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JEWISH THEATER AS A MICRODYNAMIC MODEL NATIONAL CULTURE: THE PARADIGM OF RESEARCH

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INTRODUCTION

The problem of evolutionary processes in the theatrical art is one of the global in the theory and history of culture, in particular in theatrical culture. The solution to such problems is to diagnose and predict cultural crises in theater culture, to find ways out of them. Theatrical culture is a complex system that changes in space and time. The analysis of socio-cultural life proves that the development of theater culture is an unstable process. Her level can rise (progress), fall (regress) or stop reaching (be in a cultural stagnation).

Choosing the topic of the study "Jewish theater as a microdynamic model of national culture: paradigms of research", we consider it necessary to consider the "peaks of development" of Jewish theater culture, the history of the theater, its formation and functioning, tendencies and causes of long "stagnation" of Jewish theatrical art of modernity.

The definition of the term "Jewish theater" is controversial today. Some of the artists (directors S. Imas, V. Bassel) believe that "Jewish theater" should be theater in its essence, that is, with Jewish repertoire, but actors should not be Jewish. It is desirable that they be interested in Jewish traditions, culture, language. Some, like L. Tanyuk, tried to revive a purely Jewish theater by ethnicity, meaning that all actors were Jewish, and the repertoire could remain classical. We agree with the first definition, because it is the only, in our opinion, the right solution to the problem today.

The study of culture is not about the analysis and classification of artifacts of culture, but the understanding of the content, significance of a particular culture. In the first place are methods that allow you to "get on" in the culture and analyze the choice of particular characters in the culture. Such methods are analytical and observational.The methodology of contemporary Ukrainian and world cultural studies enables us to analyze the historical conditions of the emergence of any cultural phenomenon as an integral part and culture of a particular people, its

structure and forms of development, mechanisms of functioning in relation to other cultural phenomena; to identify common and partial, variable and sustainable, ways of cultural continuity; to reveal patterns of formation of cultural characteristics; to predict the model of further broadcasting of the traditions and values of Jewish theater art.

Culturology, like any other humanities, uses different approaches to study cultural phenomena and examines culture through the prism dominant in one or another period of paradigm development. In our article, we have considered both traditional paradigms of culture (anthropological and symbolic-symbolic paradigm), and specific (psychological paradigm, paradigm of everyday life). By the methods of research in the study of Jewish national culture in general, and theatrical separately, we chose the biographical and interview method, historical and comparative, the method of modeling (to identify the forms of translation and continuity of Jewish theater, to develop a conditional model of national Jewish theater).

1. Analysis of publications on the topic of the study

Theoretical foundations of the dissertation research are laid in the works of specialists in the theory, history of culture, art criticism: O. Granovsky, M. Evreinov, V. Ivanov, M. Kagan, L. Kurbas, E. Leiter, S. Michoels, M. Reinhardt, K. Stanislavsky. The soundness of mastering the theme is due to the use of works of contemporary art historians A. Bakanursky, V. Bokan, P. Grechanovskaya, P. Gurevich, O. Klekovkin, N. Kornienko, O. Krivtsun, Y. Lotman, E. Markaryan, M. Naydorf, A. Ovchinnikov, L. Tanyuk. The substantiation of the choice of cultural paradigms is covered in the works of foreign researchers P. Berger, F. Boas, F. Brodel, K. Geertz, A. Kreber, K. Levy-Strauss, T. Luckman, B. Malinowski, A. Radcliffe-Brown, L. White.

It is traditionally considered that theater has the following components: dramatic work, director's work, stage skill and audience, and each of these parts is entitled to independent study. A. Lunacharsky believed that the only correct point of view on the theory of art should unite: the physical side when considering the elements of art with the help of experimental and mathematical means; the physiological side, exploring, above all, reflexology, the work of the nervous system and the

psyche of artists; the social side, studying art as a social phenomenon and a social factor.[1]

Russian researchers of the history and theory of theater (G. Boyadzhiev, A. Gvozdev, Yu. Zavadsky, S. Mokulsky, V. Meyerhold) proposed to study the conditional model of theater from the creative process, the results of the creative process and the perception of these results.[2] Ukrainian cultural scientist and theater expert N. Kornienko believes that "theater is a strategic, ancestral art".[3] It preserves the cosmological memory of the whole ethnic group, its moral code, has a database of personalities of the behavior of the nation. To the viewer the theater appears as three components: as synthetic art, in which a person can open himself from all sides; as public art that requires the players to play sincere and natural; as a subjective art, because the viewer perceives the action based on the level of his own experience, moral values, education, and therefore the actor brings to each role his own experience, his own feelings.

