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STAGE PERFORMANCE IN THE SYSTEM OF NEW HUMANITARIAN KNOWLEDGE

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The purpose of the article is to highlight the concept of the New Humanitarian Knowledge as a complex, multidiscipline and adaptive system. The research methodology provides analysis of the problem field of the postculture and identification of its little-studied gaps; it also defines performance as one of the most striking phenomena of the postculture; finally, it helps to establish motivations for studying the history and practice of stage performance in the context of the New Humanitarian Knowledge. The scientific novelty of the study is determined by significant changes in cultural and artistic life generated by the development of humanitarian knowledge as well as by expanding the informative and analytical field of the cultural initiatives and the introduction of digital technologies in the process of creating an artistic product. In this context, the relationship between aesthetic and artistic innovations in culture and the complexity of the system of artistic analysis and the variability of knowledge obtained in the professional education is also revealed. Conclusions. It was proved that the formation of the New Humanitarian Knowledge was one of the results of modernisation of the humanitarian, in particular, culturological sphere — the transition to a mobile, multiparadigmatic, methodologically multilevel model of knowledge that responds to the so-called "volatile" creative structures, with their ability to rapidly review certain realities and values, and create new practices. It's indicated that nowadays the most relevant category of the New Humanitarian Knowledge is performance studies, focused on the analysis of manifestations of performativity. In their system of research coordinates, the performance turn became one of the starting points for the era of postculture. It was concluded that the history and practice of the stage performance, which since the end of the last century has become a full-fledged participant in a process of organising a complex, diverse, artistically heterogeneous theatrical system, constantly fosters interest in performative issues. In turn, the functionally and methodologically enriched New Humanitarian Knowledge supports the progress of performative analytics in the system of new theatre studies, related to the topical agenda of "new visual" and performance as its valuable part.

Keywords: New Humanitarian Knowledge; stage performance; volatile culture; new visual; performance studies; performative turn

Introduction

From the end of the 20th century, the world humanitarian community actively discusses problems of post-culture, i.e. based on the postmodern paradigm cultural field, whose formation, on the one hand, foreshadowed the crisis of modern culture, on the other hand, gave impetus to the emergence of the so-called "volatile" creative cultures, primarily characterised by the ability to adapt to permanent changes in the surrounding reality — quickly revise aesthetic priorities and values and create new practices.

This state and features of postculture obviously required a corresponding modernisation of the humanitarian, in particular, culturological sphere — the transition to a mobile, multiparadigmatic, methodologically multilevel model of knowledge. Adequate to these requests was a system of the New Humanitarian Knowledge, whose basic concept was a concept of performativity and the starting point of the new state of culture and a new step in the humanities was the concept of the performative turn. Due, so to speak, to the theatrical roots of the performativity concept, studies of various practices formed in it course, in one way or another touched on performing art: used theatrical analogies, applied, at least elementally, theatrical researching methodology and tools. In turn, the formation and existence of stage performance that gradually acquired the status of the full participant of the theatrical process, required scholars to go beyond direct professional researches to the sphere of culturological analysis of performativity and performative practices.

In our opinion, today it's important to check both system of knowledge on the subject of their interaction's productive results for practitioners of the experimental theatre and new theatrical studies, as well as for new humanitarian knowledge.

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The scientific novelty of the study is determined by significant changes in cultural and artistic life, generated by the development of humanitarian knowledge as well as by expanding the informative and analytical field of the cultural initiatives and the introduction of digital technologies in the process of creating an artistic product. In this context, the relationship between aesthetic and artistic innovations in culture and the complexity of the system of artistic analysis and the variability of knowledge obtained in the professional education was also revealed.

The purpose of the article

The purpose of the article is to form the concept of the New Humanitarian Knowledge as an interdisciplinary complex adaptive system and to establish the motivations for studying the history and practice of stage performance in its context.

