

Conceptual View of the World and Means of Its Media Interpretation in Modern Theatrical Journalism of Ukraine

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Abstract

The relevance of the study is determined by the fact that the methods of media interpretation of the worldview are shown in the ambiguity of the theatrical concept of view of the world in modern art. This is an important problem of the scientific tools development for the combination of different theatrical journalistic approaches, which are considered around the industry of mass culture, and have an impact on the development of social values in times of war tension. The conceptual view of the world in theatrical journalism allows a comprehensive approach to the diverse expression of symbolism, which the subjects build and reconstruct in the cultural field, demarcated in various institutional spaces. The purpose of the study is to consider the characteristics and elements of the communicative content of cultural and spiritual aspects of the worldview in the current space of theatre journalism. The following methods were used to achieve the stated purposes: system, content analysis method, and comparative. The work results determined that the concept of the modern worldview of Ukraine makes it possible to historically restore cultural traditions and their expression as a sample of the cultural structure the analysis. Theatre as a cultural element of a person forms their personality, starting with parallel events of present, based on a set of principles of society and culture. Philosophical structures, religions or political systems provide an interpretive basis with a complex vision, and sometimes with a resistant to changes vision. It was identified that questions about the world are inextricably connected with the development of culture and art. Possible answers to these questions are concentrated in works of art, the structure of which is based on original intuitions, concepts, categories, truths of the mind, axioms and symbols. All these factors create a semantic network that materialises in essential aspects of any human community. The practical significance is in the use of the work results by theatre journalists for the development of Ukrainian culture and independence during the Russo-Ukrainian war.

Keywords: worldview, culture, intellectual values, Russian aggression, national art, theatrical journalism

1. Introduction

The view of the world is a subjective understanding and framework of the existence and evolution of the world. Scientists and philosophers have different views on what the world is. In the works of researchers M. Burley (2020) and A. Taves (2020), the world refers to the unity and evolution of nature, society and spirit. At the same time, philosophers distinguish between the real and the possible world in human experience in accordance with generally accepted scientific laws and logical principles. Philosophy determines the structure and evolutionary history of all existence from a limited description of the state and processes of human beings to a real worldview, covering the natural world and spiritual activity that make up the general concept. From a philosophical standpoint, the authors divide the view of the world into universal, individual and unique in accordance with different cognitive subjects. The formation of the worldview concept in theatrical

journalism is closely connected with its context. This means that all elements, including language and culture, as well as information perceived by the sensory organs, are available at the time a person builds a concept of something or someone, they influence conceptualisation. The process of concept formation begins when the subject stands in front of the cognitive object. However, the researchers' works do not consider the theatrical journalism of modern Ukraine, which is currently under martial law (Naumenkova et al., 2022).

Human cognition of the objective world is inseparable from language, which is an important means of reflecting the real world. In the works of J. Morris (2021) and S. De Haro (2020), the idea that each language reflects the peculiarity of the consciousness of different ethnic groups and ethnic cultures is reproduced. Conscious thinking and study of the view of the world is the essence of the media interpretation means development. Logic and experience, metaphor and emotional thinking can be used to understand the view of the world. The modern worldview is the result of a dynamic process of human interaction with its social, cultural, spiritual, religious and ecological environment. Only in this context the differences between the peoples of any region of the world can be understood. The meanings about the world representation are different from each other, because they can be conveyed through different media explanatory resources (Amangeldiyeva et al., 2020). The authors state that the view of the world is canonised, that is, they believe that the way researchers see the world is the only possible way of the world understanding. However, a person's readiness to understand the worldview should be open, where personal experience will allow the individual to reconfirm or reject some collective, personal or social beliefs or paradigms by establishing changes in thinking or behaviour. However, the conceptual aspects of the cultural and spiritual worldview in theatrical journalism were understudied by researchers.

