of theatre terminology in general, considering the current trends.

Terms are special units used to correctly designate terms of a certain profession and other unfamiliar (or little-known) terms of the native language. Terms function as part of a special system - terminology. Terminology in a narrower sense is a system of terms for a particular field of knowledge. Terminology in this sense is a part of the vocabulary of a language, especially specialised vocabulary related to human activity. In this study, the concept of "terminology" is understood in a narrower sense than a conceptual system in the field of theatre. The main characteristics of terms are such properties as accuracy, uniqueness, originality, consistency, and stylistic neutrality. They fulfil obligatory nominative, semantic, communicative, pragmatic, and optional, heuristic and classification functions. The term is usually not characterised by emotionally expressive and modal functions. Thus, in the modern context, terminology performs a key role in scientific cognition, providing a means for obtaining, systematising, and preserving information. The component analysis is applied to theatre concepts as a method to reveal the

structural components of the phenomenon, which contributes to its deeper understanding, as it is written about in the book by P. Faber and M.C. L'Homme (2022).

The issue of terminology in theatre studies is one of the most important. According to S.L. Fischer (2020), these concepts are firmly accepted as modern principles in art history. There is a coherent system and a perfect definition of the world in theatre art, but there are other descriptions that characterise the individual style of the artistic environment with art.

THEATRE STUDIES AND VOCABULARY IN THEATRE: STRUCTURE, DEVELOPMENT, AND RELATIONSHIP TO SOCIAL CHANGE

D.A. Smith and B. Coleman (2021) noted that theatre studies are the science of theatre, the study of which is devoted to the theory and history of stage art. Theatre studies are not the result of the accumulation of specialised knowledge; it is the creation of a new subject with its field of study and language. The structuring of theatre terms is a complex issue. At different stages of theatre development, different components of theatre studies come to the fore. At the same time, theatre studies as a science are connected in different ways with related humanities such as philosophy, history and sociology. The main area of theatre studies is performance. History has left fine examples of reproductive criticism, but this criticism does not reflect the entire theatre heritage worthy of study. For a long time, theatre studies have not had clear terms and boundaries, which caused controversy and different interpretations.

Language responds to all changes in society. The relationship between language and society is most clearly manifested in the vocabulary of the language, which directly responds to social processes and phenomena. Technical vocabulary has a great, impartial influence, as it is the most dynamic part of speech, quickly responding to changes in objective reality. Modern vocabulary is a complex system, including various groups of words, different in origin, and style, belonging to the active or passive part, as well as in volume according to T.H.M. Gellar-Goad (2021).

A special place among the limited vocabulary is devoted to lexical units related to modern theatre art. Theatre can embody contemporary themes and societal issues, which can lead to new vocabulary adapted to the circumstances. Different theatre genres and specific works can contribute to the formation of unique vocabularies. For example, terms associated with tragedy, comedy or drama may have specific meanings in a theatre context. The vocabulary of theatre is also affected by changes in the language of directing and acting. Terms related to acting methods, directing and theatre technique may evolve in line with new trends in the art.

The lexicon in theatre actively develops under the influence of changes in society and culture, reflecting actual phenomena and ideas in an artistic form. Such a lexicon as a separate lexical group certainly exists only "inside the theatre", which is the lexical core without which theatre art is incomprehensible. The theatre lexicon contains linguistic units, some of which describe concepts of theatre art, some of which are internationally accepted and retain their old lexical meaning. In theatre studies, as one of the

scientific fields of knowledge, terminological changes in the theatrical lexicon for the modern era are quite rapid.

THEATRICAL TERMINOLOGY AND THE SYNTHETIC NATURE OF THEATRE ARTS

The problem of creating new dictionaries is one of the most acute in modern linguistics. Terminology occupies a special place in lexicography. Terminology as a part of lexicography is based on a thorough study of the lexicon of the subject implication using methods and techniques of lexicology and terminology. General problems in modern terminological science are acute in the question of the place of terminological lexicon in the system of modern theatre art.

