



## THE UNIQUENESS OF MODERN THEATER

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<b>Received:</b> 28 <sup>th</sup> May 2023 <b>Accepted:</b> 28 <sup>th</sup> June 2023 <b>Published:</b> 30 <sup>th</sup> July 2023	Undoubtedly, one of the characteristic features of modern theater is its topicality, democracy and acute social orientation. Theater in most cases today has ceased to be an art for the intellectual elite - it began to express itself in the language of the masses, raising and experiencing the complex problems of our time.
<b>Keywords:</b> Theatre, spectator, innovations, performance, technology, drama, modern theatre.	

### INTRODUCTION

"Theater" in the minds of each of us is rather pompous, with a heavy velvet curtain, crystal chandeliers, artistic ceilings, rich costumes and a hall that freezes in anticipation of an orchestral overture. And then a mysterious moment comes and an actor in jeans and a sweater comes to the fore, begins a monologue and the viewer, shocked by the first impression, recognizes Hamlet's monologue. Amazement overtakes, this is the reformation of the classical theater into the modern theater.

### MATERIALS AND METHODS

Consider another modern performance: "The play "Game of Jean" has returned to the stage of the Sovremennik Theater. "The audience has already managed to fall in love with this amazingly subtle, smart story. Perhaps the key to success in many respects was the combination of the play by Donald Lee Coburn and the direction of Galina Volchek, which come into contact in the ability to speak with outwardly simple artistic means about complex, ambiguous, burning things for them, the authors, and the audience. A transparent, light theatrical canvas turns out to be woven from the smallest nuances, psychologically verified - and suddenly each spectator, with excitement, gets involved in the game of two partners (genie is a card game, but it quickly becomes almost a metaphor - nogo, even ideological confrontation), reveals how many non-obvious meanings are concealed by the apparent simplicity of what is happening on the stage [1].

### RESULTS AND DISCUSSION

Today, modern theater is a full-fledged experiment on content and form. Conditional experiments began in the 20th century, when Meyerhold's theater amazed and shocked the public. And the witty parody "The Twelve Chairs" on the theater of Meyerhold Ilf and Petrov (the Columbus Theater) is a real parody embodiment of the experimental spirit of the early

twentieth century. But anyway, most of the legacy "Left theatrical art" has entered rather organically into the practice of contemporary theater [2].

Experimenting with content is a much more complex task, closely related to the work of playwrights. Innovative and extraordinary solutions in the works required updated stage actions and a new audience. As a result of how the authors left the "classical" range of topics and abandoned the three fundamental principles - place, time, action, having received unlimited expressive possibilities and completely new resources.

Thus, Eugene Ionesco, an emigrant writer of Romanian origin, settled in France and eventually created a "theater of the absurd", where the concepts of time and space are shifted, and the characters give the impression of madmen or inhabitants of other worlds. But this is just a perception. The theater of this genre touches upon the most difficult questions regarding human existence. According to the absurdist interpretation, a person is tragically alone in the world, it is difficult for him to build relationships and find mutual understanding with those like him, as well as to find a life path different from others, "his own".

In some cases, the Russian theater has recently become an object that attracts the attention of the so-called "tops", entering into polemics with the authorities and the church. The reason for this is revealed by itself - the theater is on the threshold of development and the emergence of new forms, language and style. The first decade of the 2000s is a time of self-recovery after the obvious problems in the 1990s. But the second decade is spent on searching, studying, adopting foreign experience and trying to synthesize it into "one's own" new style. Today, the modern theater has "born" a new demanding spectator who, on the basis of the conservative theatre, yearns for innovations and new forms of self-expression.

It is certainly obvious that the very backbone of the profession is bent, and modifications are taking place.



Today we are going through an era of decanonization of the theatrical format, and for the first time in quite a few years, we find ourselves with "hands untied", and with the fact of vague criteria [4].

The current century has presented the world with the latest information opportunities, which have caused a sharp radical change in worldview, the removal and overcoming of both topological and temporal boundaries. Thus, the new conditions of life contributed to the restructuring and change of human consciousness at all levels. The global integration of technologies into the life process, from a computer, the Internet, to robotics and various gadgets, from an early age, certainly leaves its mark on the entire psycho-mental structure of a person. We get a reorientation of the individual from the traditional civilizational and cultural experience to a radically different one, far from the previous observable period of history. The organization of social culture is also undergoing changes. There has been a sharp polarization of various trends in art, on the one hand, an elitist direction, which is narrowly focused on an introverted, closed-in audience, and on the other, a mass phenomenon that involves a general public with an accessible and open character.

## CONCLUSION

The perception of the era through the prism of the "new time" and penetration into the director's intention does not always look adequate. And this may well lead to the failure of the performance or a decrease in its artistic value. The expanded palette of genre perspective affected all areas of artistic culture: elite and mass. New genres, synthetic in their nature, have appeared, which certainly require the use of the possibilities of new technologies. Video installations in various forms of instrumental theatre, media and computer technologies, means of mass communication.

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