

DRAMATURGY

Валерий Тюпа

Drama as a type of utterance

Abstract

The article considers the dramatic literary genus of writing from the point of metalinguistic discourse theory, as well as recent narratological researches. The main concept of the article is an insufficiently explored area of performative speech practices. The idea that the dramatic text should be considered as a mimetic representation of the performative is unfolded in the article. In the absence of the narrator, dramatic discourse leaves the dominant position of the witness to the reader and the actor, which are designed to confer the status of eventness to the cues that were mimetically reproduced by the playwright.

Keywords: drama, discourse, narrative, performative, representation, mimesis.

Владимир Шуников

The epic in contemporary Russian drama

Abstract

The subject of the article is the interaction of epic and drama poetics in contemporary Russian plays. It discusses the narrativisation of drama structure, which determines the epic potential of plays. The author analyzes the reader's perception of the epic in contemporary Russian drama.

Keywords: epic, modern Russian drama, narrativisation

Лариса Тютелова

“New drama” in the context of modern poetics

Abstract

The paper considers “new drama” as one of the historical variants of a new dramatic form which emerged at the turn of the 18-19th centuries as a result of crucial changes in poetics. The main peculiarities of “new drama”, such as new foundations of the dramatic world's integrity, dramatic plot, the substance of the protagonist's image, are represented as an expression of a new dramatic situation. This situation presupposes the presence of a personal attitude of its participants (the author, the hero, the reader/the spectator) and is dialogic.

Keywords: aesthetic communication, author, hero, dramatic plot, poetics of individual author's creative work.

Ирина Плеханова

Black comedy as a trend in the development of new drama in Russia?

Abstract

This paper investigates the metamorphoses of spiritual content and poetics of new drama. The hypothesis is that a transition from dreadful to laughable and comic may have resulted from the dissipation of an egocentric attitude which was common to a generation of writers in the 2000s. A turn to the genre of black comedy reflects the process of search for meaningful utterance in unexpected and still harsh and painful form. The Russian black comedy estranges laughter through didactics (O. Bogaev), invectives (V. Sigarev) and poetry (I. Vyrypaev).

Keywords: new drama, evolution of poetics, black comedy, catharsis, didactics, individualism, Presniakov Brothers, O. Bogaev, V. Sigarev, I. Vyrypaev.

Валерий Тюпа

Tragic genre

Abstract

The genre of tragedy is considered from the point of historical poetics. The article identifies the genre-forming communicative situation of tragedy's existence; fundamental importance of poetic text organization; text-forming value of the opposition of the choir (eventually reducible but never redundant) and a hero; archetypal role of the archaic motifs of the victim and crime. Focusing on Alexander Pushkin's *Boris Godunov*, the article also demonstrates the ways in which some of the constant features of tragedy are retained by non-classical drama.

Keywords: tragedy, genre invariant, choir and soloist, the archetype of the victim, the archetype of the crime.

Оксана Дрейфельд

“Naturalism” as an aesthetic phenomenon in the Russian “New Drama”

Abstract

The article is devoted to the problem of “naturalism” as an aesthetic principle in the Russian “New Drama”. “Naturalism” implies a precise (simply identified by the reader or spectator) reproduction of signs of “reality” (first of all, social and biological); an increased interest in the physiological side of people's life and physiological moments of communication among people; an excessive attention to social, everyday life and the image of man, which is closely or even fully connected with his material and physiological details of existence. The problem is considered on the basis of the plays by Yuriy Klavdiev, Elena Isaeva, Gulnara Akhmetzianova, Vasiliy Sigarev, and also on the material of interviews with Ivan Vyrypaev, Michail Ugarov and other representatives of the newest Russian drama.

Евгения Рогова

The theme of violence in contemporary drama

Abstract

The article is devoted to the phenomenon of violence in modern drama. The author analyzes the ways in which this phenomenon manifests itself in specific works. Violence is connected with political, social, psychological, cultural mechanisms of human society. The article explains the fact of dramatic reflection on the problem of power structures as resulting from the present-day topicality of the categories of freedom and constraint in modern culture.

Keywords: contemporary drama, violence, “power structures”, ideological crisis.

Владимир Шуников

Intertextuality of Russian drama at the turn of the 20th-21st century

Abstract

The article analyses intertextuality as the dominant feature of contemporary Russian drama. The author describes different ways of incorporating other texts (characters, plots etc.) in modern plays. The article also remarks that intertext actualizes various parts of the literary tradition, deploying a series of strategies for its reinterpretation.

