COMMUNICATIVE SPACE OF MODERN UKRAINIAN DRAMA

Koroliova Valeria[1]

Abstract. The proposed study, treating dramaturgic text as a result of author's communication, defines dramaturgic discourse as author's modeling system in the text of a play of internal and external communication. In Ukrainian linguistics there are three approaches to dramaturgic text studying (linguocentric, cognitive, communicative). Taking into account achievements of all three approaches we consider analysis of the communicative organization of contemporary dramaturgic discourse to be relevant, given the specifics of Ukrainian drama. The purpose of our work is to study the communicative space of contemporary Ukrainian drama, outline its structural organization and communicative peculiarities. The purpose mentioned above has determined the need to fulfill the following tasks: to establish the communicative structure of contemporary Ukrainian dramaturgic discourse; to outline the main functions of communication in a dramaturgic text; to define the key features of modern drama that influence the communicative space of plays. Dramaturgic discourse is the action of a narrator and narrate fulfilled through text, structurally divided into two levels: external and internal communication. Clear delineation of a playwright's position in the field of paratex which always has a definite position in the text of a play makes it possible to identify author's direct communicative part within the external communication of a playwright with a reader. Personal interaction represents internal communication expressed in dramaturgic forms of speech and reflected in numerous speech acts. The reader in internal communication appears to be "an inactive witness". The macrostructure of dramaturgic discourse is the division of a play into communicative events (the totality of effective communicative actions aimed at achieving a communicative goal that has a clear spatial-temporal restriction and has a stable composition of communicative partners). Further division of communicative drama space is defined as a hierarchical

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[1] Doctor of Philology Sciences, Associate Professor,
Professor of Department of Ukrainian Language,
Oles Honchar Dnipro National University, Ukraine

chain of units of different levels which include a communicative action – a communicative module – a speech (communicative) move – a speech act. The last component is the smallest entity represented in a statement which is generated and pronounced for a certain pur-pose and is caused by a certain motive for a practical or foreseeable ac-tion done through language. Key features of modern drama influencing the work's communicative space include the following: change of dramaturgic time and space, removal of all sorts of taboos, variety of characters, genre experiment and game element. As a result, there is an increase in the dialogicity of contemporary dramaturgic discourse, structural expansion and stylistic branching of paratext components of a play, the transformation of character's linguistic personality and its communicative activity, the destruction of boundaries between external and internal communication within the context of contemporary Ukrainian play.

1. Introduction

A dramaturgic text is an important source of discursive knowledge about the subjects of artistic communication, in particular that between an author and a reader. At the same time generic specificity and enhanced dialogism of a dramaturgic text determine the complication of a process of artistic communication in the dramaturgic discourse. Treating a dramaturgic text as a result of author's communication and dramaturgic discourse as a system of author's modeling in the text of a play of internal and external communication, we believe that the analysis of language of contemporary plays gets special significance in the context of communicative linguistics. The language of Ukrainian drama was studied by linguists with an emphasis on dramatic dialogue as a particular functional-style variety of literary language emphasizing the functional peripherality of paratex components, in particular, remarks. Subse-quent studies of linguistic peculiarities of dramurgic texts caused a change in how significance of the text and paratextual component of the play are treated and the emergence of the newest interpretation of the drama as an inappropriate creolized text, in which verbal (conversational turns) and paraverbal (paratext) systems interact fully. The proposed research relevance is determined by the objective need to analyze communicative peculiarities of contemporary Ukrainian dramaturgic discourse taking into account peculiarities of the structural organization of plays and the implementation of discursive

categories. The scientific novelty of the results is determined by the fact that for the first time in the Ukrainian language, with the use of a wide range of contemporary Ukrainian dramatic texts and based on their detailed analysis, the theory of the communicative organization of contemporary drama has been developed.

