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**“THE PRESENCE OF REALITY, WHICH IS NON-EXISTENT...”:  
MODELING THEATRICAL REALITY IN A POETIC DISCOURSE GENERATION  
OF 80-IES OF XX CENTURY**

Actualization of theatrical mentality promoted to modeling “artistic reality” in a transitional cultural era of 80-ies of the twentieth century.

According to Antonen Arto, transitional periods always produce the demand of rethinking the aesthetics of the theater, because reality is not able to answer the burning problems of human existence in the world. Close relationship with the life of the theater society of his time noted William Shakespeare. During the twentieth century – the time of totalitarianism peak – Shakespeare’s metaphor “the world as theater” filled with new shades – in the writings of scholars and works of art.

Post-totalitarian cultural era of the late twentieth century caused and produced the theatrical aesthetic models in the artwork. Their actualization was held under the pressure of aesthetic crisis when rational worldview, exhausting himself became the object of destruction and created the conditions for intuitive comprehension of life. The lyrical theatricality in the work acts not as an independent category of art, but as an additional poetological reception, which lies at the heart of a specific form of reflection of reality, its content, illogical laws adjusts artist on conventional thinking. An important part of the modernist attitude representatives of poetic generation of 80-ies is the attraction to the aesthetics of the game and the absurd, which made it possible to create alternative “artistic reality”, different from “realistic”. Activation of theatrical reality demonstrates the close relationship of poets with the postmodern aesthetics that culture in the transition period functioned in parallel. The poetic generation of 80-ies resorted to transforming the basic techniques of theatricality within the modernist quest, seeking through masking find the lost aesthetic guidelines.