Right now, when there have been significant changes in the ethno-national policy of the Ukrainian state, when the cultural situation in the country contributes to the national self-expression of Jews, their involvement in national culture, spiritual values, history, theoretical substantiation of the features of Jewish theater, its possibilities of revival, cultural and cultural studies. As an evolutionary system is needed as never before. We propose to consider Jewish theatrical art as the focus of certain cultural knowledge. For our study, we have selected three major historical periods that looked at from different angles: the stage of the emergence of Jewish theater art (from antiquity to the eighteenth century), the stage of becoming a Jewish national professional theater (XVIII-XIX centuries) and the third – the development of Jewish theater in the twentieth century and in the present. At each of these stages, a corresponding level of cultural development is traced, indicating the

[1] Луначарский А. В мире музыки. Статьи и речи. М.,1971. 146-147 с.

[2] Мокульский С. С. Изучение специфики театр. Наука о театре: Межвузовский сборник трудов преподавателей и аспирантов / Отв. ред. А. З. Юфит. Л.,1975. 534 с.

[3] Корнієнко Н. М. Театр як діагностична модель суспільстваю Деякі універсальні механізми самоорганізації художньої культури: автореферат дис. на здобуття наук. ступеня д-ра мистецтвознавства у формі наук. доп.: 17.00.01 / АН України. К., 1993. 77 с.

unstable processes in Jewish theater art, the presence of "peaks of development".

The term "peaks of cultural development" was first coined by American cultural scientist A. Kreber, who explored the directions and advances of cultural development. He concluded that such "peaks of development" some cultures had more than one. Periods of spiritual development did not coincide, in his opinion, with periods of economic development of the country, and were of "short-term, spasmodic character".[4] For our study, it is important that such periods of development, according to A. Kreber, are carried out due to the activities of "cultural heroes" or especially talented, gifted people who are in any culture, but their abilities are realized only in favorable conditions. The "peaks of development" of the Jewish theater coincide with the beginning of the activity of talented directors, playwrights, entrepreners, actors: the first stage (from antiquity to the eighteenth century) – the emergence of dramatic works in Yiddish, the main role is given to the work of playwrights; the second stage (XVIII-XIX centuries) – appearance of the first theatrical groups, actors, directors, entrepreners; the third stage (the twentieth century. and present) – the creativity of the directors, the emergence of the theater unions, the role of cultural institutions and organizations in the activities of Jewish theaters. This stage is clearly visible in modern society. It is in Odessa that Jewish theater groups emerge only with the support of charitable organizations and sponsors. National teams work in the premises of the Children's Cultural Centers of the city.

Cultural changes have always been influenced by external and internal factors. External factors include: contacts with carriers of other cultures (F. Boas, A. Kreber) and natural and environmental factors (J. Steward). Internal factors include: demographic, geographical, religious, economic, political and others (L. White, K. Geertz). Evolutionary changes in Jewish theatrical art, in our opinion, were influenced by internal factors, namely: economic crises in society, political changes, geographical and demographic factors. Confirmation of our research we found in the writings of the scientist A. Radcliffe-Brown, who believed that "culture is always inherent in the internal tendency to change, which ensure the restoration of equilibrium socio-cultural systems".[5]

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[4] Кребер А. Л. Избранное: Природа культуры. Пер. с англ. М.: "Российская политическая энциклопедия" (РОССПЭН), 2004. 704 с. (Серия "Культурология. XX век»).

[5] Герчанівська П. Є. Культурологія: Навч. посібник для студ. вищ. навч. Закладах. За ред. В. І. Панченко. К.: Ун-т "Україна", 2004. 298 с.

The study of the phenomenon of Jewish theater has led to the choice of both traditional paradigms of culture (anthropological and symbolic-symbolic paradigm) and specific (psychological paradigm, paradigm of everyday life). We believe that the last two paradigms are specific to our study because the Jewish people are born theatrical. He brings some elements of theatricality into his life (gestures, accent, melodiousness, improvisation, humor, elements of clothing, behavior, elements of gait and movement), and so it seems to us that it is impossible to explore Jewish theatrical culture separately from everyday and psychological characteristics.