2. Aspects of dramaturgic text research

Despite the fact that the drama is rarely studied by linguists, linguistic analysis of dramaturgic Ukrainian-language texts is represented in multidimensional scientific research. Studying different approaches to the analysis of dramaturgic works made it possible to distinguish several aspects of dramaturgic works research. Taking into account the achievements of linguistic analysis of a text, we distinguish three approaches to the study of a dramaturgic text in Ukrainian linguistics: 1) linguocentric, 2) cognitive, 3) communicative. The linguocentric approach is represented by the most fundamental studies of a dramaturgic text. Within this approach linguists study the textual integrated structure of plays focusing on the study of syntactic, semantic and stylistic aspects of a dramaturgic text. Traditional direction of analysis of a dramaturgic text is the study of linguistic-stylistic characteristic of dramatic works presented by scientific investigations of N. Kaganovich, J. Mamontov, G. Udovichenko, P. Dudyk, which question the correlation between conversational turns and remarks, stylistic characteristics of speech acts of characters. Within this approach there are also works devoted to the analysis of idiostyle of individual playwrights or a certain period in the development of the drama (K. Storchak, Y. Yanush).

In the second half of the twentieth century the interest in spoken speech in general led to an intensification of the study of characters' speech, which can be proved by scientific research of G. Yizhakevich, P. Pliushch, S. Yermolenko. In particular, S. Yermolenko emphasizes the concentration of linguistic parties of actors on oral speech and the strengthening of significance of semantic content of a word in the dramaturgic dialogue. The question of individualization and typing of the speech of characters is studied by G. Yizhakevich, elucidating the stylistic functions of the battle, social-political, professional vocabulary and phraseology. P. Pliushch emphasizes the social delineation of language of dramaturgic characters. In his work "Oral daily literary speech" (1961) in the section on the reproduction of oral speech in written sources J. Yanush solves the problem of reflection

of social belonging of characters and the interaction of conversational and neutral elements in conversational turns of dramaturgic dialogue.

One of the topical issues of dramatic text-linguistics is the analysis of the structural-compositional and syntactic features of a dramaturgic text, in particular the research by D. Barannika, G. Gaya highlights the issues of dialogue and monologue as forms of textual organization of a play, outlining the syntactic specificity of dramatic conversational turns, defining linguistic organization of dramatic dialogue. N. Kaganovich also focuses on the issues of syntax style as the basis of conversational dialogue, investigating the work of O. Korniychuk.

In the twenty-first century linguistic-centered approach to the analysis of dramatic text leads linguists in several directions: 1) onomastics of drama, presented in the study of literary and artistic anthroponymy of Ukrainian drama of the nineteenth and twentieth centuries (N. Popovich), revealing the functional specificity of their own names in the drama of Lesia Ukrainka (T. Krupenova); 2) structural peculiarity of a drama, manifested by scientific research of N. Sliusar (analysis of linguistic structural features of dramatic dialogues and monologues), N. Rusnak and I. Struk (research of functional and structural features of remark structures), N. Guybaniuk and G. Luchak (structural analysis of paraphrase of remark unities in Nechuy-Levytsky's dramas).

The research of O. Ozhigova devoted to the study of styling of verbal speaking in contemporary drama is relevant as well. The author's appeal to a wide modern source base made it possible to substantiate the connection between the stylization of the verbal speaking situation in dramatic texts with the general trend of the literary language to democratization and substandardization, and the establishment of the sociolinguistic content of the linguistic parties of the characters. Application of cognitive approach in the study of the drama language is explained by the need for new methods for the analysis of an object as a form of representation of knowledge in the language, as a conceptual model of reflection of reality, as a modifier of the sphere of consciousness of the author (artistic, aesthetic, ethical, axiological). According to the interpretation of L. Babenko in the aspect of a cognitive paradigm the literary text is comprehended as a complex sign expressing the writer's knowledge of reality embodied in his or her work as a picture of the world. This approach is presented in the study of V. Bilous, performed on the verge of linguistics and culturology and revealing the linguistic features of the era in dramas of V. Vynnychenko.

