Paradigmata Poznání

Paradigms of knowledge

OBSAH

CONTENTS

UDC 81:42

EXTRALINGUISTIC FACTORS IN THE MEDIA LANGUAGE
OF CUSTOMS TEXTS

E. A. Yazbik

Lecturer of the Department of Foreign Languages,
e-mail: lenayazbik@gmail.com
Belarusian State Pedagogical University,
Minsk, Belarus

Abstract. The article considers extra linguistic factors in customs media discourse that is represented with specialized online publications. Professionally oriented publications were analyzed, special attention has been given to the interpretation, functions and their linguistic aspects. The Addresser and the Addressee participate in the processes of formation and translation of semantic structures. The choice of lexical units and grammatical design of the customs discourse contributes to determining its functional and stylistic contour and allows further talking about the status of specialized customs publications.

Keywords: professionally oriented publications; customs texts; media linguistics; verbal and extra linguistic components; communication participants.

This study is based on texts from professionally oriented English- and Russian-language customs publications. Literature of this kind analyses topical problems, current socio-economic, socio-legal issues, reveals aspects of socially significant activities and scientific and technical achievements of the customs service, which play an important role in the socio-economic development and ensure the safety of the population in modern society.

There are periodicals intended for readers who share a common interest, a common profession – "specialized publications". The above-mentioned publications are "industry-specific" or "company-specific", i.e. "professionally oriented" it means they have a number of common characteristics. These publications are issued with a certain frequency; large companies, various services, professional associations publish them at their own expense; they are aimed at representatives of target groups, reflecting their activities, interests, problems and achievements; their subject matter, headings and contents depend on the specific professional specialization and field of activity.

The issues of studying professionally oriented publications are of significant interest to modern linguistics, various aspects of the study are reflected in the works of such researchers as L. S. Agafonov, V. A. Volkomorov, A. Yu. Gorcheva, B.A. Igraev, A.D. Krivonosov, D.A. Murzin, L.N. Ryzhikova, G. A. Sosunova, L. N. Fedotova, Y. V. Chemyakin, O. Yu. Shymanskaya and a number of other authors. Particular attention is paid to the interpretation, functions, and linguistic aspects of professionally oriented publications.

The aim of the article is to study customs discourse and to analyze extra linguistic factors in the development of media language of customs texts. In linguistics, there is no unambiguous definition of the public function of this kind of publications. That is why Professor Igraev B.A. in his works rises a question if this kind of literature should be referred to modern journalism or treated as a mass medium [2, p. 193]. Such publications are subordinated to the goals of the corre-

sponding corporations (in our case, the Customs Service), but not to the editors of the publishing house; they are an instrument of corporate communications. They are not a type of business. The above-mentioned factors can serve as the basis for distinguishing corporate (industry-specific, professionally oriented) media from other publications. At the same time, there is also an opinion that such publications "are a subspecies of specialized business press and have all the attributes of mass media" [3, p. 126].

The main objective of the customs field is to raise the level of professional competence of the sector's employees. Corporate publications provide trade and promotional information for external audiences, with the aim of maintaining relationships with existing business partners and establishing new ones. A professionally oriented Customs publication is both a media and public relations tool and a means of promoting Customs' identity, social value and importance to the public at large, and also a tool for building harmonious relations among staff, personnel and management. They can be categorized as professional or institutional discourse, immersed in a communication situation by Customs and WCO officials (a specialized clichéd type of communication between people who may not know each other but must communicate according to the norms of the communication situation).

Intensive socio-economic development contributes to the growth of professional spheres with the simultaneous emergence of relevant media texts in electronic field publications, which, in turn, become the object of linguists' research. The issues of the functioning of media linguistics are reflected in the works of researchers E.V. Budaev, T.G. Dobrosklonskaya, E.Ya. Shmeleva and others. The active use of the term is associated with the works of T.G. Dobrosklonskaya, who used the term "media linguistics" as a new independent direction in the study of mass media language [1].

The functional and semantic characteristics of the media texts of professionally oriented customs publications are based on the concepts of media linguistics about the dominant role of sociolinguistic, cognitive and pragmatic aspects. The Addresser and the Addressee, separated in time and space, participate in the processes of formation and translation of semantic structures. The individual's consciousness under the influence of the media-communicative factor is not divided into communication and comprehension, as a result a "media discourse" is formed, in our case – of the customs topic. In the context of the present study, the addresser's information about the customs service activity is simultaneously a textual corpus of professional topics.

Media text is a unit of media discourse and a basic category of media linguistics, in media discourse verbal and extra linguistic components are combined into one body – the customs discourse studied in this paper includes verbal component (texts) and extra linguistic one (customs service activities in socio-cultural aspect).

The study has established that the discursive field of mass media, in our case the activity and social role of customs, serves as a kind of space of information on customs issues. Media discourse, acting as a unity of content and form, activity, instrument and result, influences communicative situations, normalizing and regulating the action of communication participants. The choice of lexical units and grammatical design of the customs discourse contributes to determining its functional and stylistic contour, allows further talking about the status of specialized customs publications. In other words, in media space, the content and mode of description are conditioned by the topic, the choice of which is predetermined by media dis-

course as a kind of mode of knowledge production. In the context of this study, the predominant thematic factor is the socio-economic and socio-legal aspects underlying the functioning and social significance of modern customs service.

In this article, we identify the following extra linguistic factors in the development of media language. The rapidly evolving media has a significant impact on social life, the shaping of public opinion, the system of spiritual values, and the speech practices of society. The language of mass media, in our case the customs sphere, reflects the state of public consciousness, reacts quickly to its changes, at the same time influencing its formation. New approaches to the study of language play an important role in analyzing the information in this article. Thus, the concepts of cognitive linguistics, which emerged on the basis of cognitivism, analyzing thinking and related mental processes and states, the issues of world perception in the course of human activity, are defined as dominant in this article, as the focus of this direction is the issue of building language communication, in our case the customs field as the basis of information exchange in this sphere.

Thus, the media linguistic aspect of research of texts of field customs press gives the important role to ways of granting the corresponding information to which choice of language means belongs. Media discourse is a multilayered, multi-level phenomenon, realized in the unity of linguistic and media features.

In the conclusion we can say that the study of customs texts in the medialinguistic and linguocognitive aspects allows us to identify the following specifics in them: external, communicative factors play a significant role in the formation of these texts, their functioning, structure, presence of the targeting.

The key role in the functioning of the English-language customs text as a speech work is given to the following: content categories – coherence, the thematicity, partitioning, locality, temporality, evaluation, modality, personality; formal and structural – presentation in the form of a written document, subject, title, introduction, keywords, coherence and integrity, super-phrasal unities, functionality and pragmatic setting, grammatical, logical, stylistic connection of the phrasal unities, conclusion (conclusion).

Bibliography

1. Добросклонская, Т.Г. Что такое медиалингвистика? // Вестник МГУ. Сер. 19, Лингвистика и межкультурная коммуникация. – М. : Изд-во МГУ, 2004. – № 2. –С. 9–17.
2. Играев, Б.А. Корпоративные издания: типологические и профильные особенности // Известия ТулГУ. Гуманитарные науки. – Тула : Изд-во ТулГУ, 2011. – Вып. 2. – С. 192–202.
3. Мурзин, Д.А. Феномен корпоративной прессы. – М. : Хроникер, 2005. – 192 с.

UDC 792

CONTEMPORARY STAGE ART AS A PERFORMATIVE INNOVATIONS AND PROVOCATIVE CULTURAL AND ART FORMS IN THE POSTMODERNIST DIMENSION

S. N. Shumakova

Candidate of Art History, Associate Professor
ORSID 0000-0002-2269-3149,
email: svetlana-klr@ukr.net
Kharkov State Academy of Culture
Associate Professor of Directing Department,
Kharkov, Ukraine

Abstract. The author of the article touches on the issue of performativity, emphasizing that pervasive performativity, as a special cultural phenomenon, has recently been an integral part of modern life. The performative event belongs to the culture of everyday life and exists simultaneously in the space of art and in the space of sociocultural processes – at the intersection of empirical and artistic realities, which implies inseparable sociocultural and artistic connections.

The purpose of the work is to differentiate meaningful structures of performativity and performance, inscribed in a sociocultural context, through the prism of culturological–art history analysis; understanding the trends of the latest stage practices as performative innovations of an experimental bent and provocative cultural and artistic forms in the context of postmodernism.

The research methodology is based on the synthesis of culturological and art history approaches, analytical and interpretive approaches to the study of the outlined issues.

The scientific novelty consists in: systematization of the main principles of performance as a provocative cultural and artistic form in the space of innovative cultural practices of postmodernism; differentiation of meaningful structures of performativity.

Performativity is determined by the sphere of free action and the conceptual mastery of a new aesthetic experience, which is built on the ability to "move within perception" and "move the art event itself" in its sociocultural reality, which inspires the acquisition of new views of an existential nature.

Modern stage practices are determined by the tendency to bring art into life as a complete merger with it and introduce into the human consciousness the idea that any fragment of his everyday life can reach the level of an artistic act and reveal the performative essence of reality.

The performative action is determined by the form-content essence of newest form of theatricalization of reality in its inherent correspondence to life forms (when the boundary between the conditional and the real is overcome). Therefore, the performative action appears as an art project (the project – "thrown forward") within the framework of non-classical and post-classical theater systems.

The performative action immerses the viewer in the diffusion of artistic innovations, turning into an integral action, unexpected in its solutions, which is separated into a coherent artistic structure.

Modern stage practices gravitate towards the performative innovations defined by the formula of artistic experiment "action for the sake of action" in cultural and artistic forms in postmodern dimension (which focuses the research initiative of critical thought on the latest artistic intentions as prospects for further researches).

Keywords: modern stage practices; postmodernism; an artistic response to the challenges of time; provocative cultural and artistic forms; performativity; an artistic experiment of "action for the sake of action"; performative aesthetics.

Artistic responses to the challenges of the time are based on the reflection of today's chaotic life in the mastery of cultural experience, which is formed in the postmodern dimension as performative.

The tendency to overcome the boundaries between life and art, manifests a state of vivid stage experiment, as a permanent desire to go beyond the boundaries of previous artistic forms, the perception of actual performative intentions. They are superimposed on the existing theatrical tradition and turn into isolated statements taken out of their inherent context.

The artistic experiments expands its boundaries, where innovative scenic forms try to reveal the meanings of today's world, which loses the distinction between progress and degradation, real and virtual, future and past, beauty and ugliness, etc. Today's scenic practices are actively searching for a new artistic language, a new system of aesthetics with the aim of a broader understanding of modern art in integral social and cultural terms, searching for new spaces and perspectives of their existence as a performative event.

An intense search for new ways of perceiving the world is updating stage practices, which become the center of the aesthetics of stage art, according to J.-F. Lyotar, as «tense with momentary effects» (which differs from other forms of cultural practices by the significant weight of the presented materials and artistic means). Modern stage practices and theater share with other arts a taste for the aesthetic rebellion of postmodernism, self-reflection and self-positing of themes [12].

Despite the stormy coverage of both artistic and life space by performative initiatives, they have not yet found an exhaustive reflection in classical theater rhetoric. The view on the performativity of today's stage art in the context of the statement of the postmodern limitless artistic synthesis of the real and the artistic, new aesthetics, in the heuristic sense, is an actual research lens.

The purpose of the work is to differentiate meaningful structures of performativity and performance, inscribed in a sociocultural context, through the prism of culturological – art history analysis; understanding the trends of the latest stage practices as performative innovations of an experimental bent and provocative cultural and artistic forms in the context of postmodernism.

New forms of art change the idea of culture, culture appears as a global performance. The postmodern aesthetic field reflects the beauty of dissonance, the pluralism of tastes, and the mosaic of the cultural context with many forms of self-expression, and affirms the free artistic style as the formative main performancein the context of postmodernism.

New forms of art are now changing the idea of culture, which appears as a global performance, from the standpoint of theoretical reflections, in the context of postmodernism. First of all, it should be noted that the very concept of "postmodernism" is quite difficult to give an accurate, exhaustive definition; it remains blurred, despite many scientific interpretations, to the present day. The postmodern paradigm is mainly associated with the perception of the world as chaos, governed by probabilistic laws and declaring a rejection of determinism and the search for truth. Post-non-classical science that studies postmodernism (correlating with eschatological expectations of the "end of history") explores the universe as a non-linear non-equilibrium system (unstable, torn, devoid of order in the world).

The inherent spontaneous manifestations of "theatricality" in everyday culture, the focus on connections with the sociocultural context, the representation of a real, authentic, "documented" beginning are means of expression that serve to provide a theatrical response to the social and cultural situation, where the surrounding world is interpreted by the plurality of meanings and the order of chaos in the spirit of postmodernism.

In the context of the ambiguity of the current reality, the inclusion of a radical transformation of the stage element in its artistic arsenal is fundamentally characteristic of performative stage practices, which overcome the framework of classical theater systems, as non-classical and post-classical theater systems.

The postmodern aesthetic field reflects the beauty of dissonance, the pluralism of tastes, and the mosaic of the cultural context with many forms of self-expression, and affirms the free artistic style as the formative basis of performance.

Performative stage actions appear as aestheticized forms of a cultural and communicative nature, as specific attempts at figurative understanding of the most significant event situations of sociocultural existence.

The impossibility of remaining stable in the currently existing performative culture, which reveals the modern man's desire for self-discovery and self-overcoming, appears as a desire to respond to the cultural dynamics with its growing pace. Today's performative works are probably the most sincere of the art forms, because they take place here and now, presenting the personality of the artist in the present space and present time, at this very moment. This is the main difference between the aesthetics of performativity: the viewer and the artist are in a real, not an illusory, world.