1. The anthropological paradigm makes it possible to reconstruct elements of culture in relation to the means of meeting human needs.[6] Culture is a collective product that reflects a person's social life. Social utility, reasonableness and functionality come as cultural criteria. The most detailed expression of the anthropological paradigm was found in the activity approach to the analysis of culture and the structural and functional. In our study, the activity approach is traced to the possibilities of adaptation of Jewish theatrical collectives during their development to the conditions of existence in the territory of the former Russian Empire and the modern CIS, in particular Ukraine («border of residence", replacement of the Hebrew language in performances for German authorities, performances for orders to other countries, transition to Ukrainian or Russian theaters). The origins of such a cultural approach are traced in the works of E. Markaryan. The scientist wrote: "Understanding culture as a specific means of human activity, a means of human existence, has a finite adaptive nature and can serve as a starting point for methodological solutions to problems in the theory and history of culture. Ethnic cultures are the means of activity through which the adaptation of different peoples to the environment and social environment is ensured".[7]

2. For a deeper analysis of the object of study, we propose to use a psychological paradigm. F. Boas is considered the founder. A special role in the study belongs to the study of mechanisms of cultural contacts. Also important for our study is F. Boas's "theory of models". In our research, we

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[6] Завершинский К. Ф. Культура и культурология в жизни общества: Учебное пособие. Под научн. ред. В. П. Большакова. Великий Новгород: НовГУ, 2000. 92 с.

[7] Маркарян Э. С. Об исходных методологических предпосылках исследования этнических культур: Материалы симпозиума. В кн. Методологические проблемы этнических культур. Ереван, изд-во АН Арм.ССР, 1978. 8 – 9 с.

propose a psychological paradigm based on the following points: Representatives of the Jewish ethnic group have particular character traits that, in our opinion, may be a prerequisite for the emergence of theatrical art in Jews. Therefore, we propose to consider such psychological categories as "temperament", "national character", features of mental processes: Subjective and objective factors contributed to the emergence and spread of Jewish theater in Ukraine. Therefore, we propose to consider the spiritual and daily life of the Jews of the selected region (Southern Ukraine, namely Odessa).

3. The symbolic-symbolic paradigm examines the world of symbols that unite people into spiritual communities. For Jews, the symbol of such a combination could be considered the circumcision ritual, which, by their beliefs, helps the Jew to join God himself. One example of Jewish unity is the text of prayers that are sung in synagogues. The synagogue is a kind of symbolic symbolic building for modern Jews. It is where the theatrical action takes place and everything that happens there carries meaning. But the synagogue is not a museum or a theater. Visiting is a special art. First, while praying, one feels united with all the representatives of the Jewish nation, with all the people. Scientist B. Anderson points to this fact: "There is a special kind of community that consists of songs and poetry. While reading national hymns and prayers, music and singing, there is an experience of simultaneity. At this time, different people, unfamiliar with each other, utter the same words under the same tune. At this very moment there is a feeling of physical connection. Nothing binds them except sounds".[8] Second, the material symbolism of the synagogue – the altar, the mezuza at each door, plays an important role; menorah; talits and booms on their heads; a special wall that separates women and men, and in the middle stands the rabbi and controls the process of reading the prayers (accent, poses, gestures, movements).

Auger, this example proves that in Jewish theatrical art, characters can act as both a person and any thing (language, movements, gestures, stress, use of masks, clothing, temperamental and dynamic play of actors).Within this paradigm, the choice of methodology for the study of cultural phenomena is addressed. The symbolic-symbolic paradigm, like the anthropological one, began to take shape in the eighteenth and nineteenth centuries, but spread only in the twentieth century. It does not describe,

[8] Андерсон Б. Воображаемые сообщества. Размышления об историках и распространении национализма // Б. Андерсон / Пер. С англ. В. Николаева; Вступ. ст. С. Баньковской. – М.: "Калон-пресс-Ц", "Кучково поле", 2001. – 288 с.

analyze, disseminate ideas about culture. The theoretical basis of these directions are the ideas of K. Levy-Strauss, L. White, A. Kreber, T. Parsons, K. Hirtz, who understand culture as a social reality, manifested in symbolic forms.