The basis for the world interpretation development in theatre journalism is culture and worldview. According to the works of J. Meierhenrich (2020), M. Schreiber and Z. Kampf (2021), culture is influenced by worldview, which acts as a fundamental mechanism in the cultural life construction, therefore the union between worldview and culture determines to a certain extent, the thinking and behaviour of members of society. It can be said that culture is a scattered set of the main assumptions and values, life orientations, beliefs, policies, procedures and conventions that influence the behaviour and interpretations of Ukrainian society. In this sense, culture and worldview represent contextual elements that influence the interpretation of personal experience. Culture is complex, the elements of which develop abilities and habits that are transmitted from one generation to another. These approaches indicate the connection between the worldview and media interpretation means of theatrical journalism of Ukraine. Personal experience in this context acts as a special element that allows making decisions that contribute to personal or collective well-being. Personal experience is unique and is perceived with different approaches, mainly under the influence of social, cultural, educational and religious aspects, acting as a reference point for additional studies of theatrical journalism. The purpose of the study is to consider the characteristics and elements of the communicative content of the worldview cultural and spiritual aspects in the current space of theatre journalism.

2. Materials and Methods

The study methodological basis consists of the following study methods of this topic: system, content analysis and comparative methods. The system method at the stage of the problem study of the view of the world concept included the data compilation to check various information magazines and journals of theatrical journalism. It covers the tools and means of cultural and spiritual aspects systematisation used at different levels of study activity for the worldview development that is relevant in theatre art at a war time. Providing data analysis processes, the mechanisms of the system method identified patterns and established connections between theatre and society, adapting media interpretation means to the performing arts atmosphere and generalising the information of published essays and opinions of theatre journalists and theatre historians. In this case, the system review acts as an evidence source that arises as a result of a thorough process of journalistic information analysis, which is preceded by the worldview concept creation, which in detail complements the criteria of cultural, speech, political and spiritual aspects, located at the top of the worldview evidence pyramid and is an indisputable resource for making solutions in the media interpretation area (Byelov, 2018).

The content analysis method provided for the analysis of specialised periodical publications of Ukraine from February to July, 2022, such as: "Cinema-Theater", "Ukrainian Theater", the online publication "Theatrical and Concert Kyiv", "Dzerkalo Tyzhnya". The qualitative text assessment was aimed at determining the view of the world by the means of theatrical journalism with the additional use of semiotics, structuralism and linguistics. In addition, content analysis made it possible to pay attention not only to the texts, but also to take into account the influence of the social environment in which they are placed. Theoretical sources of text analysis took into account the macro-social environment, which in one way or another influenced the spiritual and cultural values of society during the Russian aggression period. Due to the content analysis method, the theatrical journalism categories were determined in accordance with the study purpose and formed independent texts of political, social and civil positions.

According to the authors data, the comparative method at the discussion analysis stage made it possible to compare the

results of the view of the world in theatre journalism during the wartime. With the help of the review of literature and the results of other persons' studies, these concepts of worldview in the context of the means of media interpretation of modern theatrical journalism reflected the general situation in the country during the war. Essays, thoughts, interviews, and descriptions that required the comparative study belonged to a one category that had both equations and similarities, as well as differences and contradictions. Due to the comparative analysis, their respective characteristics and common trends were distinguished. With the help of effective comparative tools, a big amount of collected data was used for subject studies of certain magazines and journals, such as: "Cinema-Theater", "Ukrainian Theater", online publication "Theatrical and Concert Kyiv", "Dzerkalo Tyzhnya". With a detailed phenomena analysis connected with the issue of the view of the world concept, conclusions were determined, consistent with the study data results.