Main research material

In the contemporary humanitarian discourse, it's difficult to find more complicated and widely used, in the end, just a more fashionable concept than performance. It has become, according to the father-founder of cultural studies Raymond Williams, a key-term, at the same time, as in other similar cases, receiving a large variability of definitions, "inseparably linked with the problems of its use" (States, 1996, p. 65). Appearing in the stream of artistic actionism of the 1950s, performance attracted the attention of the theatre directors in the 1970s, becoming one of the main foundations of the new spectacular of European performing arts (later Ukrainian as a full participant in the artistic process), while triumphantly conquering adjacent cultural and artistic territories. A simple list of areas where this concept is now used, such as rituals, ceremonies, holydays, games, sport competitions, political events, circus-shows, strip-shows, concerts, operas, ballets, drama, artistic performances, etc. (Fisher-Lichte, 2004, p. 97), highlights the fact that a performance is "almost any event in which culture in a complex way declares itself" (Diamond, 1996, p. 6).

Incredibly extensive performative practices since the late 1960s have shaped that contextual field where the paradigm of the New Humanitarian Knowledge was actually defined in the late 1980s. In the aspect related to performing arts, scientific narratives of the NHK are now represented primarily by the methodology of the performance studies (Richard Schechner's scientific school), Simon Shepherd's performative theory, and Erika Fisher-Lichte's concept of the "performative turn" and her researches on the aesthetics of performativity.

At the same time since the 1990s, new theatre studies were engaged in direct analytics of stage performance. Its scientific problematic field was made up of both the works of USA scientists, to which European colleagues were involved (Helbo et al., 1991), and purely European studies. Today, performance analysis includes several cultural and theatrical directions, namely:

1. Theatrical semiotics (Charles Pierce's semiosis and semiotic analysis, Tadeusz Kowzan's sigh systems, Ann Ubersfeld's actant models, Patrice Pavis' pragmatic semiotics, etc.);
2. Theatrical anthropology and ethnoscenology by Eugenio Barba and ISTA (International School of Theatrical Anthropology);
3. Hans Tice Lehmann's Postdramatic theatre theory;
4. Heiner Goebbels' Aesthetics of absence and modern Viewership.

Recent research analysis. It should be noted that Ukrainian theatre researching (for example, in works of A. Bakanurskyi, A. Klekovkin, N. Kornienko) mostly remains within the scope of these scientific issues, while worldwide performing art studies, as we will show below, abandon the narrowly specialised topics and, on the contrary, are most actively involved in the development of the humanitarian sphere.

Figuratively, both research areas can be represented in the form of concentric circles, where the performance analysis, focused on topical issues of contemporary performing arts, at the same time feeds a system of the New Humanitarian Knowledge with observations and scientific achievements. Of course, interdisciplinary communication between these complex scientific structures, where each aspect claims the status of a "full-fledged", complete theory, is characterised by multi-vector and discursiveness (take for example the differences in understanding the essence of acting that exist between Jerzy Grotowski's system of "poor theatre — paratheatre" and Eugenio Barba's "theatrical anthropology", or note the H.-T. Lehmann — E. Fisher-Lichte dispute over performance as a unit of measurement in performative studies that has been going on for more than a quarter of a century). Therefore, the format of the scientific article encourages the choice in favour of the most representative elements and the strongest contextual connections of each of these disciplines.

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Results of the Study. The above, at first glance, a somewhat amorphous definition of performance, however, contains at least three positions that conceptualise this term and establish the boundaries of its culturological existence. First, it's the effectiveness of performance — it's a priori ability to be an event; secondly, its communicative functionality; third, its aesthetic quality. According to Richard Schechner (2002b) — the father-founder of performance studies, performance — "repetitive behaviour", "twice-performed behaviour" (i.e. planned and rehearsed action) — at the same time, it is an event that usually takes place here and now and is fundamentally unfixed. Leading German theatre researcher Erika Fisher-Lichte (2004), using the original and broad semantics of the English verb to perform (to represent, to embody, to play), insists on the initial affinity of the concepts of performance and spectacle, bearing in mind that the second is just "a structured programme of activities carried out and demonstrated at a certain time in a certain place by a group of actors in front of the group of spectators" (p. 97).

Therefore, the most important categories within the concept of stage performance now, as before, are: 1. Actors and spectators (in other words, those who perform and those who observe); 2. An event that is primarily characterised by its open structure and incompleteness (the aesthetic completeness of the performance is provided by the spectators, who thus carry out their most important function); 3. Time and place and circumstances in which performance is presented (information about them is very important primarily because any (direct or delayed) participation in a public event is possible only where the event takes place or is broadcast); 4. Spectacular (performance is a spectacle whose task is to influence the widest possible audience by various means (primarily visual)); 5. Defined function of performance (the longer the existence of the performance, the more obvious becomes the dependence of its functionality on the cultural context of the historical era. Now, first of all, we are talking about the entertaining, informative and educational functions of performance, however, in reality its functionality is much broader) (Cremona et al., 2014; Knowles, 2004; Dolan, 2005; Wichstrom, 2012; Ryzhakova & Sirotkina, 2016).