It specifies the features of linguistic and cultural situation reflected in the play "Bazaar", analyzes a number of concepts typical for pre-revolutionary and revolutionary times. Scientific work of I. Danyliuk is also devoted to analysis of the concept of "laughter" in author's remarks in contemporary plays.

Discursive direction of modern linguistics, which as O. Selivanova observes is oriented not only on the way of expressing knowledge in the language, but also on the communicative competence of a narrator and a narratee, discursive factors of the choice of a particular language form of knowledge demonstration in a text, also causes a change in the paradigm of analysis of dramaturgic works. The notion of "text" and "discourse" is differentiated by the category of situation: discourse is "text plus situation", and text is accordingly "discourse minus situation" [12, p. 43]. In this case, communicative approach in the study of drama-religious text, which according to N. Kondratenko's definition is directed at an analysis of "the pragmatic factor in a text as an expression of communicative intention of a speaker and a recipient" [4, p. 37], gets its relevance. Recently we have been witnessing the development of communicative methodological principles of the study of drama language in scientific researches by O. Krynitskoy, N. Ivanyshyn, N. Safonova and others. N. Safonova raises the question of peculiarities of expression of subjective-modal values in dramatic discourse considering the interpretation of drama as an unscrupulous creolized text. Treating a text as a discourse, N. Ivanishin solves the problem of formation and functioning of implicit values in dramaturgic text-books of the early twentieth century. The research of O. Krynicka, devoted to the implementation of communicative strategies in texts of modern drama, deepens the knowledge of communicative processes encoded in a text.

3. Survey methodology

Proposed scientific research is carried out in the communicative aspect of analysis of dramaturgic discourse. Recent research shifts the emphasis from the study of dramaturgic text as an integrated structure to its analysis as a communicative system. Relevance of the cognitively pragmatic aspect of exploring the text contributes to the power of fundamental development of linguistic style of an interface of dramaturgic discourse. The purpose of our work was to analyze the communicative space of modern Ukrainian drama, outline its structural organization and communicative peculiarities.

In order to achieve this goal the following methods were applied: general philosophical methods of observing, analyzing, synthesizing, comparing, generalizing, abstracting speech and speech phenomena in their dynamics, linguistic methods, including a descriptive method that made interpretation of the discursive status of the dramatic text possible, contextually-interpretive method that contributed to the discovery communicative functions in the texts of contemporary plays; modeling method suitable for constructing dramaturgic communication schemes; the method of quantitative calculations – to trace the characteristics of modern drama, affecting the communicative space of a work.

4. Structure of modern dramaturgic discourse

The perception of communication as an activity makes it possible to analyze any moral statement as an act of this activity which changes relations between partners and creates preconditions for further interaction. Activity principle of language analysis was introduced by an English logician J. Austin and an American philosopher J. Searle, as a result of which the theory of speech acts arose, the essence of which is to interpret the expression as action. The defining thesis of this theory is declaration of a speech act, rather than a sentence or statement, as a minimal unit of communication. Speech act is analyzed as a three-level formation within which a locution, illocution and perloculation are singled out.

Locution act is an act of pronunciation via grammatical and syntactical cor-rectness of constructing a sentence in accordance with reality. Illocutive act is allocation of purpose to a locative act, reflection of speaker's intentions. Perlocution act is possible consequences of expression, response of an addressee to a speech act.

Recognition of a communicative organization behind a dramaturgic text is explained by a systematic approach to the text, functioning and structure of which is determined by its purpose in the general system, in the act of communication, which takes place as an activity of a narrator and a narratee, realized through the text. The spread of the theory of speech acts to the text level makes it possible to analyze drama in general as a speech act. Accepting the proposed idea we recombine locution, illocution and perlocution within the framework of dramatic discourse.