According to the well-known theorist of symbolic anthropology K. Hirz, "the existence of culture is a process of interpretation of symbols, and to be a carrier of culture means to have the ability to interpret it".[9] The content of K. Hirtz's semiotic approach is that "culture seeks to help us access another person's conceptual world and learn to engage in dialogue".[10]

4. The last layer of theoretical and methodological justification for our study is in the sphere of everyday life. The specificity of the object of study led to the choice of this paradigm. Theater is one of the means of self-discovery of everyday life. Theatricality manifests itself in life. Confirmation of this is the presence of play and artistic elements, entertainment, improvisation, the use of theatrical terminology. According to Y. Lotman, theatrical manifestation is manifested in the following forms: "mass events having a scenario (carnivals, sports competitions, parades, meetings), etc., in local procedures of life (beauty contests, dissertation protection, fashion show)".[11]

As an independent science, the study of everyday life began in the 1960s. The ideas of P. Berger and T. Luckman became the theoretical basis. They propose to study "face-to-face meetings", considering that such "meetings" (social interactions) are the main content of daily life".[12] Broodel understood everyday life as alternating periods of "long dure". He proposes to consider two levels of "structures»: "the life of the material and the life of the intangible, which encompasses psychology and the life of the everyday".[13]

Research methods in studying the culture of everyday life, we included not only actors, but also directors, entrepreners, composers, artists,

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[9] Гирц К. Интерпретация культуры / К. Гирц // Пер. С англ.. – М.: "Российская политическая энциклопедия" (РОССПЭН), 2004. – 560 с. – (Серия "Культурология. XX век»).

[10] Лотман Ю. М. Театр и театральность в строе культуры нач. XIX в. Избранные статьи. Т.1.Таллин, 1992. 274 с.

[11] Бергер П., Лукман Т. Социальное конструирование реальности. Трактат по социологии знания. Московский философский фонд "Academia – Центр", перевод Е. Руткевич. Москва:«МЕДИУМ", 1995.323 с.

[12] Бродель Ф. Структуры повседневности: возможное и невозможное. Пер. с фр. д-ра ист. наук Л. Е. Куббеля. Вступ статья и ред.. д-ра ист. наук Ю. Н. Афанасьева. М. Прогресс, 1986. Т. 1. 622 с.

[13] Уриэль Акоста. О смертности души человеческой [Электронный ресурс]. Режим доступа к журналу: http // abuss.narod.ru. / Biblio / akosta1.htm. M., 1958. 20 с.

playwrights in the category of "cultural heroes". Rich in talent was the "Old Jewish Theater". Almost all the actors were born into poor families, received education in school, had a wonderful voice, sang (Rudolf Zaslavsky, M. Meyerson, M. Epelbaum, J. Mindlin[14], V. Schwartzer,[15] L. Bugova).

Very often the question arises as to what the Jewish theater of the present should be: whether it should only play actors – Jews, and the director should also be Jewish, or should it be a different national theater staff, and the repertoire should remain purely Jewish. It seems to us that in today's context the second option is more realistic.

And so there is confirmation that actors of other nationalities have successfully, professionally, clearly, frankly accurately played the role of Jews in theaters. And in this line comes the figure of the Ukrainian actor, who is considered to be the main Jew of Ukraine, who played the role of "Tevye-milkman" – is B. Stupka. In 1947, this role was played by the luminaries of the Ukrainian scene Marian Krushelnytsky, in the eighties – by Moscow actors M. Ulyanov and E. Leonov. But in the performance of Bohdan Stupka, Tevier remembered the viewer the most. In the Or Sameah newspaper, the author wrote: "more than three hundred times when Stupka appeared – Tevye, with his famous cap in his hand, paused for a round of applause. This was the case in Kharkiv, Chernivtsi, Munich, New York, Moscow, and Voronezh. And everywhere – sold-out»[16]. What is the talent, mystery, and the phenomenon of Mortar – Tebel? He tells himself that all this goes back to childhood. Sholem Aleichem's first book, Meetings and Meetings with Jewish Guys, Concerts by Jewish Actress Sidi Tal. Another reason for the success, according to Bogdan Stupka, is in the harmonious cast, the talent of the director (S. Danchenko), the artist (D. Leader), a vivid translation of Mykola Zarudny. But, there is another reason for the success, it is in the very content, the text of the play. "There is one important episode in the play when Menachem orders Fyodor to write a poem for Laser, who is about to marry Zeitl. Fedor proposes to choose one of the suitable heroes, in his opinion. There is a dialogue between him and Menachem: Othello. – "Jew?" – "No, Moor." – "Not suitable". Dr. Faust. – "Jew?" – "German" – "Does not fit". Hetman Mazepa. – "Jew?" – "No, Ukrainian". – "That's about it". Tevye was born on Ukrainian soil, and his author, Sholom Aleichem, also grew up here. They are close to us because they belong

[14] Потоцкий І. Полузабутий світ єврейського ГОСЕТу. Одеський вісник, 1994. от 20.08. 1994. 3 с.