It is no exaggeration to say that the performance is the most active component (to some extent a representative) of the current postcultural era. This concept contains its main markers associated with worldview, role, and technological changes by the creator of the artistic product and its recipient. Thereby, the performative turn that took place in the system of the New Humanitarian Knowledge at the beginning of the 21st century — it's an update of the paradigm of cognition that, on the one hand, "has created the opportunity for a fresh look at old problems" (in particular, in history studies and linguistics) (Domanska, 2011, p. 227), on the other hand, has helped the theoretical and practical humanities to adapt to the challenges of the modern postcultural and posthumanist situation.

It should be noted that the New Humanitarian Knowledge is a group of the academic disciplines formed in the USA which include multidiscipline cultural studies, postcolonial studies, different ethnological, gender, queer studies, animal and things studies (Domanska, 2011, p. 226). The New Humanitarian Knowledge denies metaphor of the world as a text and asserts it as multiple performative acts or actions in which people participate. It uses the term performance in its broadest sense to refer to the different types of action and social activity.

The New Humanitarian Knowledge studies performativity first in the context of performing arts, anthropology, and sociology, that is, in spheres focused on action and role-playing games (Worthen, 1998, p. 1094). For example, Professor Emeritus of Theatre at University of London Simon Shepherd in his "The Cambridge Introduction to Performance Theory" in addition to the positions characteristic for such a compilation offers a more modern view of radical artistic practices and also resorts to rethinking sociological theories of Erving Goffman and Richard Schechner. In his book theatre is surrounded by rituals of interaction and ceremonies of everyday life, by ethnological, folklore, and communicative events. Shepherd views performance as an invariant of "living art", as "sensuous practice" and as a new educational methodology that helps students, their teachers, and enthusiasts to examine for fertility the performative practices of the widest range: from political manifestations and feminist proclamations to countercultural experiments (Shepherd, 2016).

The second category is de-constructivism, gender, and queer studies based on J. Austin's (1962) theory of speech acts, its critical rethinking by J. Derrida (1985), and J. Butler's (1993) performative theory of gender.

The third category includes so-called performance studies where the concept of performance is the basic category, and performativity is considered as a special scientific methodology. Taking into account the theatrical origins of the new humanitarian discipline, let's dwell in more detail on its main provisions.

The creation of a new discipline belongs to Richard Schechner — an American director closely associated with off-off-Broadway-theatre. At the end of the last century, he proposed a new section of humanities where studies of paratheatrical and partly subtheatrical forms would go in conjunction with researches in the field

of anthropology and sociology. Schechner (2002a, pp. 9-12) understands his discipline as totally open system where each researcher in his own mind sets the priorities and relevance of the scientific paradigms, decides which methodologies and tools to use. "The original base of performance studies is that there is no fixed canon of works, ideas, practices, or anything else that defines or limits the field of the study <…> Performance studies are fundamentally relational, dynamic, and procedural. Another fundamental thing is that our studies enthusiastically borrow elements from other disciplines. There is nothing that in essence "really belongs to" or "doesn't really belong to" performance studies". Thus, the theory formulated by Schechner a priori "unites various ideas, associates and voices into one narrative, both understandable and paradoxical" (Bial, 2011, p. 95).

One of the important features of the performance studies was and remains their principled anti-academicism, that is, removal from the traditional academic researching discourse. According to Schechner (2013, p. 2), "studies of performativity begin where most researches, limited to their field, end". It should be noted that Schechner always considered performance studies a discipline related to the social science, in particular, to the social psychology (Erving Goffman's theory) and social anthropology (Victor Turner's works).

Another basic feature of the performance studies is their interculturalism, which popularised cross-cultural researches on a topic outside the American context (in particular, in Great Britain, Germany, Russia, and Czech Republic). Finally, an important studies orientation is the absence of a division into theory and practice in the generally accepted sense. Among researches we see actors, dancers, artists, that is, art practitioners (Barba & Savarese, 2006). E. Domanska (2011) writes: "New Humanitarian Knowledge has given rise to a charming hybrid of specialised professional knowledge and art as a medium for the transfer of knowledge. This hybrid is not so much interdisciplinary approach as it's an antidisciplinary approach, in which performance acts as a means of confronting the boundaries of the academic discipline that imposes rigid conventions for conducting researches and presenting their results" (pp. 229-230).