The history of the penetration of performativity into modern stage practices and theater appears as the history of the transformation of the viewer, in particular, the change of his rational perception (of what is happening) to a sensual one. It is unlikely that, speaking of performativity in the theatrical sense, it is possible to precisely separate which trends came from where, and what influenced what. In addition, the issue of the so-called theatrical fourth wall, which establishes a boundary between the audience and what is happening on the stage, has long been present. A progressive position of interest in knowledge in general, as well as in knowledge of the tools of knowledge (according to documentary position), is considered a good tone. Art is one such tool of knowledge, so it is only natural that the number of consumers of art who want to know how it is arranged begins to increase dramatically. It is no longer enough for the viewer to perceive the illusion (theater focuses on illusion), it is no longer enough for the viewer to be a viewer – he wants to be a participant and actively influence the reality that is in front of him, requiring access to its basic mechanisms. Performative art and – in a narrow sense – performance art gives him this opportunity, performance actualizes the provision of specific mechanisms for changing the position of the viewer, which has been happening more and more recently.

At the present stage, various attempts are being made to scientifically comprehend the processes taking place in modern theater and the latest stage practices, among which, first of all, one can single out the views of the world's leading theater critic Erica Fischer-Lichtey, who focuses research attention on the actualization of performativity.

E. Fischer-Lichtey views performance art with no less interest than is customary in science in relation to traditional arts, and today her works are recognized as key studies of performance in the world of the humanities. In her numerous studies, she focuses special attention directly on the properties of performativity, the main feature of which she considers the event that takes place between the actor and the audience in modern theatrical and stage practice today.

E. Fischer-Lichtey understands performance as an independent artistic event that has its own essence, and investigates its modern life, interprets performance and the performative nature of modern culture as a whole.

E. Fischer-Lichtey focuses on the "performative turn" in art at the end of the 20th century, which marked the overcoming of the gap between textual and performative cultures and marked the beginning of theatrical reflection, the object of which is the "performance". E. Fischer-Lichtey introduces the term "performativeness" into theater studies precisely as opposed to "textuality". According to the author, the cultural processes of the second half of the 20th century requires a new aesthetic that could describe all the variety of arts and practices that have a specific dimension of performativity. One of her theories, in particular "Creation of materiality by performative means", proposed the principle of analytical description of performativity as such [6, 7].

The context of her research – from ancient rituals to the modern political situation (provocative, highly social, and sometimes even dangerous performances that entered the cultural context) as a separate art form and had the strongest impact on its other areas.

In E. Fischer-Lichtey's view, "turning to the performative features of culture made it possible to reveal the specific nature of actions and events in the field of culture", which led "to the emergence of the metaphor "culture as a performance". Therefore, one can observe the growing attention to the phenomenon of "performativeness" in the sense of dominant communication. Performative understanding consists in the very movement, change in time [7].

So, E. Fischer-Lichtey defines the meaning of performance in modern culture as experimental theater and new forms of artistic practice in the broadest sense of the word [6, 7].

In line with the concept of E. Fischer-Lichtey, according to the author, stage practices and theater today are by no means a "relic of antiquity", rather, an extra creative "creator" who tries to present theatrical reality as a spiritualized poetic-sensual reality of

stage language in the "format" of innovative and performative.

Richard Schechner's "Performance Research" and Hans-Tys Lehmann's "Post-Dramatic Theater" can be placed in the same row with the scientific work of Erica Fischer-Lichtey, without which it is impossible to imagine the study of the new cultural reality today postmodern, generated by the collisions of the historical development of culture and forming the circulation of ideas and artistic experience, which reflects its artistic context.

In addition, among the researchers of the meanings and essence of performativity, one should mention the works of modern practitioners and researchers of the world theater such as: Romeo Castellucci, Jacques Lecoq, Marvin Carlson, etc.

Along with the above works, it is worth mentioning "Artificial Hell Participatory Art and Spectatorship Politics" and "Antagonism and the Aesthetics of Interaction" by Claire Bishop, in which the author touches on the trends spreading in contemporary art as a standard of art of complicity or art of participation.

K. Bishop illuminates the "archeology" of the techniques of today's artistic practice, conducts a study of interaction (participation or complicity of the audience) as a technique in different eras of theatrical culture, and the culture of modern performance and actionism.

It should be singled out the study of Christoph Bid "And the theater became post-dramatic: the story of one illusion", which touches on performativity from an unusual perspective – starts, on the one hand, from the classic "Theory of Modern Drama" by Peter Sonda, and on the other hand, relies on the conceptuality of the idea of "postmodern". K. Bid claims that nowadays the status of reality is complicated, which is presented or represented with an endless collection of different forms of reality, which leads to a kind of "postponement" of meaning, denial of narrative as such. In general terms, K. Bid characterizes the modern performative shift

as the displacement of the old model by the new model of the modern theatrical situation in the sense that the "philosophy of theatrical action" appears as the philosophy of the speech act or social relations.

According to the concept of postmodern theatrical aesthetics of K. Bid, the theater is used as a metaphor with a negative connotation – staging, spectacle, mediatization, simulation, hegemony of artifacts (is meant the possibility of manipulation and cynicism). K. Bida emphasizes In his works "The Postmodern State" and "Postmodern Fables", that modern stage practices fundamentally change orientations.

Modernity is seen by K. Bid as a conceptual scramble, where Lyotard's "energy theater" is adjacent to the phenomenological opposition of "action" and "situation", where Baudrillard's and "hyperrealism, hypernaturalism": "post-dramatic" aesthetic and social practice that exists side by side with dramatic theater. K. Bid determines together with H.-T. Lehman that nowadays "the concept of drama loses its conceptual value" (a theatrical performance lacks theatrical illusion or epic distance, recognizable characters, intrigue, entertainment, tension, etc.) [17]. A similar kind of spectacle can really be seen in the works of Claude Regi, Romeo Castellucci, and others.

C. Bid in his work "And the theater became post-dramatic: the story of one illusion" focuses on the connection between postmodernism and modern theatrical practices. According to K. Bida, it is the concept of postmodernism that is most suitable for describing modern performative practices that tend towards direct connection, intersection with practices of other arts.

K. Bid's reflections concern the lack of a clear categorization of modern art practices, respectively, the analytical method for their study, the lack of development of the theoretical apparatus intended for their analysis.

Summarizing the theoretical provisions regarding the essence of performativity, it can be noted that modern performative activity is equally related to both the culture of everyday life and the culture of art – existing simultaneously in the space of art and in the space of socio-cultural processes. Crossing the boundaries of empirical and artistic realities is its essential characteristic, as the characteristic of the culture on the border of the 20th and 21st centuries, which implies inseparable socio-cultural and artistic connections.

Performance exists in a wide variety of contexts, sometimes very far from each other. The performance is understood as a different kind of metamorphosis, transformation (and not only in the theater space).

Performative actions – extraordinary, extravagant, intriguing, and those that shock the audience – are all kinds of public artistic actions, when the object is the person himself as a certain "play with the audience." This is an expressive artistic action, which is outrageous and provocative in nature and aims to stun the viewer with unusual ideas and feelings.

If we take the exact translation of the word "performance" from the English language (execution, presentation, speech), it becomes clear and permissible to use the concept of "performance" in relation to any kind of reincarnation and theatricality. Dictionaries, as a rule, interpret the term "performance" as a conceptual art that specializes in depicting experiences, states of consciousness, socio-psychological phenomena in the context of socio-cultural reality, when the human body, appearance, gestures, behavior of the artist serve as the means and material of creativity (who assumes the role of an actor). In other words, a performance is an artistic action, fundamentally aimed at a certain self-expression, one can say, self-expression "in its pure form", for the sake of a chosen goal, which attracts the attention of the viewer. Moreover, "spectator" is understood quite

broadly – as a subject that is currently related to communication (even if not engaging in direct verbal communication).

The performance contains not only an appeal to the present subject, but also sometimes to an absent, ephemeral spectator-observer that does not necessarily exist in reality. So, a performance – a representation, an action, a spectacle – is a form of modern art, where the work is the actions of a character or the author himself, which the audience observes in real time.

The event is organized with the help of a number of provocative actions, the result of which is not always predictable, and has an improvisational and playful nature. The improvisation is a formative basis that allows you to adapt the problem-thematic canvas to new proposed circumstances.

The main features of the performance are:
- effective activity;
- ephemerality;
- the creator himself appears as a work of art;
- what is happening is breathtaking;
- the main attention is permanently attached to the heroes;
- the main content often consists of silent scenes, since the main thing is visual perception;
- a kind of synthesis, interweaving of various special effects – noise, musical accompaniment, sound effects, theatrical reincarnations, bright unusual actors' costumes, etc.

Performative action is characterized by tendentiousness and enlargement of forms for clarity. Stage practices and theater reflect on the accelerated pace of life, which should be defined as a constitutive feature that entails the signification of a theatrical statement by the property of multilevelness, as well as insubordination to semiotic logic (moving away from the logic of drama as an artificial construction of the world in the form of a sequence of events arising from each other).

The components of the stage action cease to be a "doubling of reality", becoming fundamentally significant in themselves [17]. At the same time, the primary significance of the mutual influence of the actor-spectator polylogue is intensified, turning the understanding and experience of the stage work into a new processuality that has no final completion.

The performer demonstrates his "presence" and artificial formation of another sensory reality as a bodily-material influence on the audience (he is not an actor, he does not play the role of a character [6, 7].

Performance is considered as a theatrical form based on improvisation and interaction of performers with the audience, organized in honor of any significant event for the audience, which is characterized by the predominance of visual images, synthetic interdisciplinary character, emphasis on creating an atmosphere, costuming, spontaneity, fragmentation, intertextuality.

So, one aspect can be singled out – the position of the spectator (with the possibility of even the absence of a classical spectator, since the performance can take place on the street, among passers-by who may or may not notice it).

"Performative and performativity" is defined as the intention to present something to the audience; performing arts is a stage form where the material is the actor's body.

Performing on stage and in an ordinary life situation is practically the same thing, and individual behavior of the performer depends on the context in which he finds himself, that is, this or that social situation determines the corresponding (role), and therefore the way of self-representation in that or that situation" [13].

Thus, performativity in its essence is content-conceptual, because it allows adding the performer's own flavor in understanding the socio-cultural space and how the artist interacts with it. The recipient, who becomes a

spectator, masters a new aesthetic experience, built on the ability to move within the perception and move the art event itself in its socio-cultural reality, which inspires the acquisition of a new view of the world.

It should be emphasized that a certain plurality of the performance can determine the driving improvisational actions and the interaction of the performers with the audience, which is expressed both in many parallel, separate plots that are based on interaction with the audience and develop, and in the many ways of development of each of these plots that are born here and now in co-authorship with the audience – in general, in the multi-interpretive perception of the artistic concept. The character of the development of the action in the performance appears fundamentally rhizomatic (rhizome as chaos) in comparison with traditional theatrical forms.

The current state of stage art, to put it radically, is focused on performativity. The technique of shocking the audience (provoking them and putting them in an uncomfortable position) is fashionable and effective. In fact, this way of treating the audience shows the preservation of the notorious fourth wall, the alienation of the stage from the viewer and not considering him as an equal. In modern stage art, the activation of the inquisitive and interested position of the viewer, without any confrontation with the performer, is widespread. Thus, the participants of the performance are invited to contribute to the change of reality, of which the performance is a part.

The performance fundamentally erases the hierarchical boundaries between the artist and the viewer, the participant in the action and the casual passerby. It is impossible to limit it to certain frameworks – the line that separates art from reality is completely blurred. And the artist is no longer interesting by his creation, but by the manifestation of his own personality.

Performance represents the diffusion of many types of art and turns into a synthetic action, contributing to the growth of a wave of creative experiments as a rethinking of the role of dramatic art, which by its intention acquires the characteristics of a creative laboratory.

Accordingly, in line with the new topical theatrical form performance is based on the principles of spontaneity and forms a new type of artistic thinking (the ability to think montage, vectorially) as the ability to direct the interaction of performers and the audience in the right direction, to achieve the creation of the necessary image – atmosphere.

The performance is characterized by: fragmentation, a tendency to borrow, the collage principle of work, the repeated use of "shards and scraps of someone else" for the purpose of broadcasting the meanings embedded in them and generating new ones that enter into a polylogue and interact with the audience. It should be emphasized the important role of the audience, each member of which interprets the meanings arising from interactions in their own way. Performance is embodied in eclecticism and polysemantic ambiguity of meanings, which makes it essentially "multi-interpretive" [14].

Artistic practice is carried out by working with the body as a carrier of one's own bodily consciousness and bodily imagination against the background of reflection on oneself and the environment. The body is not necessarily used as an instrument, but becomes the author of the image and a critical agent for thinking. A peculiar body-phenomenon with its special existence primarily in its materiality is perceived, first of all, in its phenomenal meaning. The bodily-plastic imagery comes to the fore in the performative action, is actualization of nihilistic and grotesque forms takes place that give it a "new sound".

The primary thing in the performance is the creative gesture of the author-artist, ex-

pressed through bodily-visual expression, and one of the most important features of art practices of this type is body-centrism. The fundamental characteristic of performance can be called bodily imagery. "The development of ideas" of corporeality in performative practices gives the viewer the opportunity to experience special situations and sensations that are almost impossible in real life. They not only become a source of new experiences for the viewer, but also exert a serious influence on the sensual sphere, which is transformed due to certain changes in the visual and tactile perception of a person, and the cultural opposition "spirit / body" is gradually smoothed out [15].