[15] Фауст М. Каждый выбирает для себя. Одесса: "Мигдаль Times", 2008. № 99. 5 с.

[16] Хандрос Б. "Ор Самеах". № 410 от 12 мая 2004. 5 с.

equally to the Ukrainian and Jewish people, and this is the secret of Tevye's success".[16] So, we can conclude that it is not necessary for a Jewish theater to consist only of Jewish actors. It is important that it goes beyond Jewish topics only. This can be done if the professional director introduces classical plays into the repertoire, national plays where the actors can show their talent, and with the help of natural abilities (voice, intonation, ability to translate, expressiveness, emotionality and musicianship), and new opportunities for the viewer. Only once was an attempt to open a course for Jewish students, and this was done by director L. Tanyuk[17], but without the support of the state and without the interest of the Jewish nation itself, such a project is impossible.

Changes in the choice of hero led to changes in the choice of genre of plays. In turn, the plays also underwent relevant evolutionary stages (from simple and easy to complex and deep). The choice of plays depended not only on the "state" order, but also on the wishes of the audience. There are times when in Odessa the viewer needed only comedic plays, not deep psychological dramas. It is possible to classify Jewish dramatic works that have been presented in Jewish theater art.

The third universal of culture is the "chronotope". We understand this term as a reflection of our cultural world in space and time. Studying the history of Jewish theater, its forms of existence, mechanisms of inheritance, functioning in different historical periods, ways of translation into social life, connection with other types of art, we came to the conclusion that theatrical art can be regarded as a formal-temporal or evolutionary aspect of ethnoculture,[18] which have both a temporal sequence and an evolution of forms and functions.

The conditional model of Jewish theater as a space-time phenomenon is given in Table 1.1. Analyzing this table, we can conclude that the Jewish National Theater went from magical practicalism to artistic generalization and, like any other theater, Jewish theater begins with ritual-ritual forms and contains ritual-magical actions. The conditional model of the Jewish National Theater visually proves that its formation is an unstable process: under certain conditions its level increases (during the Renaissance in the countries of Western Europe and in the twenties of the twentieth century. In Russia and Ukraine); falls (during the Greco-Roman occupation of the Middle East, during the Middle Ages); ceases to exist, stopping at what has

[17] Хандрос Б. "Ор Самеах". № 410 от 12 мая 2004. 5 с.

[18] Владимирская Г. Лесь Танюк как деятель еврейской культуры. "Одесский вестник", 1993, 21 октября. 8 с.

been achieved (in imperial Russia at the end of the twentieth century, from 1948-1949, when national Jewish theaters ceased to exist in the territory of the former USSR; there are small-form theater collectives in the present period).It is interesting that, having emigrated abroad almost in full composition, the theatrical troupes of A. Goldfaden and N. Zmach («Habima») were not able to elevate Jewish theatrical art to the level that they had in Russia and Ukraine.

1. Jewish theater as a microdynamic model of national culture

Microdynamic models view culture in a narrow time span – from several years to tens of years. The theory of cultural models was developed by students of F. Boas – R. Benedict, M. Mead, A. Kreber and K. Clackhon. F. Boas himself, by the term "model of culture", understood: "cultural forms are more stable than their meaningful content, which may change over time".[19] He believed that "every culture has its own unique path of development. Culture is a collection of patterns of human behavior. Not only language, but our emotions are the result of public life and the history of the people".[18] We agree with the scientist that culture is a historical phenomenon, which is characterized by unstable processes, and they must not always be progressive. Jewish theater culture should be regarded as a historical phenomenon, which is characterized by evolutionary processes.

We believe that for the representatives of the Jewish ethnos it is necessary to take into account individual psychological characteristics (temperament, emotions, behavioral reactions). The study found that Jews by nature are endowed with emotional temperament, musical ability, loud voice, aptitude for artistry, improvisation and theatricality.