3. Results

The media interpretation of modern theatre journalism of Ukraine contributes to the interactive construction of explanatory models that offer modern views to the view of the world and prospects of collective theatrical actions. Currently, mass media reproduce the past using figures, themes and events that pay tribute not only to history, but also to culture that are understood as the process that determines the conformation and identity of society as a whole. The use of the interpretive journalism means provides theatrical works a human prospect and context, interacting in their decisions, positions, contradictions, achievements and failures, because the analysed problematic situation is accompanied by numerous and different views that throw light from the past, but also insert the present realities visions (Toktagazin et al., 2016a). The reproduction of spiritual and cultural processes that form the society basis is the main feature of publicistic journalism, emphasising the modern view of the world in a theatrical context. In this regard, the visible cultural changes at the current stage of late capitalism and the growing differentiation process in different society areas are emphasised. The culture area is no longer independent in the concept of the view of the world, while the boundaries that separate high culture from low one are weakened, producing the so-called mass or popular culture. This is a process by which the aesthetic area colonises both theoretical and political areas that lose their autonomy (Nurtazina et al., 2015; Polukarov et al., 2021).

That is why the analysis of specialised periodical publications of Ukraine from February to July, 2022 was carried out, such as: "Cinema-Theater", "Ukrainian Theater", "Theatrical and Concert Kyiv", "Dzerkalo Tyzhnya". It was found that currently some of the published journalistic works convey caricatures of the events, because more time is devoted to the context in which they take place. Among the most common criteria that form the main link of theatrical journalism, the following criteria can be named: the need to tell about the past in terms of those who help build Ukraine's present; the breaking of the historical silence. It also focuses on the fact that theatre journalism requires a constant vocation to observe in order to untangle the facts, because it tries to demonstrate that history is not rhetoric without consequences and it should be considered as continuity in time, as it will always exist in both the hidden and the open aspects that require the constant review. The use of human events elements gives credibility to the stated facts that leads to the transformation of modern heroes into characters with strengths and weaknesses. Emphasis on news and reporting genres increases media techniques in the form of documentary and bibliographic reviews, interviews, peer reviews, and samples. For this, a thematic variety of saved facts, figures and symbols of culture, historiographies and politics is used on a temporal scale, as situations from the colonial, neocolonial and revolutionary stages to spatial transcendence are covered when it comes to figures and facts of national, provincial, municipal and local significance (Zhanysbayeva et al., 2021).

History as a symbolic construction becomes a structural tool of communication and knowledge. In this direction, mass media and especially journalistic discourse guarantee the provision and collective construction of social knowledge, images through which "worlds" are perceived. Contemporary cultural changes lead to the art forms occurrence that developed in public spaces and explore experimental socialisation forms. Periodical publications "Cinema-Theater", "Ukrainian Theater", online publication "Theatrical and Concert Kyiv", "Dzerkalo Tyzhnya" examine the constitution of the new artistic regime during the aggression from the Russian Federation, its articulation and integration with various political dimensions and production of autonomous theatre subjects. This attempt to bring art and politics together became even more relevant with the beginning of the Russian invasion of Donbas in 2014 (Derevyanko et al., 2018). Indeed, in a short period of time, the area of artistic culture formation became different from modern and postmodern derivatives, and changed not only aesthetics, but also the very concept of avant-garde by putting in doubt the formats. And also created various initiatives of artists aimed at the participation of big groups of people in projects, formed the main aspects in which the interpretation of fictions or images of today is connected with the occupation of local spaces and the study of experimental forms of multiplied socialisation. The formation of new cultural and aesthetic paradigms provide a set of artistic practices, which are based on the recognition of the social art function, commitment to citizenship, the change of the viewer in the creative process and intervention in public space. All this takes place in a social context marked by a discourse that emphasises the participation of civil society as a privileged strategy for the movement towards the processes of democracy radicalisation, deepening of citizenship and the construction of emancipated subjects (Toktagazin et al.,

2016b).