The spectacular basis of performative aesthetics presupposes exclusively the visual perception of the aesthetic value of art, which is enriched by dynamic and expressive means of expressiveness, the main of which is, together with physicality, the use of theatrical techniques and spectacular details, publicity, the presence of communication with the viewer, the combination of meaningfulness with entertainment, thanks to which and bright spectacular features are acquired.

The performative aesthetics of modern stage practices is not just a mental and physical construction that the artist creates in front of the audience at a certain time and place. After all, the performance is the very life of the performer, and in this case we are not observing an abstract or metaphorical, but an absolutely concrete and real fusion of performance with life. And this can be considered the main characteristic of performative aesthetics.

As a concomitant characteristic of performative aesthetics, one should define its special creative communicativeness, corresponding of modern culture. After all, in the artistic process, the performance is maximally social and open to all topics and problems of life, asserting a new definition of the roles of the author and the character, creating new communicative situations, destroying stereotypes of perception, forming a new audience ready to accept new artistic forms [18].

Performance gathers all the arts at once, rejecting their limitations and not being defined by multidisciplinarity alone. Performance art is a new convention of the existence of art and its perception. The whole meaning of a performance consists in an action that is not aimed at fixing or describing an already formed situation, but at changing reality (a theater director, an actor and an artist meet in the figure of a performer). The distinction between the production and the work disappears, and the audience becomes a part of the work without even wanting it, without even being aware of it. In a performance, the actor ceases to portray a character, the director ceases to depend on the scenographer, and the artist gets rid of the distance between himself and his work or material, because his body is both that work and the material.

Performance art appears as a burst of creative energy in the desire for change, longing for something alive and real, something that is happening right now and to which you can have a direct relationship. Time is one of the elements that determine the existence of a performance. Others – include space, the presence of a performer (live or with the help of media) and an audience that is prone to certain affects, which is the object and subject of the relationship that arises between it and the performers. Although the presence of a performer (neither live nor in medialized form) is not necessary for the emergence of a performative situation – theater without people [4].

In the context of what Erica Fischer-Licht defines the category of event as a fundamental feature of the performative (an event that occurs between the performer and observers/participants and makes performance possible) an understanding of its impact on modern theater is formed.

Its formis born directly in the process of rehearsal in scenographic and musical solutions that demonstrate images, ideas, nuances, the meaning of which changes in the context of a visual game. Modern theatrical art is changing classical landmarks: one stage action can combine the techniques of multimedia technologies, holographic show and 3D mapping, the expressive means of carnival and street theater, etc. It is obvious that a modern performance denies the classical structure of the spectacle and begins to "live" in other artistic aesthetics.

Its content does not cancel the sounding of unanswerable questions that hide the essence of life. The open look "eye to eye" is an artistic stimulus, rather, a study that is the starting point in the search for the stage style of modern post-theatre, mastering new forms, developing a new stage language of opposition to the conventions of the traditional look, in fact, a way, according to Rosela Goldsberg, "to revive formal and conceptual ideas on which art is based" [3].

Following the performance in the latest stage practices, modern theatrical performances began to move into the category of events. The question of the documentation and reproduction of the performance is still acute, and it is generally accepted that it is impossible to reproduce or repeat the performance, this destroys its essence. The performance is not considered as something stable and something that can be easily repeated (in this sense, the idea is also widespread that in reality there are no identical performances, as if every time the performance loses its liveness, vivacity, and ceases to be what it was). We are talking about the fact that, according to the definition of K. Stanislavska, "modern theater and new forms of theatricality today acquire performative features, which gives the right to predict not just the theatricalization of performance, but the perfomatization of theater" [20].

Performances are increasingly appearing, which, according to E. Fischer-Lichtey, in their very essence are tied to the "loop of the corresponding reaction", that is, include in their events the reaction of the audience, which from time to time makes the performance visibly different [5] .

In the modern theater of the prevailing post-drama – the post-dramatic or post-performative turn – the viewer is a co-creator. The so-called performative turn in the practice of art takes shape decades before its theoretical description (performative properties of culture, properties of action, which is important in itself, and meaning may not be given or may be given only after perception). This view grows on the basis of the impossibility of performative analysis within the framework of traditional aesthetic theories, which imply that the work has a certain final meaning laid down by the author and which can be transmitted to the audience and perceived in a more or less undistorted form. This does not mean that the new theater, the new stage art cannot be interpreted (the problem is that the best examples of them cannot be limited to any proposed interpretation, always going beyond them). Moreover, most often the director expects that the interpretation and "meanings" or "story" will be born in the head of the viewer – to each his own [5, 17].

The theater "renounces" literature, although after the performative turn texts for the stage appear, which can also be designated as post-dramatic: they have an obvious performativity and the concepts of drama, conflict, plot, hero or character appear completely lost.

Such texts include works by, for example, Heiner Müller, Elfriede Jelinek, Sarah Kane, Raynald Goetz, Martin Crimp, and many others.

E. Fischer-Lichtey states: "it is obvious that a situation has arisen within the frame-

work of performance in which two relations are fundamental, both for the aesthetic theory of hermeneutics and for the aesthetic theory of semiotics. Relationships are redefined: firstly, the relationship between the subject and the object, between the observer and the observed, the viewer and the actor, and, secondly, the relationship between the corporeal-material and symbolic aspects of the elements, between what signifies and signified" [5].

This blurring of the hitherto obvious positions of the viewer and the actor is another feature of modern stage art. It adapts, saturating itself with performative practices, their main methods: deconstruction of meaning, turning to oneself and thematization of oneself, turning the internal mechanisms of one's work inside out, shifting from acting to performing, criticism of representation and illusion, problematization the basic structure of subjectivity, the choice of non-theatrical places for showing the performance and performers (e.g. people with health problems), various forms of non-traditional attitude of the performers to their own body (the kind that shocks within the framework of the stage action) [6].

The position of the actor also changes. In the classical dramatic theater, the actor is the central figure of the performance in general, the entire representation is built on his charisma and presence on the stage, his ability to captivate the audience and get used to the role. From the perspective of performativity, there is a shift – the actor's role changes to that of a performer, his tasks expand from text recitation to a wide range of practices: singing, plastic arts, acrobatics, complex non-representational models of presence. Now it is important for the performer not how well to "run through the text" of the play or put himself in the place of the character being performed, but how to more accurately perform directorial tasks, which can be extremely diverse. The place of the actor in the most avant-garde examples of post-drama is equated with the place of any other elements of the performance – music, light, scenography or objects; there are also examples when the play gets rid of professional actors or live people altogether. At the same time, it should be borne in mind that in the context of post-drama there are exceptions to any trend, and there are examples, in which the actors are not puppets in the hands of the director, but his co-creators or even the only ones who "put together" the performance: come up with texts, a movement, improvises pauses for its own reasons. These changes in the role of the live performer are often seen as a limitation of his potential and a degradation from a high level of psychological performance. In fact, it is quite obvious that such transformations only expand the capabilities of the performers: the performer's body becomes a means of expression in itself, and it is able to "communicate" much more than the text speaks. This physical reality on stage transmits to the audience an energy without representation, the performer does not act – he just is. Moreover, it can be anything – it can be a living body, or an inanimate puppet, it can be an object of decoration, it can be a corpse [9].

Once the modern theater leaves the yoke of literature and ceases to offer the actor to get used to the role, the need for a linear narrative and storytelling in general disappears: there is no chain that can be followed, no "fate of the heroine" and "beginning, climax and end". In the theater, in parallel with the development of the actual theatrical language, there is also the development of a certain theatrical ethics, the main direction of which is the emancipation of the viewer, putting him on the same level as the creators. Narrative and storytelling are essentially repressive practices, they impose on the viewer a rigid framework of the plot, from which it is simply impossible to deviate. Within the performative action, the viewer has much more freedom (however, not everyone is ready for this freedom). Directing practices

are often aimed not at the rational perception of the performance by the audience, but at the sensual or subconscious. The object of transmission is not a verbal message, but impressions and emotions. The expansion of the audience's sensuality is one of the most important effects of performative action [15, 19].

The narrative is replaced by collage and fragmentedness of the story, and sometimes they are not there either – simply "something happens", which is justified in itself as a theater of gestures and movements, which causes the viewer to freely fly associations and impressions. This is a post-drama space, a post-modern space.

Another key feature of this type of stage practice is the rejection of mimesis, that is, art's attempts to copy reality. Even if the plays use, for example, life-like scenography, there is almost always some kind of reality rift in the course of the case; actors do not try to behave "lifelike", and for many directors, even grotesqueness becomes the main method. It is this not always understandable feeling of strangeness, weirdness, and is, from the author's point of view, one of the main emotions of the performance action, which appeals to human sensuality [17].

Performative action is a situation, a modernized theatrical action. Because modern performative action is more of a work-in-progress than a stable phenomenon in the territory of post-drama. This shows that there are now ways of expression beyond the text, that now theater is not about expressing form, but rather about creating a certain situation, often necessary to form a complex relationship between performer and audience. This puts in the hands of the director or the initiator of the performance a much wider toolkit than is available in the drama theater. In general, the history of modern theater can be understood as the history of the awareness and understanding of the performance as very special separate work of art, and therefore, the awareness and understanding of the director as a co-creator with the audience.

Post-drama is divided into many important phenomena, but the mainstream of modern theater remains the so-called stage performativity in the understanding of today's theatrical practices.

Thus, no art form belongs to postmodernism as much as performative art does. It, being formed over decades, reproduces all the ideas, principles and attitudes of postmodernism. *Performance is realized as an art and a special sphere of culture, an activity within the limits of artistic and aesthetic transformations of the most significant moments of socio-cultural existence, when embodiments arise on the basis of figurative and symbolic constructions in theatrical actions.*

The "root" of the theatrical form of performance, its original essence, is the expression of the artist, his act of self-expression, and the main means of expression, tool and material of expression is the artist's body. The concept of the body as a central genre-creating element of performance "on the borders of different arts" is being updated, according to theater expert H.-T. Lehmann and his concept of "post-dramatic theater", performance becomes a special "meeting place of various arts" [11]. An obligatory component of performance art is the special participation of the audience, a special "dialogue between the artist and the public." As noted by the art critic R. Goldberg, "the performance is seen as a means of overcoming the alienation between the performer and the audience, because both of them experience its effect on themselves at the same time" [3]. Dominance of visual images; outrageousness, expressiveness, provocativeness, paradoxicality; variety of places of action; lack of a straightforward narrative; polyphonic nature of interpretation; essence in spontaneous action – all these are specific features of performance.

It is possible to indicate the characteristics of the trends of modern stage practices, according to K. Bid:

- total intersection of theater with performance, plastic arts, dance, music, cinema, video, new media and TV, resulting in de-hierarchization and a state of parataxis of the stage work. a prominent place is given to visuality (which reflects the currently dominant position of visual media), in addition, musical and vocal components also play an important role, the text is only an element of stage material;
- the peculiarity of the practice of "delaying (delaying) meaning", which calls into question the usual mode of audience perception, which becomes "open", fragmented, similar to the psychoanalytic technique of free associations.

Performance is "an ambiguous story-communication, played out at the junction of art and the everyday flow of life" [19] Postmodern art requires the interaction of the recipient (audience) with the subjective self-expression of the sender (performer) for the purpose of communication consensus.

The impossibility of remaining silent in relation to one's interlocutor – the spectator – from the side of performative stage practices, which inspire not just an actual dialogue, but a public discussion in the chain "stage action – spectator", where the main link becomes the condition of a person as such, becomes quite obvious. The heightened psychologism and emotionality of the artistic fabric of the stage action ensures the inclusion of the recipient in the active process, which reveals a stable trend towards "theater without a performance" with an "empty space" of the performance.

It should be emphasized that the principle of involving the audience in the active action of the performance-manifesto initiates the evolution of approaches to stage art as such: the desire to confirm the dominant body-centrism and aggressive visuality as an artis-tic-constitutional material that is embodied on stage.

Performative stage practices are reveal to paradigmatic oppositions: "representatio–presence"; "meaning–manifestation"; "experience is transferred– experience is shared"; "result-process"; "information-burst of energy"; Theatrical modernity tends to be "on the other side of the drama" as an exit to the surface of the hidden impulse to disintegration, dismantling, deconstruction [16].

The performance is extremely intertextual (features of intertextuality are fragmentation, heterogeneity, tendency to borrow other people's meanings and generate new ones), accordingly, the plots of authentic reality and artistic texts enter into a dialogue and interact.

The rhizomatic nature of the performative development of the action is a concept that is expressed by the main artistic image of the event – the creation of an atmosphere and rules of interaction with the audience, the predetermined adaptation of the space.

The concept and form of performative stage practices is determined dramaturgically, based on the theme of the event, the place, the scale of the performance and the characteristics of the audience. The interaction of performers with the audience when moving into the realm of theatrical forms cannot be planned in advance one hundred percent, but you can develop the concept of the event, direct the improvisation in the right direction, marking some rules of the game with the audience (such as preliminary development, modeling, structuring).

Plurality blurs the composition of the performance, multiplies conflicts, driving improvisational actions and the interaction of performers with the audience, which is expressed in:

- many parallel plots based on interaction with the audience;
- many ways of development of each of these plots, which are born here and now in co-authorship with the audience,

- non-linear, multi-interpretive perception.

In the performative-theatrical form, which is based on the principles of plurality, spontaneity, intertextuality, a new type of artistic laconicism is being formed – in the broadest sense – as the ability to achieve the necessary high level of trust in performers.