Keywords: modern Russian drama, intertextuality, Vasily Sigarev, Ludmila Ulitskaya, Michael Ugarov.

Сергей Лавлинский

The Performative Potential of Russian Drama at the Turn of the 20th-21st Century

Abstract

The article examines the phenomenon of performativity in modern Russian drama. Performativity is discussed in the context of theoretical poetics. The performativity of structural elements in modern Russian drama is also described.

Keywords: the newest Russian drama, the new school for drama, theatricality and performativity, the hero and the addressee of the dramatic utterance, “the theatre of cruelty”, monodrama, speaking subject structure and the “distance of reading” in drama.

Владимир Шуников

Russian network dramaturgy

Abstract

The article is devoted to “network drama”, a contemporary literary phenomenon. Analyzing *September.doc* written by Mikhail Ugarov and Elena Gremina, the author describes the play’s poetics, which is created in compliance with the principles of internet communication. The article literary revises some of the key literary categories (“character”, “conflict”, “plot” and others) in the light of network drama poetics.

Keywords: network dramaturgy, contemporary literature, comment, Mikhail Ugarov, Elena Gremina, *September.doc*.

Эва Пршова

Drama Production for Children and Youth in the Context of Contemporary Slovak Theatre

Abstract

The paper deals with Slovak drama production for children, laying a special emphasis on dramatic texts written over the past two decades. The focus is on the aesthetic features, topics, ethical and aesthetic aspects of dramatic texts in the context of the defining age category of childhood, which is the indicator of dramaturgical and performative efforts. The interpretative views are aimed at texts created within the Artúr competition in the course of several years. The spectrum of genres, ranging from fairy tales to original plays dealing with contemporary topics and comprising distinctive imaginative and fantasy elements, is also enriched with the works of one of the most significant playwrights and authors of children's literature, Ján Uličiansky. The worlds of childhood, games, imagination, fantasy and mind creation expressed through the storyline are some of the key poetological elements of his plays. The characters in his numerous works are strong and use their own effort to succeed in saving justice and the world of the weaker ones, rather than relying on their magic powers. Uličiansky's plays belong to the repertoire of puppet theatres, drama theatres and amateur ensembles.

Keywords: drama for children, experientiality and aspects of age, thematization of childhood, contemporary drama text, Ján Uličiansky

Сергей Лавлинский

Nikolai Evreinov's views on Theatre and Contemporary Monodrama

Abstract

This article discusses some aspects of Nikolai Evreinov's "theory of monodrama". Evreinov's main provisions correlate with the aesthetic values of the newest Russian drama. Based on such theoretical considerations, the author proposes an analytic method of studying a number of modern Russian plays.

Keywords: the newest Russian drama, the new school for drama, theatricality and performativity, the hero and the addressee of the dramatic utterance, "the theatre of cruelty", monodrama, speaking subject structure and the "distance of reading" in drama.

Сергей Лавлинский

“The Theatre of Cruelty” in Russian

The position of a hero and an addressee in the monodrama of Jury Klavdiev *I am a Gunman*

Abstract

This article considers the phenomenon of reception of the reader/the spectator as one of the brightest examples of modern Russian dramaturgy. This phenomenon resonates with the theoretical work of some of the most famous reformers of theatre and art of drama, such as Nikolay Evreinov and Antonen Arto.

Keywords: the newest Russian drama, the new school for drama, theatricality and performativity, the hero and the addressee of the dramatic utterance, “the theatre of cruelty”, monodrama, speaking subject structure and the “distance of reading” in drama.

Olga V. Semenitskaya, Anna V. Sinitskaya

The Problem of Mimesis and Metadramatic “Still-lives’ in the Work of Alexander Stroganov

Abstract

The article considers the problem of mimetic/not mimetic change of dramatic language within “theater-in-theater”, bringing this problem in line with the concept of the “postdramatic”, and features of functioning of metadrama in the Russian dramatic art. The article uses Alexander Stroganov’s texts for analysis. Specific features of his texts are noted: special visual plasticity, thematization of images of theater, return of the sense of theatrical illusion as magic metamorphosis. It is possible to see a special typology of “dramatic” still life and a construction of convention in the play as “pictures”. The plot structure of Stroganov’s metadrama appears as a peculiar kaleidoscope, a mosaic of optical illusions: habitual narrative events or drama schemes are displaced in the play. The article equally addresses the poetics of detective intrigue and the use of artistic language as metadramatic components.

Keywords: the metadrama, optical illusion, visualization in the text, metaphor, descriptive notes