The origin of the modern term "theatre" is associated with the ancient Greek antique theatre, so-called seats on the viewing platform (from the Greek verb "theaomai", which means – to see). Nowadays, however, the term "theatre" has a varied meaning and is used in different contexts. In the first case, it refers to the theatre as a "house" specially designed or adapted for performances. This also includes the aspect of theatre as an institution, encompassing the company employed in production as well as all the personnel responsible for organising theatrical performances. In another context, theatre is seen as a work of art, including a series of dramatic or stage compositions constructed according to different principles. The term theatre retains its old meaning in theatre-technical jargon, referring to a stage. In the latter context, theatre can have a figurative meaning as a place of development of each event, which is noted in the study of J.H. Park (2016).

Theatre art has several unique features that give its works uniqueness and set them apart from other genres and art forms. The main characteristic is the synthetic nature of theatre, which encompasses various genres of art such as literature, music, visual arts, vocal and choreography. This synthesis creates a unique artificial space where each element interacts to achieve harmony. Theatre also incorporates advances from various sciences and technical fields such as psychology, semiotics, history, sociology, physiology, and medicine. Acting and directing draw on these studies. In addition, theatre artists often incorporate new technologies and experiment with different creative approaches, which gives each performance a unique and contemporary feel. Experimentation with theatre sound, lighting, and the creation of new stage effects (e.g. smoke) is an important part of technological development in theatre.

THEATRE DRAMATURGY: WORD, ACTION, AND STAGECRAFT

J. Reed (2018) noted that synthetic art is a form of artistic creation where there is an organic fusion or economic combination of different art forms, creating a qualitatively new and unique aesthetic whole. This concept is particularly evident in theatre, including drama and opera, as well as in ballet, which combines dance, music, painting, and sculpture through the use of the natural plasticity of the human body. Synthetic art is also evident in pop art, which depicts various creative fields such as singing, theatre, dance, illusions, and elements of gymnastics associated with conferences. In circus, synthetic art includes sports and entertainment elements as well as performances involving animal life. Synthetic art differs from

the stricter concept of artistic synthesis, such as in architecture, where different art forms are integrated into a single object, such as a decorated building with statues and paintings surrounded by a landscape.

Theatre is a form of social consciousness inseparable from people's lives, national history, and culture. Success in stage art is usually achieved when one endeavours to change the perception of the times, leaning towards humanistic ideals and revealing the subtleties of the inner world and human desires in a deeply realistic way. Life ideas, philosophical considerations and different worldviews concerning the theatre stage find expression in the form of dramatic actions that actors perform in front of the audience. Theatre works are often based on the struggle of the characters, within which the social and psychological conflicts that shape the characters' destinies, and their relationships are revealed. The unique nature of theatre requires the creation of an emotional and spiritual unity between the stage and the audience, as well as a community of interest between the creators of the production and the audience. Theatre plays an important role in the aesthetic, moral and political education of society. It has significant resources available to it for artistic synthesis, visualisation, and the engagement of a wide audience.

The basis of the play is dramaturgy. Theatre turns a literary work first of all into a theatrical image. In clear personalities and actions, dramatic characters and conflicts are revealed. Words play a key role in theatre and are the most important means of conveying and expressing ideas, emotions, and plot. In theatre, words are the laws of dramatic action. In some cases, the word becomes the overall image and in others, through a web of words, it reveals the role of the main character in complex consciousnesses and psychological conflicts. The form of a scene can be in the form of a long speech (i.e., a monologue), in the form of a conversation with a partner (dialogue), with the audience, or through the presentation of a character, his "inner monologue" etc. In addition, intonation, rhythm, tempo, and other aspects of the pronunciation of words can significantly influence the perception and impact on the audience. Thus, words in theatre are not just a means of conveying information but are also a powerful tool for creating an artistic impression and involving the audience in the story.

MUSICAL THEATRE: DRAMA, SOUND, AND DANCE

Theatre art is a special form of artistic and creative activity where an initial creative idea becomes part of a particular sign system and often seeks to express a particular theme. Performing arts include creative activities: actors and directors who portray the works of writers and playwrights on stage, circus, radio, film, and television; readers who translate literary works into living language. Musicians, singers, instrumentalists, and directors reproducing the works of composers. Dancers perform the designs of choreographers, composers, and librettists. Performing arts are evaluated by the degree of their artistic and creative activity, as they are based not only on the mechanical embodiment of a work in another form but also on its creative transformation, including its use in the spiritual matter of the work, according to N.B. Sayfullaev (2021) and T. Boiko *et al.* (2023) note.