So, in conclusion, among the main features of performance art, the following signs can be traced: plurality, rhizomaticity, intertextuality, spontaneity, spectacular. At the same time, the theatrical form of "performance" is characterized by: physicality, interdisciplinarity, synthetic character, functioning on the border between the real and the artistic, spontaneity, variability, audience participation. Aspects of postmodernism are genetically embedded in this theatrical form [19].

The sphere of theatrical forms in the dimensions of postmodernism is formed by the purposeful activity of artistic and aesthetic reflection and transformation of the most significant (eventful) moments of real (unconditionally authentic) sociocultural existence (on a scale from the individual to society). This sphere is embodied in organized actions that arise on the basis of figurative and symbolic constructions, presented as exclusively consciously implemented, using a complex of expressive means that form an integral continuum of the stage environment. At the same time, the sphere of performative stage forms exists as a relatively independent phenomenon, which differs from traditionally theatrical forms by the pronounced degree of representation of the real in it.

"Performativity" of stage practices reveals a "short formula":
- actual game, presentation, manner of performance, image transformation;
- the purpose of creating a representation, the space of addressed statements;
- discourse representing ideas.

Performative action appears as an integral artistic structure, which is steadily actualiza-tion in the modern art space due to the possibility of creative experimentation and openness to direct dialogue between the artist-creator and the viewer.

The performativity of artistic experiments and practices consists in the fact that creative artists manage (sometimes conditionally) to look at the space and processes of human life in the territory of modern art in special hypostases: in the hypostases of "transition to the performative", as if from the inside of life, regardless of its correlation with the of culture and art as such.

Performativity – in a broad context – means the coincidence of content with form as its manifestation, when self-presentation of content occurs: a text or action becomes not just a statement about something, but also a demonstration of what this message carries (as a determination of building up a concentrated share of visual-auditory architectonics) [20].

The determination of a concentrated build-up of visual-auditory architectonics sets new perspectives for the multi-vector relationship of rethinking in a performative action as an experience of aesthetic reflection, respectively, the transformation of experience into an aesthetic vision.

The performative aspect of modern stage art is taken out as a deep aesthetic and meaningful hypostasis, therefore, built on the basis of the redundancy of artistic means and the currently observed representational revolution, which must be understood as the establishment of a new reality, as a manifestation gesture. Accordingly, perception becomes different: a conscious experience of the prevailing performativity as such, growing out of reality", without exaggeration, as a reflection of a fundamental change in the live theatrical image [5, 8].

The space of modern performing arts offers to abandon the perception of the world in the usual causal connections, giving way to the orbit of states, the emotionally sensual

way of spectator perception. The stage process becomes more present than a representative act and the result of incarnation, more a manifestation (than a designation), an energy impulse (than information). Dramatic relationships are transferred from the stage space to the space between the stage and the audience. The strong point, of course, should be considered receptive involvement – provocativeness in relation to the audience's attention and imagination as an external affectation of the material [8].

New performative methods of shaping, innovative principles of artistic generalization and structuring predetermine a certain performative line of increasing the information-figurative flow, which puts both the starting point and the point of higher development of the "theater of modernity" and today's stage practices on one level.

Stage action in revealing its performative-procedural nature correlates with the desire to overcome the isolation of man and the world, which actually transfers it from an ordinary stage work into an event that forces the viewer to concentrate on the current moment, *making some kind of analytical breakthrough in the field of detailed interpretation and giving meaning to what is happening* [19].

The performative essence is born from the personal history and mythology of the author, and the performance appears as a cultural and artistic form of existential content and existential reflections.

The consequence of the "performative transformation" of the theatrical model is the orientation towards the present, what is happening now, as the dominant of the procedural nature of the stage action (both devaluing the intrigue with the effect of uncertainty, and predicting further logic).

So, performative action as a phenomenon of postmodern is based on the idea of processuality in art, where the artistic statement itself is at the mercy of chance and momentary coincidence, the nature of these manifestations is visual and oriented to the laws of spectacular culture [19].

Performance, developing in the postmodern space, reveals the use of everyday life as components of a creative act. The essential nature of the performative action as a spectacular form is such foundations of postmodernism as: a pluralistic-ironic mixture of languages and images of artistic trends and styles; repetition and interpretation of what historically exists in artistic practices; appeal to the rituals of traditional culture and borrowing the form of ritual. The postmodern ritual is embodied in the fact that creators actively turn to forms of social activity; seek to emphasize the playfulness of social events, focus on the unpredictability of actions [2].

Performance expresses the basis of postmodernism – a "small story", social rebellion, reflecting the problems of postmodern society, which are caused by the crisis of the traditional understanding of individuality and the place of the individual in society.

The discourse of performative action is distinguished by its multi-linear construction of its own reality, which finds its expression in various forms. Moreover, "spectator" is understood quite broadly – as a subject that is currently related to communication (even if not engaging in direct verbal communication).

From the author's point of view, it should be especially emphasized that the mindset of modern stage practices is primarily focused on the reflection of the worldview and the study of a person, the expansion of consciousness and the refinement of feelings; focuses not on the image, but on modeling reality by experimenting with embodied reality as a connection with the forgotten in the bustle of the Eternal. The "formular" methods of understanding the world and accepting the current picture of the world are formed as a living breath, living energy, redefining the roles of the author and the character, creating new communicative situations, destroying

stereotypes of perception, forming a new audience ready to accept new artistic forms.

Summarizing, we can formulate that the stage practice of modernity strengthens the accents of performativity, consistently moving along the path of destruction of traditional theatrical boundaries, moving them into a new cultural-communication and conceptual-aesthetic field.

Thus, the installation of modern performing stage practices is focused primarily on reflecting the worldview and studying a person, expanding consciousness and refining feelings (it is focused not so much on reflection as on modeling reality by experimenting with embodied reality as a connection with the Eternal, forgotten in the hustle and bustle). "Formula" methods of world perception and acceptance of the actual picture of the world are formed as living breath, living energy, asserting a new definition of the roles of the author and the character, creating new communicative situations, destroying stereotypes of perception, forming a new audience ready to accept new artistic forms.

The performative aesthetics of today's stage art is not burdened by the burden of classical canons and is able to completely liberate the viewer, directing him to independent creativity as a "decoding" of unusual forms of representation, when emotions and unexpected impressions are deeply experienced, being the quintessence of receptive experience.

Modern performative stage practices inspire phenomenal "inclusion in thinking" in the course of an exceptional, "living" dialogue, which presents its artistic and aesthetic explication of socio-cultural life, acting as a non-trivial problematic polemic, "in relief" articulating existential issues, reflecting on borderline situations. In other words, the performative stage practices of the artistic-pluralistic world of today represent a mediator in joining the presented topical discourse

and are addressed to a reflective, searching viewer who is able to immerse himself in thoughts about himself and his place in the current world.

Performative action conceptualizes bringing art to life, merging with life, introducing into the consciousness of an ordinary person that any fragment of his everyday life can be aestheticized and raised to the level of art or even sacred action (without super efforts).

Performative action is a synthetic art-form as a author's unstructured spontaneity, in which the main essence of the work lies in the process of its creation. It is a multifaceted innovative and authentic art-form that is on the border between sacred and everyday, reality and symbol, and in it everything is real, because the status of reality in our time is represented by an endless collection of different forms of reality.

In the context of performativity, conditional demarcations of trends in artistic and figurative solutions are determined by clearly limited regularities of the process of artistic creation. Otherwise, there is a threat of loss of artistry, when leans towards exaggeration naturalism, or capricious convention, subjective arbitrariness, loss of connection with reality. That is, the contradictions between the real and the ideal should represent a content-artistic dialectical unity. The multi-vector nature of the relations that arise between them, social-artistic, social-ideological, social-functional etc., determine the peculiarities of artistic production as a multi-system formation. The accumulative chain in it is the performative action, which represents the artistic and valuable load and gives an idea of how it meets social needs. Performative action is a reality that in a specifically theatrical way reflects the characteristic features of social life in its spiritual-provocative potentials and dimensions.

Diffusion of artistic experiments is determined by the formula – "action for the sake of

action", which is built on the possibility of "moving within perception" and "moving the art event itself" in its sociocultural reality. Performative action appears as a sphere of free action and conceptual mastery of a new aesthetic experience with existential reflections.

Therefore, the performative action in its form-content essence is the newest form of reflection of theatricalization in its correspondence to life forms (when the boundary between the conditional and the real is crossed) and appears as an art project (the project is "thrown forward") within the framework of non-classical and post-non-classical theater systems. Diffusion of conceptual-artistic author's innovations and co-creation with the viewer, turning into an extraordinary integrality, each time very unexpected in its solutions, is separated into a coherent artistic structure.

Modern stage practices gravitate towards the performative innovation of the author's artistic know-how in provocative cultural and artistic forms of the postmodern dimension, which focuses the research initiative of critical thought on the latest artistic intentions as prospects for further research.

Bibliography

1. Bishop K. Artificial hell. Participatory art and the politics of spectatorship. V–A–C Press, 2018. 300 p.
2. Goebbels Heiner, Stathis Gourgouris Performance as Composition. PAJ: A Journal of Performance and Art. 2004. Vol. 26, no. 3. P. 1–16.
3. Goldberg R. L. Performance Art: From Futurism to the Present. New York : Thames & Hudson, 2005. 256 p.
4. Dolan J. Geographies of Learning: Theatre Studies, Performance, and the "Performative"// Theatre Journal, 1993, Vol. 45, No. 4, Disciplinary Disruptions. Pp. 417–441.
5. Fischer-Lichte E. Estetyka performatywnośći / przeł. M. Borowski, M. Sugiera. Kraków, 2008. P. 353.
6. Fischer-Lichte E. Culture as Performance. Theatre history as cultural history. URL: http://ww3.fl.ul.pt/centros_invst/teatro/pagina/Publicacoes/Actas/eri ka_def.pdf
7. Fischer-Lichte E. The transformative power of performance: a new aesthetics / [translated by Saskya Jain]. Routledge, 2008. 232 p.
8. Encyclopedia of postmodernism / edited by Ch. Winkvist, V. Taylor; trans. from English V. Shovkun. Kyiv: Solomiya Pavlychko Publishing House "Osnovy", 2003. 503 p.
9. Levchenko O. Performativity vs theatricality in the aspect of the performative turn // Scientific bulletin "Kurbasiv readings". 2018. No. 13. P. 13–25.
10. Kennedy D. The Oxford Encyclopedia of Theater and Performance. New York: Oxford University Press, 2003. 1618 p.
11. Lehman H.-Th. Postdramatic Theatre. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.
12. Lyotard Jean-Francois The situation of postmodernity (trans. Yu. Julai) URL:https://chtyvo.org.ua/authors/Lyotard_Jean-Francois/Sytuatsia_postmodernu/
13. Klekovkin O. Yu. Homo simultaneous: an essay about a man and his performances, committed and uncommitted, both in the theater and outside of it. Kyiv: Art Economy, 2015. 143, [1] p. : fig.
14. Kornienko N. M. Non-linear theater (art) science: post-non-classical landscape. From Faust to Proteus: monograph. Kyiv: Alterpress, 2013. 263 p.
15. Malyutina N., Nechytalyuk I. Performative practices: experience of understanding: monograph; for sciences ed. T. M. Shevchenko. Odesa: Astroprint, 2021. 184 p.
16. Mason B. Street Theatre and Other Outdoor Performance. London : Routledge, 1992. 232 p.
17. Performatyka. Territory / ed. E. Bal , D. Kosiński. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2017. 328 p.
18. Romanyuk V. S. Performance in the space of culture: archaic prototypes and modern representations: autoref. thesis ... candidate cultural studies: special. 26.00.01 "Theory and history of culture". Kharkiv, 2008. 18 p.
19. Schechner R. Performance Studies. An Introduction. New York: Routledge, 2002. 288 p.
20. Stanislavskaya K. I. The artistic and spectacular forms of modern culture: monograph: the form. secondly, processing. Kyiv: NAKKiM, 2016. 352 p.

УДК 159.9.072 159.9.355.5

ИССЛЕДОВАНИЕ ТРЕВОЖНОСТИ БУДУЩИХ ОФИЦЕРОВ В СЛОЖНЫХ СИТУАЦИЯХ

Н. А. Ахмаджонова

Преподаватель, Специализированный учебный центр Национальной Гвардии Республики Узбекистан, г. Ташкент, Узбекистан

MANIFESTATION OF VOLITIONAL CHARACTERISTICS OF CADETS IN EXTREME AND DIFFICULT SITUATIONS

N. A. Akhmadzhonova

Teacher, Specialized Training Center of the National Guard of the Republic of Uzbekistan, Tashkent, Uzbekistan

Abstract. A modern military conflict is an extremely complex and multifaceted socio-political situation associated with a change in relations between countries, international, social, group, the transition to the use of armed violence to achieve political, economic and other goals. At the same time, a military conflict is a comprehensive test not only of the material and technical capabilities of the country, but also of the spiritual might of the people and especially the personnel of the Armed Forces.

Keywords: volitional features; cadets; emotional-volitional stability; extreme and difficult situations.

Введение

В мире происходят глобальные изменения, вызванные изменчивостью хар тера военной агрессии вооруженных сил, неустойчивостью стратегического взаимодействия, тенденциями формирования новых боевых средств и методов вооруженной борьбы, социальными, экономическими изменениями в обществе, активизацией международного терроризма и экстремизма, а также другими опасных факторов.

В связи с этим крайне актуальным является изучение диагностики эмоционально-волевых характеристик военнослужащих в экстремальных ситуациях. Подчеркнута актуальность обеспечения безопасности, защиты молодежи от чуждых идей, укрепления психологической подготовки и боевого духа военнослужащих в условиях острого хода локальных войн в мире [1].