Modern theatrical journalism of Ukraine in the turning point for Ukraine in the struggle era for its independence, positions the values of human existence, national priorities, which in the modern social and cultural space of Ukraine have social resonance and shape the public opinion and patriotic influence on consciousness. Thus, Vladislav Troitsky (Our warriors against..., 2022), an outstanding figure of Ukrainian creation in Kyiv, who is the founder of the multidisciplinary festival "GogolFest", which combines cinema, theatre and music, as well as the Centre of Contemporary Art "DAKH", motivates society in the publication "Cinema-Theater" in the exactly following words: "There remains a great risk that Ukrainian culture will no longer exist, because we are experiencing an unequal battle of David and Goliath. Ukraine fights and defends the ideas and values of the civilised world. Today we cannot lose this opportunity to destroy the monster, the new Hitler. We really need global support to win this unequal battle against the new plague of the 21st century". In the sense of the view of the world, modern war is theatre art: theatre in which the use of force is presented in all its harshness and crudeness, intended to convey transcendental nationalist ideas. Currently, in connection with Russian aggression, living examples of aesthetic provocations are combined in the theatre. An interesting demonstration of such activity on small stages of some theatres is the theatre performance "Constellation" based on the Vasyl Sigarev play. This is an adaptation by Pavel Yurov, a theatre director born in Luhansk region, who was imprisoned during the hostilities in eastern Ukraine.

Critics and reviewers of theatre life connected with the largest cultural centres of the country speak about the Ukrainian theatre as a territory of complex communication: I. Chuzhinova (2022) (theatre historian, editor, Kyiv), O. Vergelis (2022a; 2022b) (journalist, theatre historian, Kyiv), M. Hudyma (2018) (journalist, theatre historian, Odesa), O. Dudko (2015) (historian, theatre historian, Lviv), V. Kotenok (2022) (theatre historian, Kharkiv). I. Chuzhinova (2022), the editor of the country's only specialised publication "Ukrainian Theater" in their thoughts believe that the situation in which Ukrainian society was found is so unpredictable and terrible that talking about the importance and need of theatre may seem awkward. On the other hand, many problems caused by certain conflicts arose due to mutual misunderstanding, because Ukrainians do not know Ukrainians. Therefore, it is very important to look at theatre as a space of social communication and a tool for self-knowledge. It is also important to focus on the reviews and essays of O. Vergelis (2022b), author of the materials "Dzerkalo Tyzhnya", which emphasise the opinion that theatre as a territory of communication is still a dream, the subject of creative plans. However, communication can appear during readings of a new Ukrainian drama supported by international funds. This process always occurs when it comes to various kinds of festivals. It is hard to even imagine that the audience would stay after the performance and demand a discussion, creating a kind of social arena that would be a continuation of the stage event.

Attention should be paid to the theatrical journalistic descriptions of the journalist M. Hudyma (2018) presented in the newspaper "Dzerkalo Tyzhnya" that emphasise the fact that after many events during which the citizens of Ukraine were overkilled, the war could not but affect the perception of theatrical performances, even the bravest ones. Compared to the real tragedy, the family scenes turned out to be trivial and radical only at first glance. It would seem that due to such ideas, mutual understanding could be found, understand the common past and by learning from mistakes, think about the future. In turn, the interview of the historian O. Dudko (2015) confirms that Ukrainian, and especially Lviv theatre is in a state where old ways of communicating with the audience are disappearing, and new ones are just beginning to form. In a demonstrative interview of a theatre historian from Lviv, it was said: "Functioning between education and entertainment, Ukrainian, and especially Lviv theatre builds a one-way vector of communication between the stage and the audience. This relationship format with the audience has already been exhausted, and theatres are now looking for new mechanisms and ways of communicating with the audience. In the context of these searches, a theatre appears, which enters into a dialogue with the present and becomes a place of articulation and discussion of important social and cultural problems. It begins actively engage in contemporary political processes and reflect on issues of heritage, identity and history. Theatre is no longer considered as a place intended only for showing performances".