A play as an act of locution appears to be a single and integral dramaturgic work. Locution of dramaturgic discourse is using of an author

of all the linguistic means for constructing play's text. Locution power of a statement is contained in its cognitive sense, and locution power of a drama, respectively, in a plot as a compulsory component of a dramaturgic work. The key feature of contemporary dramaturgic discourse is subjects in which the events are causally-consequential and reveal a conflict in its direction to the resolution. According to literary scholars contemporary plays can be characterized by dominance of material, household and family conflicts as well as transition to the internal sphere, which leads to presence of "ineffective" internal conflicts. Brightness, informality and accuracy of the plot depicted in the conflict program creation of a certain illusion of the reader, modeling of the dramaturgic "reality" in his or her imagination. The farther this illusion goes, the brighter reader's emotions and the more valuable attitude to the playwright's locution will be.

Illocution act for dramatic discourse is author's attempt to influence a reader through the activation of all components of a dramaturgic text. Illocution coincides with author's intentions which we perceive as meaningful or intuitive intention of an addressee, which determines the internal program of speech and the way of its realization. Intention is also defined as the desire of a narrator to covert influence on the recipient. The main intention of a playwright is to form in a reader a predetermined attitude to the locution – the created dramaturgic "reality". An important means of implementing author's illocution is the system of characters of a play and the relationship between them. The characters of a play are divided by importance into main and secondary ones. The author's main intention is to encode and execute usually in the form of a protagonist reader's sympathy or antipathy which enables the actualization of author's influence on the recipient of a dramaturgic text.

Adequately decoded illocution power of a play reaches the goal as a perlocutive effect, consisting not so much in the sense of the meaning of a work by a reader, but rather in the transformation of a picture of the world of the reader. In this case, significance is gained by the elements of dramaturgic discourse that decode author's initial idea, first of all the components of paratext (heading, dedication, genre subtitle, epigraph, characters list, remarks). J. Zhenet [11, p. 2] introduces the term "paratext" which is used to denote non-textual elements which occupy the marginal place, significantly affect the complex nature of the relationship between text, author and reader. Such components of a play are powerful means

of influencing a reader, which predetermines effectiveness of dramaturgic communication.

Thus, drama as a result of playwright's activity is characterized by sole instruction (intention) of an author which determines the communicative activity of characters integrating it into a coherent text for further perception by readers.

Dramaturgic text contains elements that realize all existing communication functions. This is illustrated by an example of the most widespread classification of communication functions inherent in any communicative act proposed by R. Jacobson:

1. Emotive function, focused on the addressee, implies reflection of his or her attitude to the topic and the situation of communication. Example: *Директриса. Ви розумієте, що це "чп"? Ця брудна пляма, що лягла на наш заклад, – ваша заслуга. Врешті-решт, мене не дивує, що саме ви могли здійснити подібні брутальні дії. Не вважаю, що після цього ви гідні звання педагога* (O. Zhovna).

2. Connative (appealing) function, focused on the addressee, expresses motivation, attraction of attention, appeal. Example: *Деревляна. Робіть же що-небудь! Слюсаря викличте, замок викрутіть! Хіба ви не бачите, що Михайлу Ільковичу важко довго стояти. Майте хоча б мінімальну повагу до заслуженої людини!* (A. Naumov).

3. Reference (denotative) function, context-oriented function that focuses on the subject, topic, discourse content and verbalizes mainly in author's remarks. Example: *З краю цвинтаря несподівано і нечутно раптом виходить жіноча постать, уся одягнута у чорне. Чоловіки повертають голови у її бік. Жінка в чорному не підходить до чоловіків, спиняється за кілька кроків і мовчки дивиться на всіх* (O. Irvanets).

4. Poetic function, focused on the message itself, determines the significance of its form, rather than content. In this case figurative and poetic excerpts, sometimes even versified, appear in dialogues between characters. Example: *Геньо Бобик. Удосвіта, коли заспівав соловейко, мені приснилося велике лісове озеро і ми з тобою в озері – лебідь і лебідка – пливемо поруч проти хвиль. У озері важко скидається риба, каххає в очеретах селезень, а вітерець ніжно роздуває пір'я на твоїй довгій білій шиї* (V. Danylenko).