In fact, the first in this list was Schechner himself, whose performances became a laboratory for subsequent studies. "Performance Group" practice in 1967–1980 became the starting point of his scientific position, where theatrical technologies were combined with social tendencies of those days. Seeking inextricable links between theory and practice, he inherits Antonin Artaud, Jerzy Grotowski, and Allan Kaprow. According to the publications of the time ("Public Domain", 1969, "Environmental Theatre", 1973), Schechner was primarily interested in next questions:

1. How theatre and ritual relate to each other;
2. Improvisation as the basis of actor's playing and as the basic element of the performance;
3. Performance space common for the actor and spectator who is motivated to participate in the action.

At the same time, Schechner became convinced that methods and glossary, which were then used by American theatre researchers, were not suitable for the study of the performative practices. Looking for answers to arisen questions, he turned to the categorical apparatus of structuralism (in particular, to Claude Levi-Strauss' anthropological and ethnological concepts), what helped him to create his own concepts of ritual and myth, and contributed to his search for a new stage vocabulary.

Special attention should be paid to the fact that Schechner from the very beginning popularised the formed structure of performance studies as a turn in the teaching of theatre and drama studies in the USA. Now the focus was not on the analysis of dramatic texts, but on the connection of stage practice with politics, social phenomena, religion, mass culture, medicine, and the reality of everyday life. He emphasised that "performance is something more than a concept concentrated around Eurocentric drama. Performance includes intellectual, social, cultural, historic, and artistic components of life in broad sense. Performance combines theory and practice. Performance studied and practiced intercultural can be the focus of holistic knowledge. Performance certainly includes "art", but goes beyond it" (Schechner, 1992, p. 9). In one of his last works Schechner (2003) considered performance as a way of analysing various practices designated as "constellations of events that aren't always paid attention to and that occur with both performers and spectators from the moment the first viewer entered the performance field until the moment the last one left it" (p. 71).

Schechner's performance studies are a methodology that matches the current situation of multiculturalism. The director thinks that performance studies "presuppose that we live in a postcolonial, controlled world, where cultures collide, affect each other and interfere with each other, and hybridize at a very rapid rate. These clashes are not always "politically correct" and "pleasant". Population and ideas are in motion, confronted with ideologies, religions, wars, hunger, diseases, and dreams of improvement, governments, multinational corporations and Internet" (Schechner, 2001, p. 160). Considering modern culture as a conglomeration of ideas, values, and paradigms that communicate in the interaction format, in fact, forming a cultural layer, Schechner (1985) determined the performance as a "model of individual or collective human choice", thus returning to culture the lost subjectivity.

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Conclusions

The methodology of performance studies proposed by Richard Schechner and developed including by his followers as the theory of performative turn considers the events, objects of the surrounding world, and works of art as interactions, which form the field of culture. Thanks to this position, this methodology has become an important and strong basis for art research of the widest range. Currently, performance studies are conducted in the field of theatrical anthropology and experimental theatrical forms, psychology, sociology, political science, game, dance and ritual studies, theory of creativity, and media (Demekhina, 2017, p. 151). In the field of performing arts, it eliminates interspecific and inter-genre barriers, considers the performer as one who acts and interacts with both eco-facts (living things) and artefacts (things and inanimate objects).

For many scientists all over the world, the New Humanitarian Knowledge is the next step in the progress of humanities, evidence that postmodern trends (poststructuralism, deconstruction, textualism, narrative's theory) have become history, and their representatives from scientific authorities have become classics of the genre. It cannot be said that these methodologies have lost their relevance for the researching, however, the modern scientist rightly remarks, referring to like-minded colleagues, "theories have the quality to "capture" the main problems arising from current researches and must be adequate as interpretative tools for the problem of rapid world change" (Szerszynski et al., 2003).