In musical theatre, musical drama works follow the general rules of drama, where there is a struggle between opposing forces and a clear central conflict that unfolds through dramatic scenes. In each musical genre, these general patterns take on specific characteristics in performance, where the events on stage are reflected in the music, the actors' singing and their voices. Regardless of the specific musical genre, music plays a key role in unifying all elements of a performance, whether it be dialogue, song, or operetta. L. Nomeikaite (2020) in her study indicated that musical genres include theatre, opera and choreography, variety, and percussion. Opera as a work is part of the stage art. The most common form of acting can be characterised as acting where people sing without speaking. Singing is an integral part of the art form.

In contemporary theatre practice, the organisation of musical theatre performances is becoming more than a simple act of combining music, dialogue, and operetta. This represents a harmonious interaction of various artificial elements such as acting, music, visual effects, and technology, creating unique and multifaceted shows. Contemporary theatre studies are a multidisciplinary field that combines theoretical studies, practical analysis and research in theatre history and criticism. Theatre theory not only addresses the general regularities of theatre art but also studies its evolution and influence on socio-cultural processes. Theatre history provides an overview of the evolution of stage performances, allowing a better understanding of the context and significance of past theatrical movements. Theatre criticism plays a key role in the contemporary theatre world, providing analysis and evaluation of works, shaping audience tastes, and contributing to theatre culture. This interplay of different aspects highlights the complexity and multifaceted nature of theatre in contemporary society.

THEATRE AS A COLLECTIVE ART: STRUCTURE, CREATIVITY, AND THE ROLE OF THE AUDIENCE

Theatre is also a collective art. It is the result of the coherent efforts of various artistic figures such as directors, actors, set designers, composers, and choreographers. They all contribute to the overall artistic unity of the performance while going through a process of compromise and harmonisation of different ideas. The director plays a key role in the creation of the performance, providing his interpretation of the work, and defining the genre and style. At the same time, the actors, set designers and others involved in the project contribute their talents and ideas to give the work a unique look. The script of the play is organised in time and space, considering rhythm, emotional swings, stage layout and visual elements. Artistic means such as facial expressions, gestures, speech art and artistic and rhythmic elements are used to create expressiveness and harmony in the performance. In this way, theatre becomes an example of creative collaboration where each participant contributes to the overall work of art.

This is not just the joint efforts of a large theatre team (from the cast of the play to the representatives of technical workshops, whose coordinated work largely determines the purity of the performance). In every work of theatrical art, another full-fledged and main co-author is the spectator, whose perception of the play corrects and

transforms, places different accents, and sometimes radically changes the general content and idea of the play. A theatrical performance is impossible without an audience. The perception of acting is a serious creative endeavour that aims to involve the audience. In this context, another important aspect of the performing arts is their instantaneity: each work exists only at the moment of its performance. This quality is inherent in all performing arts. For example, in the circus, on demand of art, the main factor is the technical purity of performing stunts by artists: an injury is dangerous for the life of a circus artist regardless of the presence or absence of spectators. At the same time, one kind of theatre - theatrical clowning, which develops according to laws close to circus theatre, and another - general theatre, according to P. Smith (2021).

The aesthetic problems of contemporary theatre and acting, which have attracted critical attention in recent decades, continue to be of interest to researchers. There are discussions on a variety of topics, in one way or another related to such terms as "theatre repertoire" and "new drama". Contemporary theatre and its role in the sociocultural space, the term "experimental theatre", the relationship between theatre and contemporary drama, its demand for domestic and foreign theatre, and the relationship between theatre, playwright, critic, and audience - this is not a complete list of the topics most actively discussed by contemporary criticism.

L. Senelick (2017) pointed out that the subject of theatre criticism is the modern theatre process, the current state of the stage. In addition to the theoretical-historical and critical sides of theatre criticism, it is important to consider its methodological side, which includes many problems of organisation and the construction of scientific foundations that have historical and practical significance. Such sciences include disciplines such as the sociology of theatre, psychology of creativity, stage technique, theatre economics and organisation, and others. Literary criticism is often regarded as an independent form of literary creativity as a part of literature itself.

DYNAMICS AND INTERACTION OF GENRES IN THEATRE ART

The question of genre and thematic typology of contemporary theatre art remains open. One of the most important components of the artistic form is the theatre genre. The genre of work is a necessary condition for compliance with certain factual and formal norms and empirical rules in the process of holistic development of modern theatre. Genre is a historically changeable category existing in the reality of changeable consciousness. Genre is a relatively stable form of poetic consciousness that reveals the peculiarities of cultural memory and implies the creation of close links between literary works, while the study of one work implies the cognition of another. Genre is a model that is always reproduced, according to P. Steadman (2020).