Методы и материалы

Методы исследования. Методика Ч. Д. Спилбергер – Ю. Л. Ханина, математико-статистический анализ для расчета полученных результатов (t-критерий Стьюдента, метод корреляционного анализа К. Пирсона).

Цель исследование проблемы психологических аспектов динамики эмоционально-волевых особенностей личного состава вооруженных сил в экстремальных и сложных ситуациях. Задачи исследования определение факторов происхождения и специфики волевых

особенностей военнослужащих в экстремальных и сложных ситуациях.

Объектом исследования являются 100 курсантов из Института коммуникационных технологий.

Предметом исследования являются исследование динамики волевых особенностей будущих офицеров в экстремальных и сложных ситуациях.

Результаты и обсуждение

На наш взгляд, внимание развитию и формированию динамики волевых особенностей у военнослужащих поможет проанализировать процесс формирования их личности. Волевым мы называем человека с определенным набором качеств характера – это сила воли, энергичность, настойчивость, выдержка, что и мы исследовали и отразили в таблицы 1. Исследования проводились с определенным усложнением в частности замеры производились после стрельбы и спуска с высоты.

Результаты исследования перечисленных волевых особенностей изложены в виде диаграммы на рисунке 1.

Курсанты высших учебных заведений, находясь в юношеском возрасте, проходят этап взросления и становления личности в весьма строгих и ограничительных условиях [4].

Курсанты второго года обучения характеризуются более повышенной эмоционально-волевой устойчивостью, поскольку они уже имеют определенный опыт учебы и службы в военном вузе.

На третьем курсе обучения уже сформированы основные профессиональные навыки и умения будущих офицеров, становится содержательным мировоззрение, что позволяет курсантам упрочить их идейные позиции [6].

Таблица 1

Сравнительный анализ волевых качеств будущих офицеров по методике Ч. Д. Спилбергер – Ю. Л. Ханина
(N =100)

Показатели	Курсанты ИКТ	t-критерий	Критерий стандартное отклонение	Корреляция Пирсона
		Процентная ставка %		
Низкая реактивная тревожность	98%	0,07960**		0,99602
Средная реактивная тревожность	2%	0,07960**	0,05616	0,99963
Высокая реактивная тревожность	0%	0,18169**		0,70710

Примечание: ** со статистически значимыми изменениями.

Ситуативная или реактивная тревожность как состояние характеризуется субъективно переживаемыми эмоциями: напряжением, беспокойством, озабоченностью, нервозностью. Результаты определения реактивной тревожности курсантов по методу Спилбергера-Ханина отражены на рис. 2.

Рис. 2. Диаграмма результатов определения реактивной тревожности у курсантов по методике Спилбергера-Ханина

Это состояние возникает как эмоциональная реакция на стрессовую ситуацию и может быть разным по интенсивности и динамичности во времени.

Заключение

В заключение исследования сформулированы следующие выводы.

Тревожность военнослужащего – это частный, специфический вид тревожности, представляющий собой склонность военнослужащего к переживанию эмоционального дискомфорта, обусловленного субъективно преувеличенной опасностью в ситуациях военной службы, реально не угрожающих его благополучию.

Выраженность тревожности во многом обусловливает структурированность мотивов освоения военно-профессиональной деятельности. Чем выше тревожность, тем менее представлены внутренние мотивы военно-профессиональной деятельности и мотивация на достижение успеха. У высоко тревожных военнослужащих доминируют внешние мотивы военной деятельности и мотивация избегания неудач.

Практическая значимость результатов исследования позволяют правильно ориентировать эмоционально-волевые особенности при диагностике военнослужащих, достижении ими успешного выполнения служебных обязанностей в боевых, экстремальных, сложных ситуациях.

Научная значимость результатов исследования заключается в том, что оно обогащает военную и социальную психологию новыми научными данными.

Ограничения и будущие исследования. Проведенное эмпирическое исследование по методике Спилбергера-Ханина в усложненных условиях, приближенных к боевым, рекомендуется дополнительно проводить метод наблюдения и опрос по реальному самочувствию.

Библиографический список

1. Айзенк Х. Психологические теории тревожности // Тревога и тревожность / Сост. и общ. ред. Астапов В.М. - СПб.: Питер, 2001. - С. 224-247. https://www.dissercat.com/content/trevozhnost-kak-psikhologicheskii-faktor-snizheniya-effektivnosti-voenno-uchebnoi-deyatelnos
2. Березин Ф.Б. Психическая адаптация и тревога // Психические состояния. - СПб.: Питер, 2000. - С. 219-229.

http://flogiston.ru/library/berezin

3. Бороздина Л.В., Залученова Е.А. Увеличение индекса тревожности при расхождении самооценки и притязаний // Вопросы психологии. - № 1. - 1993. - С. 104-113. https://istina.msu.ru/workers/616417/

4. Розов В.И. Психология экстремальных ситуаций: адаптивность к стрессу и психологическое обеспечение: научно-практическое пособие. Киев: Саммит-Книга, 2012. - с. 480. https://pextreme.ru/wp-content/uploads/2019/12 - 2017.pdf

5. Прихожан А.М. Причины, профилактика и преодоление тревожности // Психологическая наука и образование. - 1998. - №2. - С.15-19. https://www.dissercat.com/content/psikhologicheskie-osobennosti-ya-kontseptsii-trevozhnykh-detei-mladshego-shkolnogo-vozrasta

6. Сабадаш А.Г. Влияние тревожности на обучение военнослужащих / Наука и образование: проблемы и перспективы. - Бийск: НИЦ БиГПИ, 2000. - С. 14-15.

UDC 316.77

POLITICAL CULTURE OF UZBEKISTAN'S YOUTH
AND THE DIGITAL POLITICAL VALUES

B. B. Abdullaev

Doctoral student, ORCID 0000-0002-9266-0924,
e-mail: b.abdullayev@kspi.uz,
National University of Uzbekistan,
Tashkent, Uzbekistan

Abstract. The article analyzes and reveals the essence of the concept of digital political values and its impact on the socio-political portrait of young people. The reflection of digital political values on the political culture of youth and its features are considered. Based on the statistical data of the Republic of Uzbekistan, the characteristic features of the influence of digital political values on political culture are summarized and shown. The interdependence and mutual influence of digital political values and the political culture of youth is shown. Conclusions, suggestions, and recommendations are made based on the obtained data.
Keywords: political culture; political values; digital political values; youth; social portrait of the youth of Uzbekistan.

Introduction. In modern conditions, a kind of transformation of political culture and political values is taking place. The studies of Almond G. and Verba S., which laid the foundation for the tradition of analyzing political culture as a backbone element of the political system, have not lost their relevance, despite the change in methodological approaches in political science [1]. As a logical continuation of this approach, the article aims to study the impact of digital political values on the political culture of the youth of Uzbekistan. Modern youth perceives political values in a new way. In the context of globalization, the information and communication system and its extensive use in society is becoming more influential than traditional institutions in shaping and strengthening the political culture and values of young people. The modern information space cannot be imagined without digital technologies. It should be noted that the level of connection and use of digital information technologies among young people varies from country to country. Digital 2022: Global overview report published at https://datareportal.com shows that as of January 26, 2022, there are 7.91 billion people on the planet. 5.31 billion (67.1%) of the population are mobile phone users, 4.95 billion (62.5%) are Internet users, 4.62 billion (58.4%) are social media users [3]. In various parts of the world, obtaining political information from the Internet and social networks, expressing political views and using them for institutional and non-institutional purposes of political participation has become a daily practice [6]. The continuous growth in the number of Internet users has led to the parallel growth of the digital economy and commerce in the economy, various social networks in the social sphere, intercultural digital communication in culture, as well as the widespread use of digital technologies in politics. In political practice, such concepts as e-government, e-government services, e-parliament, e-democracy, e-citizen, e-voting, digital participation, digital socialization are actively used. The article discusses the impact of digitalization on the emergence of digital political values and

their impact on the political culture of the youth of Uzbekistan.

Research objectives:

1) definition of the concept of "digital political values";

2) to study the manifestations of digital political values in the development of the new Uzbekistan;

3) explore the formation of digital political values in the political culture of youth.

Methods. The study used the methods of meta-analysis, the definition of concepts and the axiological approach. The concept of digital political value is implemented through an axiological approach by studying the definitions given to the concepts of value, political value, and obtaining appropriate conclusions. Several independent studies and statistics on youth issues were analyzed using meta-analysis.

There are various definitions of the concept of political values. They can be described as follows. The importance of political values is determined by the expediency and significance of political interests, the influence on the behavior of political groups and individuals; compliance with the needs, integrity of the political system; the main problems and goals of social groups in society. A. Golubev interpreted political values as "a concept used to denote the essence of politically significant actions, processes, phenomena in terms of their compliance or non-compliance with the interests of the state, society, certain social groups, a specific person" [9]. Important political values are such concepts and principles as equality, freedom, justice, security, democracy, free and equal political participation, democratic institutions, strong state institutions, order, human rights and freedoms, freedom and self-realization, stability, the rule of law, legality, unity, brotherhood, progress, innovation, autonomy from the state, transparency, honesty, peace, etc., which reflect the properties of political phenomena and act as typological terms adjusted with the criteria of individual or group political assessment.

An important approach in understanding political values is the approach of S. Arnaud from the point of view of axiological objectivism and axiological subjectivism [2]. Based on the fact that the subject can be of great importance under the influence of certain conditions, it can be argued that it is important in the understanding of political values, and the situation in which a certain idea, norm, doctrine, theory, institution, practice, method, etc. can become a political value. In the study of political values, a lot of work has been done by the researchers of the project – World Values Survey (WVS). WVS is an international research program dedicated to the scientific and academic study of the social, political, economic, religious and cultural values of the people of the world. Within the framework of the project, for more than forty years, every 5 years, an assessment is made of the impact of stability or changes in values over time on the social, political and economic development of countries and societies. The project was launched in 1981 by its founder and first president (1981–2013) Professor Ronald Inglehart from the University of Michigan (USA) and his team, since then it has been carried out in more than 120 world societies with a constant expansion of geographical coverage for the seventh time. Of the 290 questions of WVS-7, 52 items are devoted directly to political values [4]. An analysis of WVS data by political scientists Ronald Inglehart and Christian Welzel argues that there are two main dimensions of intercultural difference in the world:

1) Traditional values versus secular-rational values and

2) Survival values versus self-expression values.

The seventh wave of WVS, which was held from January 2017 to December 2021, covered 84638 respondents from 57 countries of the world. The questionnaire of this exten-

sive sociological study includes questions related to digital political values in terms of obtaining information, discussing political processes and the political participation of respondents (Figures 1, 2, 3).
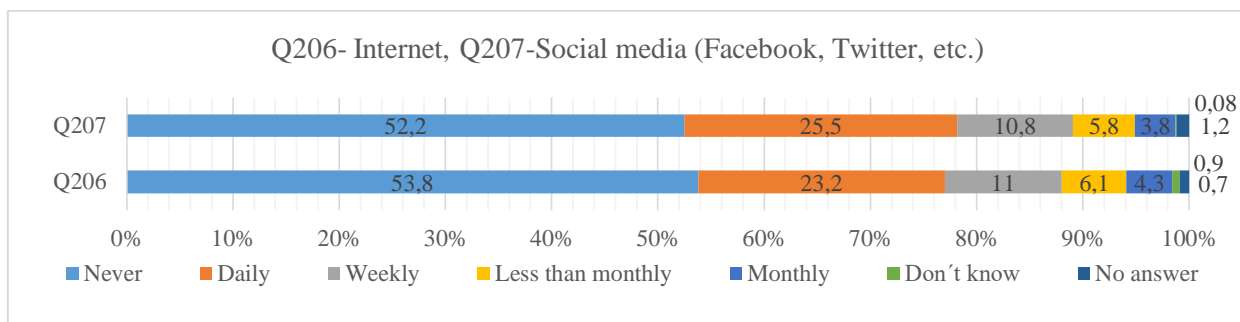
Figure 1. **Respondents' answers to the question: "People learn what is going on in this country and the world from various sources. For each of the following sources, please indicate whether you use it to obtain information daily, weekly, monthly, less than monthly or never."**
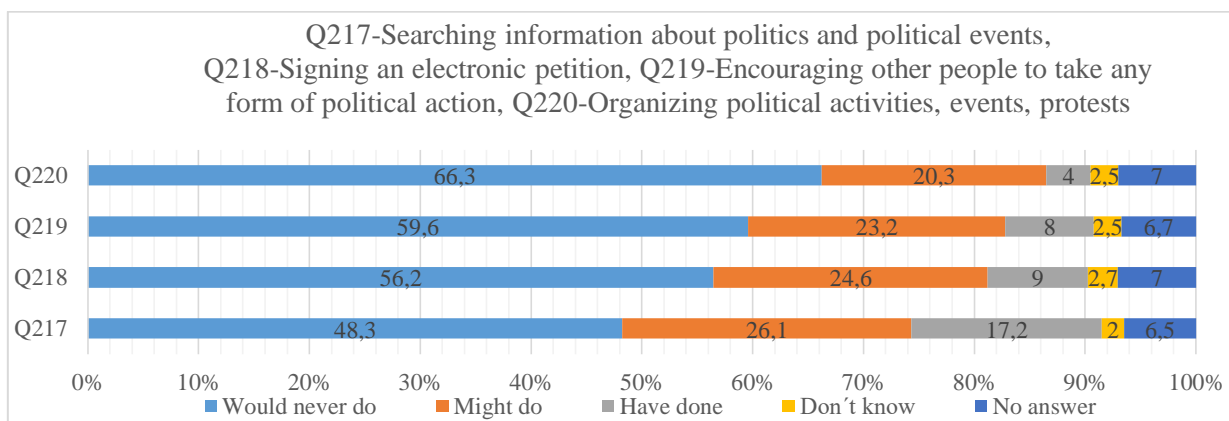
Figure 2. **Respondents' answers to the questions "Now I'd like you to look at this card. I'm going to read out some other forms of political action that people can take using Internet and social media tools like Facebook, Twitter etc., and I'd like you to tell me, for each one, whether you have done any of these things, whether you might do it or would never under any circumstances do it:"**
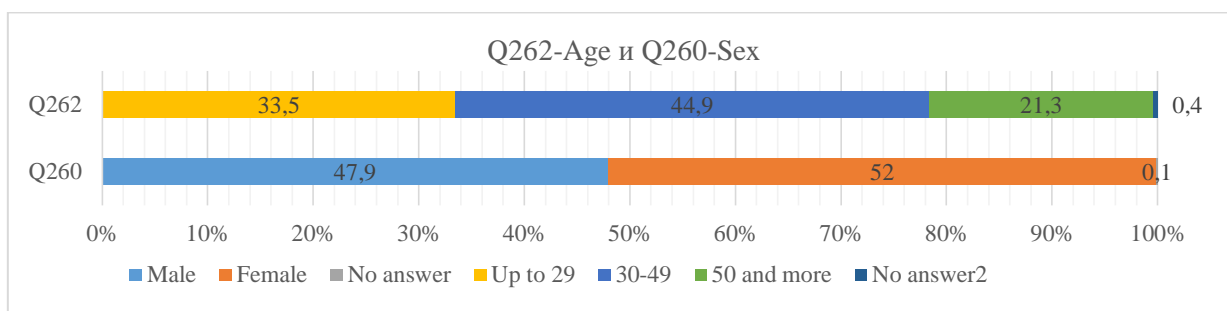
Figure 3. **Respondents' answers to questions about age and sex**