5. Phatic function, focused on the contact, involves the use of a communicative system for establishing, maintaining and terminating

contact. Example: *Ден. Алло. Анна. Доброго дня. Я Анна-Марія Чмих. Мені потрібен Денис Вовк. Ден. Слухаю вас* (N. Nezhdana).

6. A meta-language function, focused on language code, provides a description of the parameters of communication and its interpretation. This function is usually implemented in an explanation to a reader of an unfamiliar word. Example: *В о н а . Я не про те. Просто вони мені вида-лись якимись… нудними. Недорослими, чи що? Ну, ти якось казав, пу… пу… Він. Пубертатними. Вона. Ага. Що це означає? Він. Статево недорозвинені* (O. Klymenko).

Dramaturgic communication like any other involves the process of modeling. In linguistics there are various communication models that reproduce its structure and functions (Model of G.-D. Lassvel (idea of distribution of roles of communicators); Shenon-Vivera (idea of linearity, coding and decoding), Jacobson (adding a narrator, a narrate, a message, a code and a context to the scheme); Bahtin (idea of dialogicity); Gamble-Gamble (idea of a circle); Dens (idea of spirality). The researchers outline three main models of communication: informationally-coded, inferential and interactive. The latter is the most appropriated for the study of dramaturgic discourse since it postulates the central aspect of communication behavior. The interactive model sees the essence of communication not in the transmission of information (informationally-coded model) and the one-sided influence of the speaker on the listener through manifestation of his or her communicative intentions (inferential model), but rather in complex communicative interaction of at least two entities producing and interpreting the meanings. According to this model it is not the language structure of a code but rather communicatively and socially oriented social practice that explains the nature of transformation of meanings in communication. In this case a dramaturgic text is the result of displaying author's meanings which is not necessarily recognized and interpreted by a recipient-reader. On the other hand, a playwright takes into account dialectics of collective comprehension of social reality in order to achieve a "commonality" of interests with a reader. The interactive model recognizes precisely the interpretation as a criterion for success of communication, which increases the status of a reader as a recipient of information in dramaturgic communication, for which "background" knowledge of an author and a reader as implicit information is the key feature, which is added to the content of a verbal message and allows to optimize its perception and understanding.

M. Holovaneva defines dramaturgic discourse as a speech behavior of an author and a reader, treating behavior as a motivated, deliberate, addressed activity of an individual in a situation of speech interaction associated with choice and use of speech and language means in accordance with the communicative task [2, p. 150]. According to the concept of V. Mizetska the key peculiarity of drama consists in containing within its boundaries of two plans: artistically-figurative and real-technical, which motivates the division of a dramatic text into author's and character's system [5, p. 5]. N. Safonova mentions the duality of a dramaturgic text which consists of dramaturgic author's speech and playwright's character speech [7, p. 7]. Analyzing the text of a drama as a component of the model of communicative activity, I. Karimova defines the following elements: participants of interaction (author-addressee and reader-addressee); intention of interaction (the motives and purpose of creating a certain product that recognizes its meaning); way of interaction (rational and emotional impact on the addressee); means of interaction (text of a dramaturgic work as a system encoding author's intention and allows further decoding by a reader); result of interaction (creation of a new reality that corresponds to author's purpose).

Summarizing existing scientific achievements (A. Baklanova, T. Kuznetsova, I. Karimova) and taking into account interpretation of a dramaturgic text as the result of author's communication, we accept the perception of a dramaturgic communicative space as author's modeling of internal and external communication. The former is between characters, the latter is between a playwright and a reader. Internal communication is directed to external communication tasks, which all the elements of the text are subordinated to.

The means of direct dialogue between an author and a reader (external com-munica tion) present the elements of paratext. Traditional structural diagram of a drama contains a heading, a list of characters, replica text of a play (actions divided into scenes, or pictures) and remarks. According to the definition of modern linguists, remarks and in general everything that can be described as a text within a text serves as a re-construction of those complex coordinates, within which there is a discourse on the stage. The paratext elements of drama is defined differently in linguistics: meta-text, heading complex, frame of a work, auxiliary text, author's monologue, author's speech etc.