M. Mainsbridge (2018) noted that genre reflects the selectivity of art and its pragmatic, utilitarian side of adapting to life circumstances. The artist is usually forced to choose the most realistic, achievable ideas from a variety of paths, solutions, and ways of realisation. The definition of the genre is therefore largely a "function of ability

rather than talent". Unlike other closely related concepts, genre most accurately reflects the relevance of contemporary theatre art, the response of artists' creative aspirations to the requirements of time and historical situations. Thus, genre is a subjective functional concept, its boundaries are mobile, and heterogeneous genres are constantly merging and diverging.

Concerning certain specific phenomena of social life, nature, etc., art develops specific forms of reflection of these phenomena (genres and types), constantly changing depending on historical conditions, but retaining certain stability and continuity. The genre of tragedy includes, for example, ancient tragedy, Shakespearean tragedy, tragedy of the neoclassical era, and tragedy with all its historical and specific differences. The fables of Aesop and La Fontaine differ in their ideological content, themes, and social orientation, but they have common features of the fable genre: allegorisation, circumlocution, laconic and extended plot, and the presence of morality. And although it is a work of art, regardless of the genre its content is always unique, the main genre characteristics are stable and characterise works of different centuries. This is mainly because they are the product of a long historical development of art, which was mentioned by A.J. Kachuck (2018).

The book by R. Mosse and A. Street (2023) points out that the interaction of genres in contemporary theatre art is particularly complex. The active, fluid artistic process makes all attempts at categorisation impossible. The boundaries of the genre seem to blur as if they are about to disappear altogether. Genres in the understanding of the drama of the XVIII century no longer exist. The essence of the genre category first manifested itself in the New Age, acquiring an effective character as genre relations are increasingly integrated into the creative process and the spectator. Genre is an artistic category related to the perception of theatre art. Thus, the artistic experience of the spectator interacts with the structure of the theatre work. For neoclassical theatre drama, the genre is correlated with a system of stable features. Now the most traditional form acquires the character of a process. All relationships in contemporary theatre art are not predetermined, but individually created. The viewer must be actively familiar with the genre of the theatre work. In addition, original elements may consist of different areas. Modern theatre art adopts all ready-made designs, down to the most archaic. Theatre art acquires original forms from related branches: prose and poetry. Cinema has had a great influence on the process of genre formation in modern theatre arts.

EVOLUTION OF THEATRE ART AND PROBLEMS OF TERMINOLOGY

The classical theatre artist creates the necessary circumstances for the actors; he forms a spatio-temporal world in which it is necessary to find a certain path that will be interesting to the spectator. The modern artist also offers the audience the conditions that will be interesting in real-time: he creates filters through which the spectator must look at the stage; he organises the point of view, the "intonation" of the spectator's perception. Modern theatre seeks not only to offer the spectator an interesting

performance on stage but also to actively interact with his perception. This happens through the use of various techniques that affect not only vision but also other senses, as well as the viewer's thinking. Directors and playwrights are looking for new approaches to the structure of the performance, sometimes ignoring traditional forms in favour of more unconventional and innovative ones.

The audience becomes not only a participant in the performance but also responsible for its perception. For example, theatres often use non-standard productions, interactive elements, the use of multimedia technology, art installations and other innovative methods to create a deeper and richer experience for the audience. These techniques make it possible to not only draw the audience into the world of the work but also to actively include them in the experience. Theatres also focus on diversity, aiming to present different cultures, identities, and perspectives on stage. This is important to ensure that audiences can recognise themselves in the diversity of theatre characters and stories.

I. Loring Wallace (2023) noted the problem of conceptual and categorical apparatus in theatre art and that it is directly related to the nature of theatre activity. Currently, new forms and new meanings are being sought in all forms of theatre art. Sarcasm and irony have become the main tone of contemporary theatre culture. Artists are searching for new confessional directives: when value consistency is broken, and a new creed must be found. The era of universal irony is coming to an end.