M. Mid did not develop theories of modeling, but created approaches to the study of empirical material, substantiated the model of behavior of the researcher with representatives of foreign cultures, formed the standard of field research, which in our case is represented as "use in foreign culture".[20] Examples include the following forms: individual conversations with representatives of the Jewish ethnic group, participation in traditional holidays, acquaintance with the traditions, life of the Jewish people.

[19] Герчанівська П. Є. Культурологія: Навч. посібник для студ. вищ. навч. Закладах. За ред. В. І. Панченко. К.: Ун-т "Україна", 2004. 298 с.

[20] Боас Ф. Методы этнологии. Антология исследования культуры. Т. 1. Интерпретация культуы. [Электронный ресурс]: htpp: // socio.msk.ru / lib.html

The main theoretical provisions of the concept of "cultural models" were systematized by A. Kreber and K. Clackhon. A. Kraeber identified the models of culture with the concept of cultural values and regarded them as abstractions that allow the researcher to see all elements of culture in unity. Interesting in the works of A. Kreber and K. Clackhon are the ideas about the existence of "hidden culture", which inhibits or accelerates the action of the constituent elements, and "culminating periods" during which the culture reaches its peak[21].

There are different classifications of cultural models in the theory and history of cultural studies. G. Kirilenko and E. Shevtsov propose to distinguish three models of culture: classical, non-classical, postmodern.[22] Universal models were developed in the nineteenth century. L. Morgan and G. Spencer, B. Malinowski, V. Sumner, and A. Keller, K. Wissler contain different approaches to the study of culture; Universal models are the result of comparative analysis of different cultures.

Considering Jewish theater from its components: dramaturgy – directing – actors – viewers, which can be considered as a simpler model of any theater, we have come to the conclusion that none of these components has been researched. Therefore, we believe that further study of the conditional model of contemporary Jewish theater by the creative process and its results, on the examples of the existence of "small forms" of Jewish theater art in Odessa, would be appropriate. In the present, the financial assistance of charitable organizations and cultural centers to theater studios and collectives plays a significant role – it is also an unexplored component of theatrical art.

Thus, we have proposed the following models of Jewish theater art: the "conditional model in space and time" and "the model of the modern Jewish theater collective". Analyzing the feasibility of the selected models, we will rely on the classification of V. Kaziev. It offers the following classification, and states that models should meet the following characteristics: adequacy, informativeness, simplicity, completeness, approximation[23]: 1. By types of models distinguish – cognitive, pragmatic, instrumental; 2. By the level of

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[21] Мид. М. Культура и мир детства. Избранные произведения. Пер. с англ. и коммент. Ю. А. Асеева. Сост. И послесловие И. С. Кона. М: Главная редакция восточной литературы изд-ва "Наука", 1988. 429 с.

[22] Кириленко Г. Г., Шевцов Е. В. Философия. Три модели самосознания культуры. М:Филол. Об-во "Слово»: ООО, Изд-во "ЭКСМО", 2003. 672 с.

[23] Казиев В. М. Введение в системный анализ и моделирование [Электронный ресурс]. Режим дослупа к журналу: http: // www. Kbsu.ru / ~ sage / imoas / kaziev

“depth” of modeling – empirical, theoretical, mixed; 3. By the level of activity of the elements of the model – statistical, dynamic, discrete, simulation, continuous.

The models presented by us according to these criteria can be defined as: pragmatic, empirical, dynamic, discrete, continuous. They are complete and informative. The specificity and peculiarity of the chosen model of the Jewish theater group is that it is universal (and these elements can be used in any national theater), relevant (today only thanks to charitable organizations and sponsors, Jewish theater groups exist), meaningful (regardless of the elements models, the subject matter of the performances should reflect the national idea), interchangeable (practice proves that the director and actor of the Jewish theater can be one person. For example, in Odessa Jewish actor F. Mindlin solo performances put on the works of Isaac Babel. In them he speaks as an actor and as a director. In other cases, the author of the plays can be very theatrical collective actors).