Within our research paratext elements of a drama are interpreted as a direct communicative party of an author, that verbalizes in the dramaturgic text external communication and implicitly or explicitly implements author's intention. *It should be noted* that paratext elements, which constitute author's communicative party, have a clearly fixed position in the play's text itself – the remark zone. Such an organization of a dramaturgic discourse enables better interpretation by a reader of all the meanings of a work. Within the framework of external communication author's work is final, the result of which is the text of a play, and reader's activities are boundless. A reader directly involved in internal communication at the same time remains only a witness and cannot interfere with the "reality" proposed by an author. Structuring of a play into two communicative spheres enables a word to acquire a variety of discourse-pragmatic meanings.

The verbal system of internal communication is a dramatic dialogue that implements author's intentions at the level of external communication. A replica consists of all content context, whose bearer is a certain character, and at the same time each replica is oriented to the perception of context that it itself creates. Treating dramaturgic communication as a purposeful activity enables one to analyze dialogue in a play as a certain communicative system that encodes author's idea and which is constructed by a set of smaller communicative units. In this case the system-forming factor is a communicative situation that determines ways to implement author's intention through speech behavior of characters.

Thus, general organization of dramaturgic communication can be shown schematically in Figure 1.1.

In order to organize further analysis of dramaturgic discourse, in our opinion, it is essential to determine the place in the system of dramaturgic communication and the hierarchy of the following notions: dramaturgic discourse, communicative situation and communicative event.
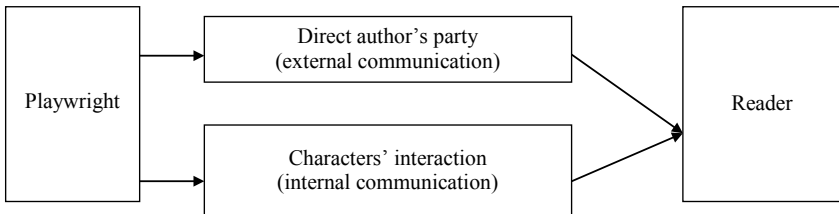
Figure 1.1. Organization of dramaturgic communication

Within communicative approach discourse is interpreted as a communicative process, the equivalent of which is a communicative event and a communicative situation. In particular, T. van Deyk qualifies discourse as a communicative event, noting the unity of language form, meaning and action. V. Tiupa distinguishes a communicative situation and discourse by the social component: discourse is the realization of communicative situations in speech. According to A. Habidullina discourse is a holistic, closed communicative situation containing text and other components. In the proposed study we interpret a communicative situation considering all its components defined by I. Susov: "I – inform – you – in a specific place – at the moment – through a certain statement – about a certain subject – due to a certain motive or reason – with a purpose or intention – under certain preconditions – in a certain way" [8, p. 9]. In this case a communicative situation is a fragment of dramaturgic discourse, a particular situation of communication between participants in dramaturgic communication, which determines their behavior and means of communicative intentions realization.

We believe that for dramaturgic discourse the use of a notion of a communicative event as its equivalent is not acceptable, implying that discourse does not have such time and space constraints as a communicative event. In this case we consider the definition of a modern drama to be a discourse-communication that encompasses one or more communicative events. Based on generally accepted division of a text of a play into actions, structured by the signs (scenes), we note that in modern dramaturgic discourse a communicative event usually coincides with signs (scenes).

In this case taking into account the concept of S. Tiuryna, in which the dis-course structure is defined by global and local structures (macro- and microstruc-tures), the macrostructure of dramatic discourse is division of a play into communicative events, which we regard as a set of resultative communicative actions aimed at achieving communicative aims that have a clear spatial-temporal restriction and are usually distinguished by permanent communicative partners. To illustrate a communicative event one of scenes from "Hetman and the King" by O. Nizovets is provided below:

Ява 12. Після Полтави.