Digital transformation is a fundamental change in the structure and functional logic of economic, social, political and technical systems through the spread of digital technologies.

Digital value is associated with the use of digital technologies in the development of society. It plays an important role in changing the life and activity of a person, society and the state, while it serves to transform, improve, transform in a modern form, and can also serve as a negative impact on the development of society, especially among young people. Digital value matters for all categories of social groups. Digital value is the production of products and the provision of services based on the use of digital, information and communication technologies, as a result of which goods and services have some inherent quality. Digital value in the broadest sense is any products, services based on the use of digital information and communication technologies that can satisfy human needs.

Today, digital values constitute the most common cluster of values. Digital political values form a value system that takes its place in this cluster. Digital political value means moving away from an exclusively "traditional" model of political values, in which digital technologies contribute to the security, stability and efficiency of political processes. Digital political values are events, processes, actions, services, technologies, applications, software, applications resulting from the use of digital technologies that serve the interests of an individual, social group, society and the state. They are becoming more and more relevant, the need for human life is growing, its importance is growing. Digital political values are evaluated and gain significance depending on their place, status and significance in a person's life. The role of digital values, which are directly related to healthcare, medical services, social protection, protection of human rights, and ensuring political participation, is especially growing.

The development of the digital economy in Uzbekistan, the e-government system, the adoption of the One Million Programmers project, the Digital Uzbekistan – 2030 strategy [13] are a logical continuation of these processes in the world. In particular, the Strategy "Digital Uzbekistan – 2030" provides for comprehensive measures for the active development of the digital economy in the country, the widespread introduction of modern information and communication technologies in all sectors, especially in public administration, education, healthcare and agriculture. This strategy, adopted to accelerate the development of the digital industry in Uzbekistan, increase the competitiveness of

the national economy, provides for the digital transformation of regions and industries, including the development of e-government, digital industry, digital education and digital infrastructure. The strategy provides for an increase in the share of e-government services provided through the Single Portal of Interactive Public Services from the current 34 % to 60 % in 2022 and 90 % in 2030, it is planned to introduce the Electronic Diary, Unified Electronic Medical Record, Electronic Polyclinic systems", "Electronic Hospital", "Electronic Prescription", "Unified Register of Social Protection", "People's Control", "E-Guest", the project "One Million Program-

mers". The adoption and use of digital technologies, which are gaining popularity as a result of digital transformation, is becoming more widespread among young people. This process takes place in the same way in the world, including in Uzbekistan. Produced and published annually on https://datareportal.com by Simon Kemp and the Kepios team in collaboration with Hootsuite and We Are Social, the Digital 2022 Global Overview Report [3] provides statistical data as well as analysis of mobile device usage, the Internet and social networks by the world population. The following Figure 4 is based on the statistics provided in this report.
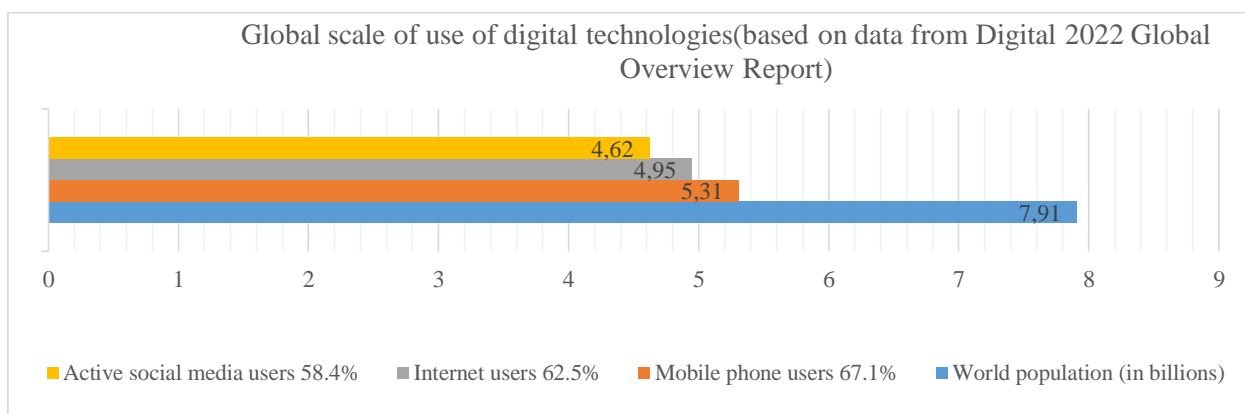
Figure 4. **Global digital usage indicators**

Digital 2022 report: Uzbekistan reports that as of January 26, 2022, 34.16 million 36.7% of the country's population is between the ages of 13 and 34, of which 24.05 million (70.4%) are Internet users and 6.25 million (18.3 %) are social media users. If these data

are supplemented with statistics from the Ministry for the Development of Information Technologies and Communications of the Republic of Uzbekistan, then the following picture is obtained (Figure 5).
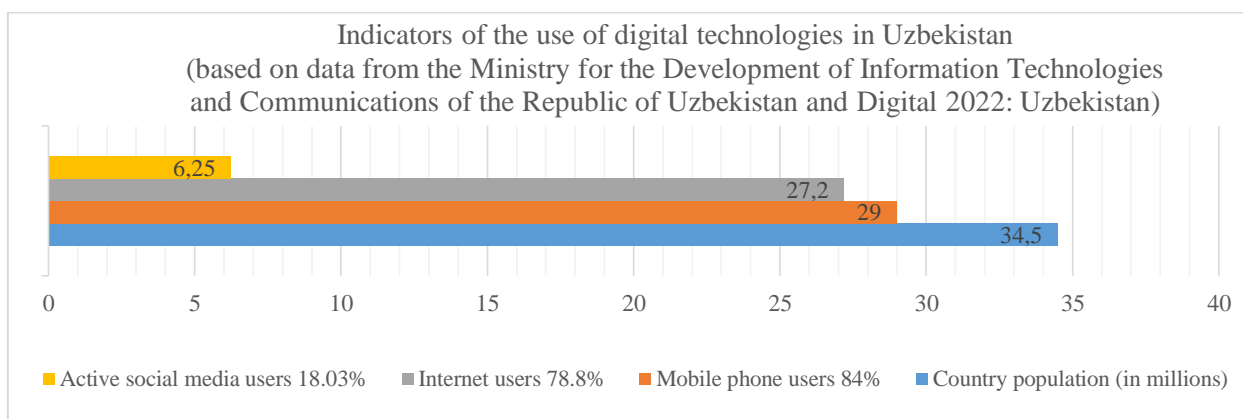
Figure 5. **Indicators of the use of digital technologies in Uzbekistan**

When comparing these indicators, we can conclude that Uzbekistan does not lag behind the global processes of digital transformation in general. And in this, young people in the global and local context play a great modernization and innovation role. The following Figures allow presenting the share of young people in the population of Uzbekistan, developed and developing countries of the world (Figures 6, 7, 8) [7]. Youth statistics in the preparation of data is based on the definition of "youth (young citizens) – persons who have reached the age of fourteen and not older than thirty years" in accordance with the norm established by the Law of the Republic of Uzbekistan "On State Youth Policy" dated September 14, 2016 [11].
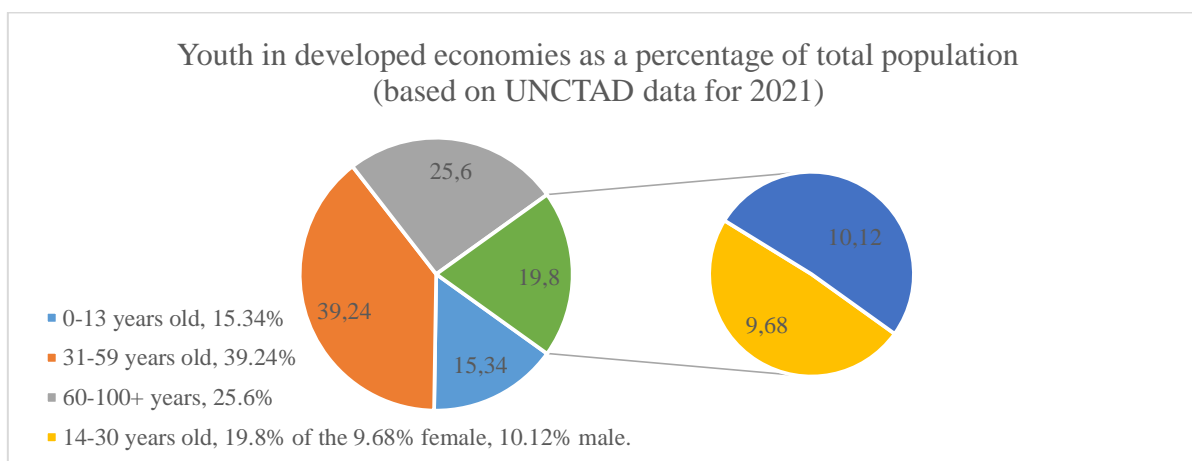
Figure 6. **Youth in developed economies as a percentage of the total population**
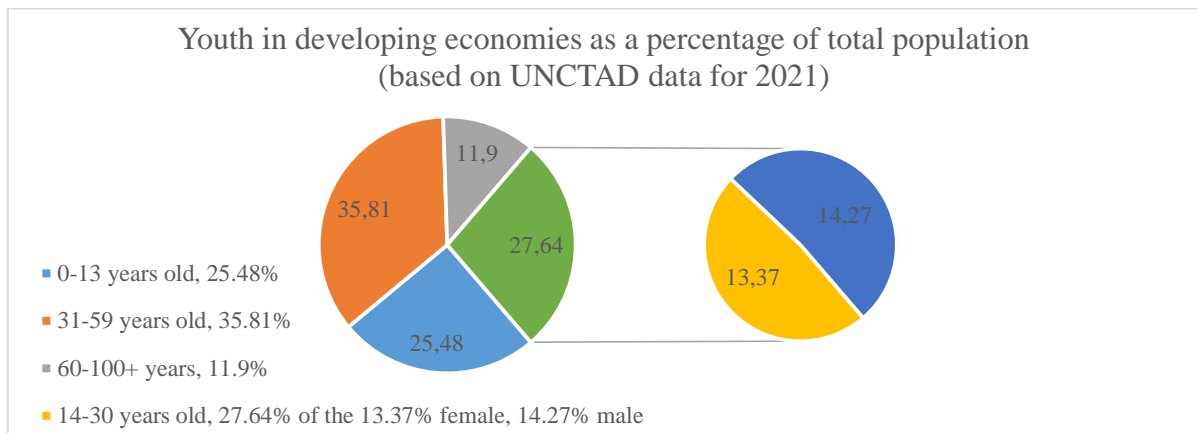
Figure 7. **Youth in developing countries as a percentage of the total population**
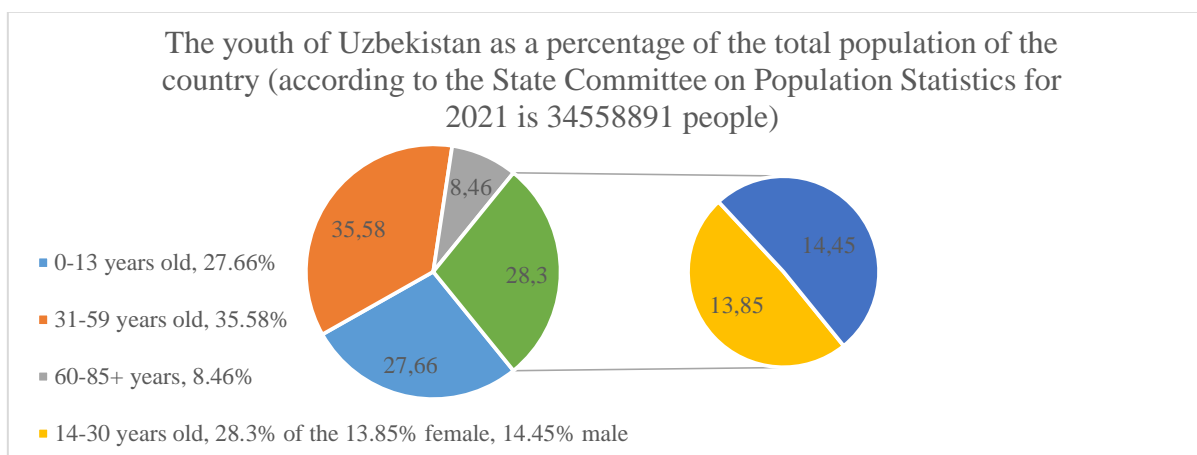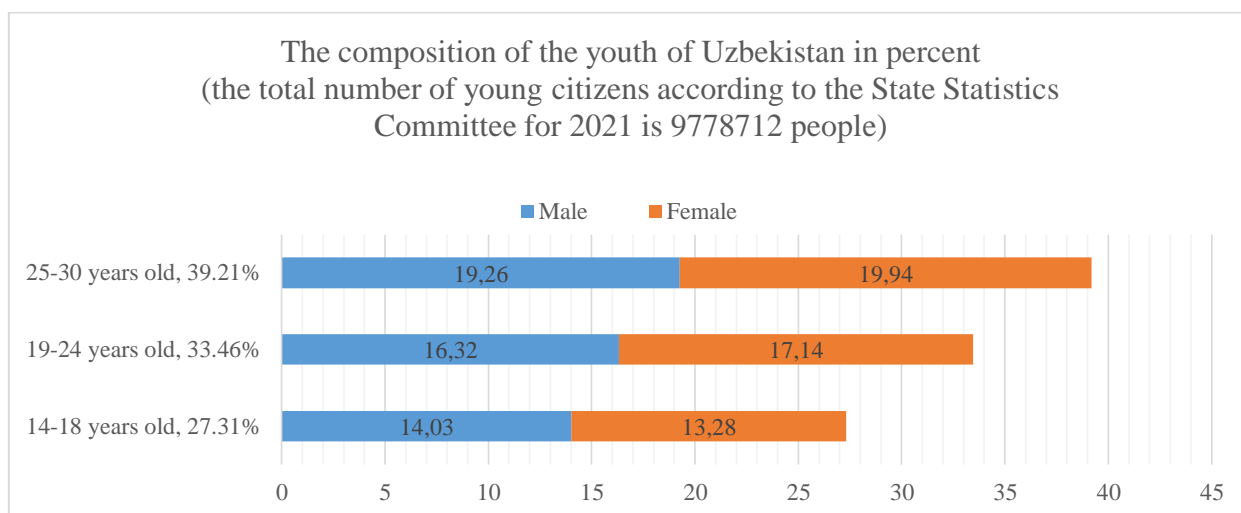