It is also important to focus on the theatrical journalistic works of theatre historian O. Vergelis (2022a), presented in the publication "Theatrical and Concert Kyiv", in which they note the following information: "A conversation about theatre as a territory of communication is actually a conversation about the events in Kyiv in recent months. I don't want to generalise, but there are some stories that should be remembered, that seem important now and will one day be legendary. In our youth, we loved similar stories about how in 1919, directly from the Kyiv performance of Konstantin Mardzhanov's "Faroese Spring", the soldiers went to the front in one breakthrough. Or about Les Kurbas Haidamakas, exhibited during the war between the Communists and the UNR army. Now we know what it looks like. We first felt it in 2004, at the beginning of the Orange Revolution, when I went to the National Academic Drama Theater named after Ivan Franko. There are mainly Maidanists in the hall who came to get warm. They left their flags in the wardrobe with their jackets. Anatoliy Khostikoyev came forward and said: "Somehow there is no comedy mood, if you want, we can just talk and not play anything". However, they agreed to watch a comedy. Some fell asleep immediately, for the first time after many

sleepless nights. They were not woken up, they were looked at without reproach, even with tenderness. At that time, Kyiv theatres probably felt too much guilt because of the "falseness" of their art, because of the sin of dissimulation. The show seemed redundant and insufficient with what was happening on the street. The audience felt the same. As far as I remember, some performances were canceled for this very reason: the need to experience the game disappeared. Ten years later everything was different. If performances were canceled, it was only because there were military activities in the immediate area. Today, the audience understands everything, and theatres have even become bomb shelters".

In turn, V. Kotenok (2022), analysing the repertoire policy of Kharkiv theatres this season in their essays for the "Cinema-Theater" journal, stated that the number of artistic structures that try to shape the viewer's worldview is clearly decreasing. On the other hand, the non-state movement is led by the "PS" theatre, whose director is Stepan Pasichnyk, one of the leading figures of the Kharkiv theatre, who "swim against the tide" not only this year, but throughout their life, and popularise theatre and Ukrainian language in the Russian-speaking city. Previously, they considered the art of the theatre to be the most real of reality. But after witnessing the historical events of the winter and participating in the hostilities, they no longer believe in theatre. Another centuries-old myth about the existence of a superpower and non-confessional "theatre brotherhood" was dispelled. Ideology and politics have caused a split in relations between longtime friends and relatives from Ukraine and Russia (Ivanov et al., 2021). Changes in the theatrical environment are connected with the occurrence of new drama. Uncomfortable, cruel and uncompromising texts became a challenge for both the audience and the theatre community. Stage readings of modern Ukrainian drama became a mass practice and began to take place in different theatres. For example, during the last two years, master classes and cycles of stage readings were organized by Les Kurbas Lviv Academic Theater.

Theater as a space of social communication in Ukraine is still at the stage of development, because it lives and functions not as one artistic community, but as a huge number of different environments. The concept of the view of the world implies a certain semantic variability, although from a sociological point of view it embodies the meaning that comes from the effects and methods of intervention that media theatricality offers and promotes in the environment. Such movements receive a worldview to the extent that they provoke a break with traditions in relation to dominant art forms and institutions in the aesthetic field. New social and political situations contributed to the fact that artists reoriented their creative processes through the search for new strategies, turning artistic creativity into an instrument of action, social intrusion and influence on the organisation of journalistic discourse, which questioned the general meaning of the view of the world. The art value is not in the content, but rather in the process itself and the ways in which different ways of worldview are formed, and therefore in the expansion of opportunities to build an intelligent world through art. This process goes beyond the idea of bringing art closer to people, transforming materials into actions or situations, and collectivising the creativity of authors and journalists.