Біла Криниця. До вітальні палацу забігає радісна графиня Кенігсмарк.

Аврора. Вікторія, Вікторія, ми розбили шведів!

Анна (розгублено). Хто розбив шведів?

Аврора (закружляла навколо княгині). Цар Петро зі своїми військами.

Анна (пополотніла). Цього не може бути?!

Аврора. Так усі зараз у Європі говорять: "Цього не може бути! Цього не може бути!". А сам король Карл ледь-ледь врятувався від ганебного полону. (Зупиняється, придивляючись до крейдяної Анни). Люба, що з вами?!

Анна (ледь чутно). Води.

Аврора (наливає та подає склянку води). Ви так пополотніли. Анно, вам погано?

Анна. Так, мені погано. Що з гетьманом Мазепою?..

Аврора. Анно, я розумію, що у вас був з ним роман, але ж він наш ворог?! (Анна відвертається). Зачекайте, зачекайте, часом не вели ви з усіма нами подвійну гру?! (Анна мовчить). Але як ви могли, адже ви одна з найшанованіших княгинь древнього роду?!

Анна (опановує себе). Так, древнього і прославленого роду! Я не тільки княгиня Анна Дольська, але ще й правнучка знаменитого князя Байди Вишневецького, який був першим гетьманом Запорізької Січі.

Аврора. Що значить, гетьманом Запорізької Січі?

Анна (іронічно). Вам, саксонцям, цього не збагнути!

Аврора (гнівно). Княгине, ви ризикуєте втратити все!

Анна. Все – окрім честі та Вітчизни!

Одна жінка рішуче йде в одну сторону, інша – в протилежну.

The illustrated scene demonstrates the following features of a communicative event: unchanged communicants (two partners); clearly defined time and spatial restriction of dialogue, as evidenced by author's remarks; common communicative goal – information exchange (providing information by one character (Aurora) and perceiving and responding to the information received by another character (Anna); presence of the result of communicative interaction: detection of Anna, who engaged in double dealing (supported at the same time both Mazepa and Peter), which leads to the completion of a communicative event.

A communicative event can be divided into smaller communicative units. Modifying the structure of discourse dramaturgic discourse is interpreted as a hierarchical chain of units of various levels to which the communicative event belongs: communicative module – speech process – speech act. Last components belong to the microstructure of dramaturgic discourse:

a speech act as a statement that is generated and pronounced for a certain purpose and is caused by a certain motive for practicing or foreseeable action by means of a language; speech process which is a replica of a character in dialogue which influences the development of communicative interaction and contributes to achievement of a communicative goal; communicative module as a fragment of dramaturgic dialogue which is characterized by relative communicative autonomy and a communicative task that defines the limits and extent of this unit of dramatic discourse.

5. Communicative peculiarities of contemporary Ukrainian play

The origins of analysis of dramaturgic text as a discourse are in the studies of the French structuralists, in particular P. Pavis, A. Ubersfeld, R. Bart. A. Ubersfeld correctly states: "Linguistics and semiotics are becoming new tools for researching the artistic universe that combines language and any non-verbal artistic practice: the theater represents a system of various visual, sound, static and dynamic, verbal and non-verbal signs" [10, p. 9]. According to K. Buehler, who noticed three aspects in statements (representation, expression, appeal), the dramaturgic text actualises appeal, effective side of the speech, because of which a word appears to be an act committed simultaneously with the communication process.

A common literary interpretation of drama as a kind of art criticism based on simulation, modeling of action intended for playing on stage, determines the peculiarities of structure of plays: a clear distinction in the structure of a text of two communicative plans – author's plan (external communication) and the plan of actors (internal communication). The generic specificity of drama involves both purely external specific features (division of plays into actions, episodes, scenes, graphic selection of author's remarks, presence of a list of characters), and internal qualities (chronotopic condensation, clearly defined conflict, cinematic convention). A significant feature of drama is also a full-bodied language, with which actor-character must enter into a dialogue (a polylogue) with stage partners and at the same time mentally appeal to the audience. The increased functional load of a dramaturgic word explains the ability to engage in any communicative situation: to verbalize the interaction between characters, to be perceived by a director with the subsequent embodiment in non-verbal components of a play (scenery, sound or light design), become the basis of perception by a reader as the addressee of a dramaturgic work.