Figure 8. **Youth of Uzbekistan as a percentage of the total population of the country**

As can be seen from the given statistical data (Figure 8), Uzbekistan is ahead of the average statistical indicators of developed and developing countries in terms of the number and proportion of young people in the population, the average age of the population is 29.5 years.

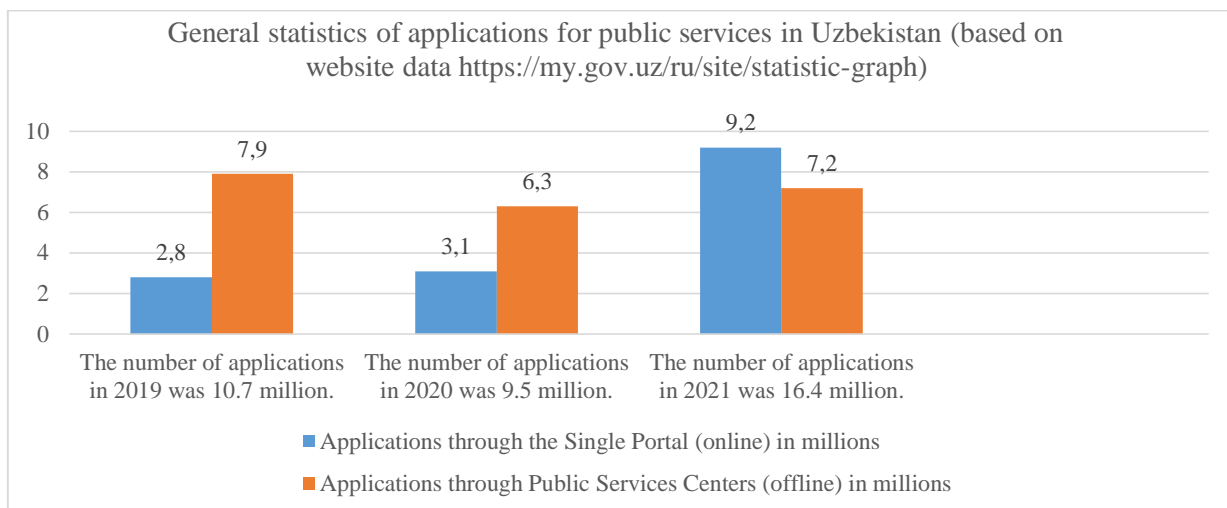In terms of political socialization and participation, the youth of Uzbekistan can be di-vided into three groups. It is advisable to in-clude 14–18 years old in the first group, 19–24 years old in the second group and 25–30 years old in the third group (Figure 9). When grouping, age restrictions were taken into ac-count related to the acquisition of legal ca-pacity of young people, the right to participate in political processes, vote and be elected.

The composition of the youth of Uzbekistan in percent
(the total number of young citizens according to the State Statistics
Committee for 2021 is 9778712 people)

■ Male ■ Female

25-30 years old, 39.21%	19,26 / 19,94
19-24 years old, 33.46%	16,32 / 17,14
14-18 years old, 27.31%	14,03 / 13,28

0 5 10 15 20 25 30 35 40 45

Figure 9. **The compoition of the youth of Uzbekistan in percent**

The qualitative indicators of the use of digital technologies by the youth of Uzbekistan can be judged from the results of an extensive sociological study "Youth of Uzbekistan: Challenges and Prospects", conducted by the international organization UNICEF as part of a joint work plan with the Youth Union of Uzbekistan and a partnership agreement with the Yuksalish National Movement for 2018–2020 According to a survey based on the answers of 4458 respondents aged 14–30, 53.9 % of young people (34.3 % of men, 68.1 % of women) do not use the Internet, 43.2 % (61.5 % of men, 29.8 % of women) use the Internet at least once or twice a day, weekly and monthly [12]. The given statistics show the share of social groups of youth in the world and in Uzbekistan, the level of use of the Internet and digital technologies. The scale of digital political participation, as one of the digital political values in Uzbekistan, can be visualized using the following statistical charts 10,11. As of January 2022, out of 716 types of public services registered in Uzbekistan, 308 are provided through the Single Portal of Interactive Public Services (SPIS), while the number of applications through the Public Service Centers (PSC) in 2020 amounted to 6.5 million, and the number of applications in SPSI – 3.5 million. The following Figure 10 makes it possible to compare these figures with the results of 2021 [10].

General statistics of applications for public services in Uzbekistan (based on website data https://my.gov.uz/ru/site/statistic-graph)

Figure 10. **General statistics of applications for public services in Uzbekistan**

Data analysis shows a 262 % increase in online applications compared to 2020 and 2021. Of great interest to our recovery is the age composition of applications for public services in 2021 (Figure 11).
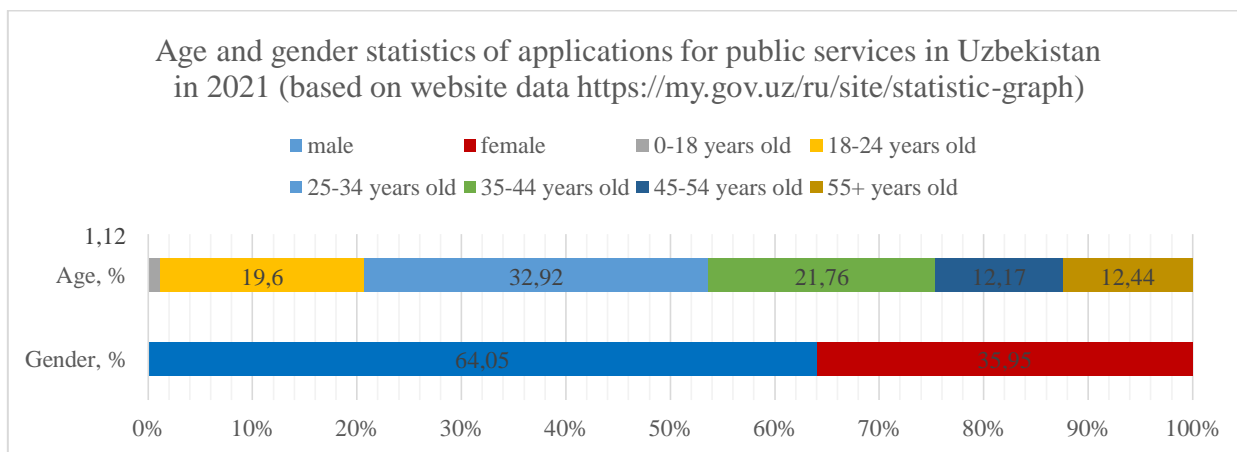
Age and gender statistics of applications for public services in Uzbekistan in 2021 (based on website data https://my.gov.uz/ru/site/statistic-graph)

Figure 11. **Age and gender statistics of applications for Public Services in Uzbekistan in 2021**

53.64 % of the total number of applications for public services were made by citizens under the age of 34. The digital gender gap resulting from the affordability of the use

of the Internet and digital technologies, as well as the relatively low digital literacy of women, is reflected in real numbers.

The use of social networks by Uzbek youth can be judged based on the results of a sociological survey conducted by the Institute for the Study of Youth Problems and the Training of Promising Personnel under the Agency for Youth Affairs of the Republic of Uzbekistan. In April 2020, a survey was conducted among users of the Telegram social network on the topic "For what purpose do you use digital technologies now?", In which about three hundred citizens took part [5].

Data analysis shows that 25 % of respondents are looking for new information and reading news, 21.7 % keep in touch with friends and share information, and 20.6 % use digital technologies for virtual, distance learning to improve their skills and knowledge.

The procedure for electronic collective appeal to the chambers of the Oliy Majlis of the Republic of Uzbekistan, regional, district and city Kengashes of people's deputies through the special web portal "Mening fikrim has been introduced, and as of November 2021, 4965 collective applications were registered on the portal" [15].

Open Budget – Portal of the Republic of Uzbekistan "Open Budget" was developed within the framework of the project "Financing sustainable development in Uzbekistan" of the Ministry of Finance and UNDP. As of November 2021, 41,125 initiatives were registered through the portal in the draft budget for 2021, of which 22,971 projects were approved, 1,149,499 citizens took part in voting in their support, and 502.94 billion sums were allocated for these projects [14].

A youth portal developed at the initiative of the Agency for Youth Affairs to inform about the opportunities created by the government, public and private enterprises to realize the potential of studying and working youth [8]. The portal is aimed at the younger generation, as well as other stakeholders working in the youth field. The purpose of the portal is to create a database of opportunities for young people, where each user can receive full information about their rights and opportunities and fully use them.

Main conclusions. Youth is the subject of the modernization and innovative development of the world. The younger generation has real potential in the process of digital transformation of society and the state. Digital political values will transform the value system of young people and these values will prevail in the composition of political values in the future. We need to deepen our understanding of the political, social, cultural and economic implications of digital technologies.

The digital transformation of the political sphere of society and digital values are turning into a leading factor in the modernization of the system of political values of youth in Uzbekistan.

In the future, digitalization and digital values will become the main factor in the integration, socialization and modernization of the political culture of youth in Uzbekistan. In doing so, the government and youth organizations must take into account the following principles:

Orientation to the person – obtaining the maximum benefit for the person, ensuring equal political participation and responsibility for decisions.

Prosperity of youth – promoting sustainable political development, the public good and opportunities for self-realization in the political sphere.

Transparency – promoting open access to political information and processes.

Collaboration – support for open standards and collaboration at all levels of the political process.

Accessibility – development of affordable, simple and reliable devices and services for the widest possible range of youth.

Sustainability – moving towards a stable, sustainable, responsive to the demands of the youth.

Harmony is the use of digital technologies by the individual, society and the state in such a way as to earn the trust of people and avoid exploitation or exacerbation of disagreements and conflicts.