4. Discussion

The current century is increasingly confirming the methods of understanding the view of the world, which lead to cultural battles by fueling the carriers of ideological and cultural and spiritual battle. One of the scenarios when this procedure is reproduced in accordance with researchers M. Tiggemann and I. Anderberg (2020) is the use of various mass media, including theatrical ones, based on knowledge of history as a legitimising essence of the present, and their narration today becomes duty to show social responsibility, truthfulness and complexity of martial law due to the invasion of the Russian Federation. Hence the essential value of the fact that people, as active social beings and transformers of the environment, know their past, where they came from, what their roots are, because this is another one and reliable way of mastering historical consciousness as a necessary condition for building an informed cultural life. Socialisation as a way of social reproduction integrates culturally significant and specific images or content into the worldview of peace and society. This emphasises the value of the historical message and its importance in theatrical interpretation based on the principles of truth and authenticity, together with creative and aesthetic values that connect the past and the present, projecting them into the future. Based on this, theatrical journalism is based, on the one hand, on the interpretive journalistic style and its connection with numerous and diverse views on current events taking place in Ukraine, and on the other hand, in microhistories that are undergone to a certain analysis, beginning from relevant event, document or specific character. Comparing this inclusion of theoretical and instrumental content to the concept of a worldview based on responsibility, taking into account the disbalance, it is possible to confirm the results that the theatre in the interpretation of the view of the world problems represents events related to the past and concrete, the expression of which is manifested in texts devoid of contextualisation, analysis, argumentation, deepening the war drama and its development over time.

In accordance with J. Fardouly and E. Holland (2018), the demonstration that the study of the country's history and culture is not limited to a separate media means is the cross-cutting content of all topics related to the view of the world during the war time. This makes it possible to establish systematic interdisciplinary connections with sources such as the history of Ukraine, the history of art, writing and philosophy. Thus, the view of the world is influenced not only by the media programs and mass media imposed by the authorities, but also by the personal programs of journalists who consider the

topic of the worldview from purely informative, exhaustive positions, without new contributions that give publicity to a long way. Thus, theatre journalism responds to an agenda that promotes an approach to the past based on critical vision, independent study, strict examination, and systematic and complex triangulation, and an activity that motivates to collective and flexible debate. Journalism is supposed to fulfill its role as a managing agent in its state of narrator, capable of a holistic events interpretation in the social future and mastery of special techniques, styles and languages that make it readable. But for this, it is necessary to increase the role of the theater press in the interpretation of history and its current reflection. The press is seen not as a repeater of what others are studying, but as something that it is able to translate using its own techniques, methods and resources, transforming at the same time from a mediator of events to the creation of a sustainable scientific history supported by careful facts. When comparing the study results, this fact confirms that currently theatrical journalism of Ukraine strives not to lose the opportunity to study the view of the world in the theatrical journalistic prism, which sheds a new world on the past, from the that national, territorial or local space, which helps to better understand current events, to search in stories great and secondary causes.

Researcher S.M. Ariza (2020) believes that the functions, tasks and possibilities of the modern Ukrainian theater in the extremely difficult time of the country's defense can be defined by one well-known term, the mainstream, which provides entertainment, recreation, is a place of secular meetings, during which "people escape from reality". This is especially relevant now, during the economic crisis and the war situation. The possibilities of the national theatre are not properly used, not revealed and not developed. Unfortunately, the theatre became neither a place for discussion nor a social space. Nor has it become a mirror of society that encourages people to be aware of the current problems, although there are attempts to find such opportunities. Especially when young dramatists read their social plays, when documentaries "Kaidash's Family", "Matchmaking in Honcharivka", "Maidan Diaries" are staged in the Theater named after I. Franko in the centre of Kyiv. However, the missionary function of the theatre, for example, to inform about current events, is often performed imperfectly, as such texts very quickly disappear from posters or do not appear on them at all. When considering and comparing the possibilities of modern theatre in Ukraine with the author, unfortunately, it is important to take into account the expectations of the so-called average audience. This is the audience that detached from television news, is looking for another similar reality live. This is both an advantage and a challenge. Various experiences and practices create a multilevel tradition of art theatre. However, the absence of new theater buildings indicates that the city, as a local embodiment of state power, does not consider the theatre one of its priorities. Moving beyond the boundaries of a theatre building automatically gives it the status of "non-theatrical", but this does not stop Ukrainian artists from going out into the streets and giving concerts among the scenery of bombed-out buildings, smoldering cars wreckage, in destroyed squares and even in storage areas or basements.

