

## REALITY SHOW AND THEATER CULTURE: PROBLEMS OF MUTUAL CROSSING OUT

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The article substantiates the problem of the relationship between reality shows and theater culture. Real show – a representative of on-screen mass media, mass communication – and theatrical culture is initially and quite obvious to both the audience and researchers, there are many points of both repulsion and intersection. Almost all reality shows are based on minimal an everyday situation, which is initially and clearly reflected in the title, concept, structure of the show, its poetics. The mass viewer watches a reality show as an idea of someone alien else's, but close and understandable in many values, semantic, ideological views of life. A real show at the same time turns out to be a performance (television series), and a story about genuine, most ordinary people. For the intellectual viewer, the relationship between the most successful reality shows and, firstly, the cultural code of the Enlightenment, aimed at the increased role, value of theater and theatricality, is obvious. Secondly, reality shows and happenings, environment, theatrical anthropology, new drama, documentary theater, which relate to the experimental direction of theatrical culture of the second half of the 20th – beginning of the 21st centuries, and correlate with the literature of ego-document, non-fiction, non-fiction, popular at the turn of the century. However, the relationship and the inner kinship of a real show and theatrical culture, it is wrong to limit to only such an approach. It seems that it is necessary to change the coordinate system, which considers the problems of correlation, the relationship of real shows and theater culture. The search for answers to these questions is the main goal and objectives of the article. A reality show balances on a thin and provocative edge, using real everyday life, the physical and spiritual presence of an ordinary person as a playable, presented in the text about themselves. Moreover, the reality show does not always manage to stay on this border in an effort to make the player be as spectacular and natural as possible in this spectacle, designed for publicity. As a result, the reality show produces not only positive, but also dramatic changes. However, the opportunity for an ordinary person to publicly play with himself and play in himself, to change his daily routine and his whole life makes a real show popular. It acts as a kind of unique, uniting the masses of ordinary people as an experimental platform on which just the principles of everyday life are played out and a person can simultaneously be himself and play in himself.

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