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СЦЕНІЧНИЙ ПЕРФОРМАНС У СИСТЕМІ НОВОГО ГУМАНІТАРНОГО ЗНАННЯ

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Метою статті є висвітлення концепції нового гуманітарного знання як складної, багатопрофільної та адаптивної системи. Методологія дослідження передбачає аналіз проблемного поля посткультури та виявлення його малодосліджених лакун; вона також визначає перформанс як один із найяскравіших феноменів посткультури; нарешті, вона допомагає встановити мотивації до вивчення історії й практики сценічного перформансу в контексті нового гуманітарного знання. Наукова новизна дослідження визначається значними змінами в культурному та мистецькому житті, генерованими розвитком гуманітарних знань, а також розширенням інформаційно-аналітичного поля культурних ініціатив та впровадженням цифрових технологій у процес творення художнього продукту. У цьому контексті також виявлено зв'язок між естетичними та художніми інноваціями у культурі й складністю системи художнього аналізу та мінливістю знань, отриманих у системі професійної освіти. Висновки. Було доведено, що формування нового гуманітарного знання стало одним із результатів модернізації гуманітарної, зокрема, культурологічної сфери — переходу до мобільної, багатопарадигмальної, методологічно багаторівневої моделі знання, що відповідає так званим «мінливим» креативним структурам із їхньою здатністю швидко ревізувати певні реалії та цінності й створювати нові практики. Вказано, що натепер найактуальнішою категорією нового гуманітарного знання є перформативні дослідження, сфокусовані на аналізі проявів перформативності. У їхній системі дослідницьких координат перформативний поворот став одним із вихідних пунктів епохи посткультури. В підсумку зазначено, що історія і практика сценічного перформансу, який від кінця минулого століття став повноправним учасником процесу організації складної, різноманітної, художньо неоднорідної театральної системи, перманентно підживлюють цікавість до перформативної тематики. Водночас функціонально та методологічно збагачене нове гуманітарне знання підтримує прогрес перформативної аналітики в системі нових театральних досліджень, насамперед щодо «нової візуальності» й перформансу як його важливої складової.

Ключові слова: нове гуманітарне знання; сценічний перформанс; «мінлива» культура; нова візуальність; перформативні дослідження; перформативний поворот

СЦЕНИЧЕСКИЙ ПЕРФОРМАНС В СИСТЕМЕ НОВОГО ГУМАНИТАРНОГО ЗНАНИЯ

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Цель статьи состоит в освещении концепции нового гуманитарного знания как сложной, многопрофильной и адаптивной системы. Методология исследования предполагает анализ проблемного поля посткультуры и выявления его малоисследованных лакун; она также определяет перформанс как один из наиболее ярких феноменов

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посткультуры; наконец, она помогает установить мотивации изучения истории и практики сценического перформанса в контексте нового гуманитарного знания. Научная новизна исследования детерминирована значительными изменениями в культурной и художественной жизни, генерированными развитием гуманитарного знания, а также расширением информационно-аналитического поля культурных инициатив и внедрением цифровых технологий в процесс создания художественного продукта. В этом контексте также установлена связь между эстетическими и художественными инновациями в культуре и сложностью методов художественного анализа, и, кроме того, неустойчивостью знаний, полученных в системе профессионального образования. Выводы. Было доказано, что формирование нового гуманитарного знания стало одним из результатов модернизации гуманитарной, в частности, культурологической сферы — переходу к мобильной, мультипарадигмальной, методологически многоуровневой модели знания, которая соответствует так называемым «изменчивым» креативным структурам с их способностью быстро ревизовать определенные реалии и ценности и создавать новые практики. Указано, что ныне наиболее актуальной категорией нового гуманитарного знания являются перформативные исследования, сфокусированные на анализе проявлений перформативности. В их системе исследовательских координат перформативный поворот стал одной из исходных точек эры посткультуры. В итоге замечено, что история и практика сценического перформанса, который с конца прошлого столетия стал полноправным участником процесса организации сложной, разнообразной, художественно неоднородной театральной системы, перманентно подпитывают интерес к перформативной тематике. В свою очередь, функционально и методологически обогащенное нового гуманитарного знания поддерживает прогресс перформативной аналитики в системе новых театральных исследований, прежде всего, относительно особо актуального вопроса «новой визуальности» и перформанса как его важной составляющей.

Ключевые слова: новое гуманитарное знание; сценический перформанс; «изменчивая» культура; новая визуальность; перформативные исследования; перформативный поворот