This problem encompasses several aspects. Interpretation of art: theatre is an art form where creative concepts and ideas must be communicated through various means such as dialogue, gestures, facial expressions, and stage elements. Understanding and interpretation of these elements can vary among audiences, as well as between directors, actors, and critics. The development of common and understandable theatre terms and concepts can facilitate more accurate discussion and appreciation of artworks. Evolution of theatre forms: theatre forms and techniques continue to evolve, with innovation becoming an integral part of the process. In this context, existing terms may not be able to fully capture new phenomena and trends in theatre. Diversity of theatre traditions: theatre traditions vary across cultures and eras. Different cultural contexts may have their unique terms and categories, which can make it difficult to share experiences and understanding between different theatre communities.

CONCLUSIONS

Art plays a key role in the formation of individual images and perceptions of the world. It is the carrier of emotional, moral, and evaluative experiences of mankind. Theatre is a collective art where various creative individuals such as actors, directors, set designers, composers and others join hands to create a work of art. Theatre combines various art forms such as word, action, music, and dance into a synthetic and harmonious structure. This synthesis creates a unique artificial space where each element interacts with the other.

The problem of the conceptual and categorical apparatus of theatre art has become a topical issue for many sociologists, philosophers, culturologists, and art historians of our time. The conceptual and categorical apparatus of theatrical art is multifaceted and covers a wide range of terms that allow describing and analysing various aspects of this unique art format. A term in the study of this topic provides a certain notion that distinguishes or unites spatio-temporal art forms, emphasising their common and characteristic properties. Art, as a creative reflection, the transition of the real world into artistic images, exists and develops as a system of integral genres and categories.

The diversity of theatre arts is explained by the need for a complex reflection of a holistic picture of the world. Modern art is capable of creating unique images through mood, sound, and movement, taking various forms of expression. Each artistic image is unique and depends on the material from which it is created. Art, as a figurative understanding of reality, exists in different forms of expression designed to reflect the uniqueness of the creative process.

Theatre or theatrical action is an essential means of expression with a unique ability to grapple with circumstances and influence the audience in various forms in time and space. To this end, the artist's work sets up a team and reveals the goals, inner world, and concept of the work. The stage is a space where the performer (artist) can see, hear, move, think, and speak in the intended situations. Action, in turn, requires the coherent work of elements such as stage movement, attention, emotional memory and performance skills.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

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Театральне мистецтво: Понятійно-категоріальні проблеми

Анотація. Театральне мистецтво є фундаментальною складовою сучасної культури і потребує детального аналізу проблематики комплексу взаємопов'язаних понять, які відображатимуть ключові змістовні та функціональні аспекти, що стосуються театрального мистецтва. Актуальність дослідження визначається тим, що опис проблем понятійно-категоріального апарату театрального мистецтва вперше піддається комплексному структурно-семантичному аналізу, який необхідний для визначення шляхів утворення нових термінів, що дасть змогу представити систему сучасної театральної термінології в цілісному вигляді. Метою дослідження є аналіз та опис сучасних проблем понятійно-категоріального апарату театрального мистецтва. Використано загальнонаукові мистецтвознавчі методи: метод аналізу, порівняльного аналізу, синтезу, аналогії, класифікації. У статті досліджено цілісний сценічний простір як одну зі складових у контексті понятійно-категоріального апарату сучасного мистецтвознавства. Сучасне театральне мистецтво переживає активну еволюцію, митці прагнуть до інновацій, використовують інтерактивні елементи, мультимедійні технології та художні інсталяції для створення глибокого та насиченого досвіду для глядачів. Важливим аспектом є залучення глядача до досвіду, де традиційні кордони між акторами та глядачами розмиваються, і глядач стає активним учасником. Театри також наголошують на різноманітності, прагнучи відобразити на сцені різні культури та ідентичності. Однак існують проблеми з понятійно-категоріальним апаратом, що вимагає розробки нових термінів для точного опису сучасних явищ у театрі. Сарказм та іронія переважають, митці шукають нові напрямки, і все це відбувається в контексті розмаїття театральних традицій, створюючи виклики в обміні досвідом між культурами. Розглянуті в статті матеріали можуть бути застосовані як теоретиками, так і практиками сучасного мистецтвознавства у своїх працях, а також як матеріал для викладання в навчальному процесі при підготовці фахівців у галузі сучасного мистецтва

Ключові слова: театрознавство; театральний жанр; термін; історія театру; театральна вистава; сценографія