In our opinion, it is more important that the theater traces a bright national origin in the forms and methods of theater. This was discussed by the poet P. Potemkin, who appeared in 1920 at the experimental performances of Sun, on the pages of the Paris-based Jewish magazine “Rassvet”. V. Meyerhold at the Miniature Theater “Jewish Mirror” in Paris: The birth of the Jewish Mirror Theater made me think about the possibilities of Jewish theater. And I came to a few conclusions: What was good about the old Jewish theater? Nothing! He was compared to the Little Russian Theater and was limited to operetta and melodrama. The downside was not the sound of the language. The intelligentsia attended performances for the sake of one actor or another. In my opinion, any theater should be a box of national culture and wisdom. The older this wisdom, cult, and experience, the more valuable this theater is. Its success depends on a bright national start in choosing ways and methods of work. What prevented the Jewish theater from becoming a theater? Only the absence of right paths and methods of detection. The definition of these ways was complicated by the existence in the Jewish literature of two “styles” – “high” and “low”, or rather two languages – spoken and ancient, book. Sometimes it seems impossible to listen to the tragedy of Yiddish or the operetta of the ancient Hebrew language, but it is the best form for national expression. The Jewish Mirror Theater has found a true method of detection, which is revealed better in short and

short plays than in old forms of long plays. Theater is not just a language – pantomime is also a theater".[24]

CONCLUSIONS

Therefore, it can be argued that Jewish theater art is undergoing the same stages of evolution as any other national theater. The model of the Jewish National Theater is presented to us as a complex system in which all the links (playwrights' work, choice of plays, acting, director's work, functions, forms of existence, etc.) are interconnected, dependent on each other, and provide for a single replacement the whole system.

Summarizing the above, we can point out: we have proposed paradigms for the study of Jewish theater. On the one hand, this is an anthropological and symbolic paradigm that focuses on the study of cultural phenomena and proposes to consider Jewish theater in the context of world and European culture. If the anthropological paradigm directs us to search for commonalities, then the symbolic and symbolic emphasizes the uniqueness of the chosen culture. On the other hand, we offer a psychological paradigm and a paradigm of everyday life that allows us to analyze the internal processes in culture (psychology, behavior, character, life).

SUMMARY

The research is aimed at outlining some of the problems of creating a universal model of national theater (for example, the existence of Jewish theater), for the purpose of further research in the field of national minority theater arts. The methodology of the study consists of a comprehensive study of the phenomenon of Jewish theater, which led to the choice of both traditional paradigms of culture (anthropological and symbolic-symbolic paradigm), and specific (psychological paradigm, paradigm of everyday life). By the methods of research in the study of Jewish national culture in general, and theatrical separately, we chose the biographical and interview method, historical and comparative, the method of modeling (to identify the forms of translation and continuity of Jewish theater, to develop a conditional model of national Jewish theater). The scientific novelty is that for the first time: typological differences between Jewish theater and other national theaters have been

[24] Тименчик Р. Сад двоящихся путей. "Лехаим". Ноябрь, 2006. [Электронный ресурс]. Режим дослупа к журналу: www.lechaim.ru/ARHIV/175/tim.htm – 20 Кб.

identified; the functioning of Jewish theater in the context of Ukrainian culture through the interplay of Jewish and Ukrainian theater arts; Jewish theater is presented as a moderator of Odessa city culture.

Forms of Jewish existence theater	**Chronotope (spatio-temporal boundaries) of the emergence of Jewish theater**
1. The Protestant From ancient times	(3rd century - 2nd century BC) to the first millennium BC (land of Mesopotamia and Palestine)
2. Ritual and ritual theater. Ancient theater. The emergence of the first actors and dramatic works under the influence of Hellenism.	From the X century. to the XIII century. (territory of the Roman Empire).
3. Liturgy (sacral theater); "Theater of one actor" (badhani).	IV – XIII centuries. not. (Western European countries).
4. Purimshpil People's Theater.	XIII – XVIII ст. (Western European countries).
5. Professional theater companies.	XVII – XIX ст. . (Western European countries).
6. Theater of Broadensers.	XVIII century. until 1876 (the territory of Galicia).
7. Professional mobile theater	1876 to the twenties of the twentieth century. (Eastern European countries).
8. State theaters (HOLD). Expressive Theater.	1917 – 1949 of the twentieth century. (USSR countries).
9. Independent theaters, amateur theater groups, studio studios, theater circles. .	End of XX - beginning of XXI century. (countries of the former USSR).
10. Jewish Theater in Emigration and Repatriation	From the late nineteenth century. (countries of the world, Israel).

Picture. 1.1. Conditional Model of Jewish Theater Art in Time – Space

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