Bibliography

1. Almond, G.A., Verba, S. (1963) The Civic Culture: Political Attitudes and Democracy in Five Nations. Princeton: Princeton University Press; 1963.
2. Arnaud, C. Axiologie 4.0: proposition pour une nouvelle axiologie. 2012.
3. Digital 2021 Global Digital Overview. URL: https://datareportal.com/reports/digital-2021-global-digital-overview (Access Date: 10.10.2022)
4. Haerpfer, C., Inglehart, R., Moreno, A., Welzel, C., Kizilova, K., Diez-Medrano J., Lagos, M., Norris, P., Ponarin, E. & Puranen, B. (eds.). (2022). World Values Survey: Round Seven – Country-Pooled Datafile Version 3.0. Madrid, Spain & Vienna, Austria: JD Systems Institute & WVSA Secretariat. doi:10.14281/18241.16
5. Institute for Research of the Youth Problems and Training Prospective Personnel under Youth Affairs Agency of the Republic of Uzbekistan. https://yomi.uz/en/activity-of-institute-2/ (Access Date: 10.10.2022)
6. Lu, Y., Huang, Y-HC., Kao, L., Chang, Y. Making the Long March Online: Some Cultural Dynamics of Digital Political Participation in Three Chinese Societies. The International Journal of Press/Politics. June 2021. doi:10.1177/19401612211028552
7. UNCTAD Handbook of Statistics 2021 https://hbs.unctad.org/ (Access Date: 10.10.2022)
8. Youth portal. https://yoshlarportali.uz/en/about-us (Access Date: 10.10.2022)
9. Голубев, А.А. Энциклопедический словарь политологических терминов.-СПб. ИД Петрополис. 2013. -552 с. https://politike.ru/slovari/enciklopedicheskii-slovar-politologicheskih-terminov-spb-id-petropolis-2013.html (Access Date: 10.10.2022)
10. Единый портал интерактивных государственных услуг. https://my.gov.uz/ru/site/statistic (Access Date: 10.10.2022)
11. Закон Республики Узбекистан, № ЗРУ-406 «О государственной молодежной политике» от 14 сентября 2016 г. https://lex.uz/docs/3026250 (Access Date: 10.10.2022)
12. Молодежь Узбекистана: вызовы и перспективы. Отчёт. Представительство Детского Фонда ООН (ЮНИСЕФ) в Узбекистане. 2020 г. https://www.unicef.org/uzbekistan/media/3696/file/RUS%20Youth%20of%20Uzbekistan%20Challenges%20and%20Prospects%20Final.pdf (Access Date: 10.10.2022)
13. Указ Президента Республики Узбекистан, № УП-6079 «Об утверждении Стратегии «Цифровой Узбекистан-2030» и мерах по ее эффективной реализации» 5 октября 2020 г. https://lex.uz/docs/5031048 (Access Date: 10.10.2022)
14. "Open Budget" Portal of the Republic of Uzbekistan. https://openbudget.uz/en/static/o-nas (Access Date: 10.10.2022)
15. "Mening fikrim" Жамоавий мурожаатлар портали. https://meningfikrim.uz/uz/pages/about (Access Date: 10.10.2022)

© Abdullaev B. B., 2023

RULES FOR AUTHORS

Articles are to be sent in electronic format to e-mail: sociosfera@seznam.cz. Page format: A4 (210x297mm). Margins: top, bottom, right – 2 cm, left – 3 cm. The text should be typed in 14 point font Times New Roman, 1.5 spaced, indented line – 1.25, Normal style. The title is typed in bold capital letters; central alignment. The second line comprises the initials and the family name of the author(s); central alignment. The third line comprises the name of the organization, city, country; central alignment. The methodical articles should indicate discipline and specialization of students for which these materials are developed. After a blank line the name of the article in English is printed. On the next line the name of the authors in English is printed. Next line name of the work place, city and country in English. After one line space comes the abstract in English (600–800 characters) and a list of key words (5–10) in English. The text itself is typed after one line space. Graphs, figures, charts are included in the body of the article and count in its total volume. References should be given in square brackets. Bibliography comes after the text as a numbered list, in alphabetical order, one item per number. References should be inserted manually. Footnotes are not acceptable.

The size of the article is 4–15 pages. The registration form is placed after the text of the article and is not included in its total volume. The name of the file should be given in Russian letters and consists of the conference code and initials and family name of the first author, for example: PP-German P. The payment confir-mation should be scanned and e-mailed, it should be entitled, for example PP-German P receipt.

Materials should be prepared in Microsoft Word, thoroughly proofread and edited.

Informathion about the authors

Family name, first name
Title, specialization
Place of employment
Position
ORCID
Contact address (with postal code)
Mobile phone number
E-mail
The required number of printed copies

ПРАВИЛА ДЛЯ АВТОРОВ

Материалы представляются в электронном виде на e-mail: **sociosfera@seznam.cz**. Каждая статья должна иметь **УДК**. Формат страницы А4 (210х297 мм). Поля: верхнее, нижнее и правое – 2 см, левое – 3 см; интервал полуторный; отступ – 1,25; размер (кегль) – 14; тип – Times New Roman, стиль – Обычный. Название печатается прописными буквами, шрифт жирный, выравнивание по центру. На второй строчке печатаются инициалы и фамилия автора(ов), выравнивание по центру. На третьей строчке – полное название организации, город, страна, e-mail, выравнивание по центру. После пропущенной строки печатается название на английском языке. На следующей строке фамилия авторов на английском. Далее название организации, город и страна на английском языке, e-mail. В статьях на английском языке дублировать название, автора и место работы автора на другом языке не надо. После пропущенной строки следует аннотация на английском (600–800 знаков) и ключевые слова (5–10) на английском языке. После пропущенной строки печатается текст статьи. Графики, рисунки, таблицы вставляются, как внедренный объект должны входить в общий объем тезисов. Номера библиографических ссылок в тексте даются в квадратных скобках, а их список – в конце текста со сплошной нумерацией. Источники и литература в списке перечисляются в алфавитном порядке, одному номеру соответствует 1 источник. Ссылки расставляются вручную.

При необходимости допускают подстрочные сноски. Они должны быть оформлены таким же шрифтом, как и основной текст. Объем статьи может составлять 6–15 страниц. Сведения об авторе располагаются после текста статьи и не учитывается при подсчете объема публикации. Авторы, не имеющие ученой степени, предоставляют отзыв научного руководителя или выписку заседания кафедры о рекомендации статьи к публикации.

Материалы должны быть подготовлены в текстовом редакторе Microsoft Word, тщательно выверены и отредактированы. Имя файла, отправляемого по e-mail, иметь вид ПП-ФИО, например: **ПП-Петров ИВ** или **PP-German P**. Файл со статьей должен быть с расширением doc или docx.

Сведения об авторе

Фамилия, имя, отчество
Ученая степень, специальность
Ученое звание
ORCID
Место работы
Должность
Домашний адрес **с индексом**
Сотовый телефон
E-mail
Необходимое количество печатных экземпляров
Необходимое количество печатных сертификатов
Отправка простым или заказным письмом

ПЛАН МЕЖДУНАРОДНЫХ КОНФЕРЕНЦИЙ, ПРОВОДИМЫХ ВУЗАМИ РОССИИ, АЗЕРБАЙДЖАНА, АРМЕНИИ, БОЛГАРИИ, БЕЛОРУССИИ, КАЗАХСТАНА, УЗБЕКИСТАНА И ЧЕХИИ НА БАЗЕ VĚDECKO VYDAVATELSKÉ CENTRUM «SOCIOSFÉRA-CZ» В 2023 ГОДУ

Дата	Название
15–16 марта 2023 г.	Социально-экономическое развитие и качество жизни: история и современность
20–21 марта 2023 г.	Гуманизация обучения и воспитания в системе образования: теория и практика
25–26 марта 2023 г.	Актуальные вопросы теории и практики филологических исследований
15–16 марта 2023 г.	Развитие личности: психологические основы и социальные условия
5–6 апреля 2023 г.	Народы Евразии: история, культура и проблемы взаимодействия
10–11 апреля 2023 г.	Проблемы и перспективы развития профессионального образования в XXI веке
15–16 апреля 2023 г.	Информационно-коммуникационное пространство и человек
18–19 апреля 2023 г.	Актуальные аспекты педагогики и психологии начального образования
20–21 апреля 2023 г.	Здоровье человека как проблема медицинских и гуманитарных наук
22–23 апреля 2023 г.	Социально-культурные институты в современном мире
25–26 апреля 2023 г.	Детство, отрочество и юность в контексте научного знания
28–29 апреля 2023 г.	Культура, цивилизация, общество: парадигмы исследования и тенденции взаимодействия
2–3 мая 2023 г.	Современные технологии в системе дополнительного и профессионального образования
10–11 мая 2023 г.	Риски и безопасность в интенсивно меняющемся мире
15–16 мая 2023 г.	Психолого-педагогические проблемы личности и социального взаимодействия
20–21 мая 2023 г.	Текст. Произведение. Читатель
25–26 мая 2023 г.	Инновационные процессы в экономической, социальной и духовной сферах жизни общества
1–2 июня 2023 г.	Социально-экономические проблемы современного общества
3 июня 2023 г.	Вопросы науки в современном мире
9–10 сентября 2023 г.	Проблемы современного образования
15–16 сентября 2023 г.	Новые подходы в экономике и управлении
20–21 сентября 2023 г.	Традиционная и современная культура: история, актуальное положение и перспективы
25–26 сентября 2023 г.	Проблемы становления профессионала: теоретические принципы анализа и практические решения

28–29 сентября 2023 г.	Этнокультурная идентичность – фактор самосознания общества в условиях глобализации
5 октября 2023 г.	Вопросы науки в современном мире
13–14 октября 2023 г.	Цели, задачи и ценности воспитания в современных условиях
15–16 октября 2023 г.	Личность, общество, государство, право: проблемы соотношения и взаимодействия
17–18 октября 2023 г.	Тенденции развития современной лингвистики в эпоху глобализации
25–26 октября 2023 г.	Социально-экономическое, социально-политическое и социокультурное развитие регионов
1–2 ноября 2023 г.	Религия – наука – общество: проблемы и перспективы взаимодействия
3–4 ноября 2023 г.	Профессионализм учителя в информационном обществе: проблемы формирования и совершенствования
7–8 ноября 2023 г.	Классическая и современная литература: преемственность и перспективы обновления
15–16 ноября 2023 г.	Проблемы развития личности: многообразие подходов
20–21 ноября 2023 г.	Подготовка конкурентоспособного специалиста как цель современного образования
25–26 ноября 2023 г.	История, языки и культуры славянских народов: от истоков к грядущему
28 ноября 2023 г.	Вопросы науки в современном мире
1–2 декабря 2023 г.	Практика коммуникативного поведения как объект социально-гуманитарных исследований
3–4 декабря 2023 г.	Проблемы и перспективы развития экономики и управления
5–6 декабря 2023 г.	Безопасность человека и общества как проблема социально-гуманитарных наук

ИНФОРМАЦИЯ О НАУЧНЫХ ЖУРНАЛАХ

Название	Профиль	Периодич-ность	Наукометрические базы	Импакт-фактор
Научно-методический и теоретический журнал **«Социосфера»**	Социально-гуманитарный	Март, июнь, сентябрь, декабрь	• РИНЦ (Россия), • Directory of open access journals (Швеция), • Open Academic Journal Index (Россия), • Research Bible (Китай), • Global Impact factor (Австралия), • Scientific Indexing Services (США), • Cite Factor (Канада), • International Society for Research Activity Journal Impact Factor (Индия), • General Impact Factor (Индия), • Scientific Journal Impact Factor (Индия), • Universal Impact Factor	• Global Impact Factor – 1,721, • РИНЦ – 0,075.
Чешский научный журнал **«Paradigmata poznání»**	Мультидисци-плинарный	Февраль, май, август, ноябрь	• Research Bible (Китай), • Scientific Indexing Services (США), • Cite Factor(Канада), • General Impact Factor (Индия), • Scientific Journal Impact Factor (Индия)	• Global Impact Factor – 0,915

ИЗДАТЕЛЬСКИЕУСЛУГИНИЦ «СОЦИОСФЕРА» –
VĚDECKO VYDAVATELSKÉ CENTRUM «SOCIOSFÉRA-CZ»

Научно-издательский центр «Социосфера» приглашает к сотрудничеству всех желающих подготовить и издать книги и брошюры любого вида:

- учебные пособия,
- авторефераты,
- диссертации,
- монографии,
- книги стихов и прозы и др.

Книги могут быть изданы в Чехии
(в выходных данных издания будет значиться –
Прага: Vědecko vydavatelské centrum «Sociosféra-CZ»)
или в России
(в выходных данных издания будет значиться –
Пенза: Научно-издательский центр «Социосфера»)

Мы осуществляем следующие виды работ.
- редактирование и корректура текста (исправление орфографических, пунктуационных и стилистических ошибок),
- изготовление оригинал-макета,
- дизайн обложки,
- присвоение ISBN,
- печать тиража в типографии,
- обязательная отсылка 5 экземпляров в ведущие библиотеки Чехии или 16 экземпляров в Российскую книжную палату,
- отсылка книг автору.

Возможен заказ как отдельных услуг, так как полного комплекса.

PUBLISHING SERVICES
OF THE SCIENCE PUBLISHING CENTRE «SOCIOSPHERE» –
VĚDECKO VYDAVATELSKÉ CENTRUM «SOCIOSFÉRA-CZ»

The science publishing centre «Sociosphere» offers co-operation to everybody in preparing and publishing books and brochures of any kind:
- training manuals;
- autoabstracts;
- dissertations;
- monographs;
- books of poetry and prose, etc.

Books may be published in the Czech Republic
(in the output of the publication will be registered
Prague: Vědecko vydavatelské centrum «Sociosféra-CZ»)
or in Russia
(in the output of the publication will be registered
Пенза: Научно-издательский центр «Социосфера»)

We carry out the following activities:
- Editing and proofreading of the text (correct spelling, punctuation and stylistic errors),
- Making an artwork,
- Cover design,
- ISBN assignment,
- Print circulation in typography,
- delivery of required copies to the Russian Central Institute of Bibliography or leading libraries of Czech Republic,
- sending books to the author by the post.

It is possible to order different services as well as the full range.