In accordance with F. Hartung, Y. Wang and M. Mak (2021), the peculiarity of the tragic and dramatic view of the world consists in the will to create a space in which the artistic and political are part of the production mechanism, combining art and martialism, and in which the tools used for condemnation and confrontation in a certain context acquire value. It is from this basis that the potential possibility of aesthetic experiences to generate processes of political resistance and, as a result, transformation and emancipation is recognized. That would be where some social movements are now, based on their capacity to perform semiotic work and establish relationships and alliances in their local action contexts. In accordance with this, in accordance with the authors, there is a possibility of developing singular ways of subjectivation corresponding to the micro-political level, producing the singularisation processes with the possibility of refusing from naturalised knowledge of the view of the world, such as manipulation and control methods (Auanasova et al., 2021). This gives theatrical works ambiguity and mystery. The importance of theatre in the current state of the country is that through its formative and human value, it develops and strengthens cultural and spiritual values, integrating and uniting the entire community. Therefore, when comparing the authors' information and the study results, it can be confirmed that Ukrainian theater and Ukrainian art are completely underestimated, because they are quite poorly known. But it turns out that such tragic times, in which the country is, give hope that it is possible to go beyond stereotypes and negative emotions, because art itself can play a key role in the dialogue between peoples to preserve spiritual and cultural values.

Currently, there is a hypertrophy of requests for theatre journalism, which is based mainly on the reader's need to be informed about the events taking place in the country, while forming a certain view of the world. This leads to a constant search for optimisation in the information processing provided through messages that reach the public. For this reason, the effective and timely use of the characteristics and language functions used to write such information becomes increasingly important, because journalists have become the main agents in the mastering of knowledge by the population for which the messages broadcast in the mass media are aimed. The study of modern theatre journalism in Ukraine during the war leads to a structural analysis of the language used to write information that is transmitted to millions of readers by various mass media, in particular print and electronic, as they are the most extensive. The concept of a modern worldview in terms of theatrical art emphasises the importance of quality journalistic publicism as a tool for transmitting accurate information aimed at a society that is increasingly globalised and exposed to news, especially during the period

of military aggression by the Russian Federation.

5. Conclusions

As a result of the study, it was possible to find out that in connection with the beginning of a full-scale war in Ukraine, the consumption of cultural content undergoes significant changes in terms of practices and methods of artistic production and the development of a conceptual view of the world. In addition, to the various media intended for the population, technical development is added, which ensures the constant adaptation and updating of the worldview concept. So, this is a kind of expansion of the culture concept, generated by social, political, technical and economic changes, which affects the coverage of cultural areas by theatrical journalism. The cultural feature of journalism is one of the embodiments and vectors due to which it is supported. The social and historical evasion suggested by the view of the modern world makes it possible to better understand the springs of cultural journalism. This concerns, first of all, the critical, even political dimension of theatrical periodical publications, which act as a refuge for freedom of expression. With the beginning of the war, criticism has undergone a certain number of changes, which included in the more general movement of expanding the methods of gathering and processing information, have forever changed journalism. It was found that the peculiarity of the tragic and dramatic view of the world is a decisive historical stage in the collective imagination of theater journalism, which takes as a guide the civic mission, spiritual and cultural independence and development.

It was established that as a result of the transition from modernity to postmodernity, the concept of the view of the world is expressed through immersion in the visual context, where images are signs and modalities for building of social relations in a sufficiently aggressive time for Ukraine. Under the joint influence of political and cultural contexts, the concept of visual worldview has a loose definition. As for its main concept, it has both a symbolic and a formal meaning, combining the cultural and representative function of the view of the world. Such an idea is the result of thoughts about the way of thinking, understanding reality and attitude to life in the modern era. Thus, this concept is presented for theatre journalism in a more original way, looking for the reasons and universal premises for its emergence. It was determined that the most important determinant of these times is research science, which is subject to a certain methodological order, which studies the differences between media by means of interpreting the worldview in war time. The study purpose was achieved, and the topic issue for further study of the view of the world concept can be considered in the context of the modern worldview of the 21st century by theatre journalists and publicists.

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