Within our study we treat dramaturgic text as a text of an artistic work constructed according to the laws of dramaturgic kind of a literary tour, which is the result of author's communicative work. In the practice of modern scientific research interpretation of playwright's text as a specific kind of artistic creativity appear, which essentially separates from others – epic and lyricism – only with a way of presenting author's idea (linguistic organization of a text), but also with the form of a message to an addressee, information encoded in linguistic means; as a complex dual communicative system; as a kind of "intermittent uninterrupted" through which a dramatic conflict is reproduced, characterization (self-characterization) of characters is carried out. Sometimes researchers distinguish dramaturgic, dramaturgic and theatrical texts as elements of various semiotic systems. In particular V. Zashchepkina identifies a dramaturgic text as a broader concept that encompasses the spheres of functioning of drama-multinational text (the actual text of a play) and a theatrical text, which repre-sents a theatrical performance embodied with various theatrical means during interaction with viewers.

Undeniable attention in the aspect of analysis of dramaturgic discourse is deserved by scientific researches of literary scholars, within which the peculiarities of a dramaturgic work, in particular the features associated with its discoursive character (strategies of intertextuality, specificity of conflict interaction of characters and the organization of a dramatic plot), are outlined. These are studies by O. Bondareva, L. Zaleska-Onyshkevich, M. Shapoval and others. Modern literary scholars point out that drama is the most complex form of literature precisely because of its double nature.

There is currently no solid research on the trends of modern Ukrainian drama. M. Shapoval outlines the leading directions of biography (texts written on the basis of life and work of outstanding people), neomythologic (plays-fairy tales, plays of myths, plays of fantasy) and experimental (linguistic experiment). Individual literary research distinguish among modern dramaturgic trends postmodernism, realism, romanticism, absurdism. In particular O. Kohut points to the orientation towards iconic styles of national literature, such as baroque, romanticism, and realism. T. Virchenko sees modern postmodern tendencies, and O. Bondareva observes the elements of theater of absurd.

The most significant role on communicative space of a modern play is played by theater of absurd. Total disorder in plays (words, actions, circumstances, characters, playwright canons and genres), which positions

the drama of absurd, explains the destructure of communicative space of a play. Within the framework of internal communication the actions of characters, in particular their speech, are perceived as entirely similar, striving to rationalize the irrational. The main feature of drama of absurd is the presentation of language as an obstacle to communication, as signs of a low-level personality in a person. Example:

А. Шшшш! Брррр! Брррр!

Б. Немає часу!

А. Лише один пенні для!..

Б. Пфук-дрись! Пфук-дрись! (L. Paris).

In the given dialogue speech characters is characterized by dominance of absurd expressiveness (paradoxes, senselessness, nonsense), which affects the effectiveness of communication of characters.

External communication, in particular direct communicative party of an author, in plays of the theater of absurd is devoid of traditional functions. Playwrights do not use the possibilities of remarks fund, giving all the text space to characters. The absence of remarks creates a feeling that the author does not interfere with the course of a plot, and characters themselves manage their own actions. The lists of characters in contemporary Ukrainian absurd plays also declare the principles of poetics of absurd: the absence of main and secondary characters with probable psychology of behavior, the presence of characters-schemes and characters-barrens. Modern plays with the elements of absurd show either complete author's neglect of the list of characters (for example, "Marinated Aristocrat" by I. Koval does not have a list of characters), or the submission of a list deprived of author's characteristic or, conversely, having original, non-typical character descriptions. Example:

Колян (Моцарт) – свиняча печінка

Мама – машина

Радіоприймач – оркестр виконавців (S. Brama).

Playwrights do not use paratext elements for immediate impact on the perception of a work by a reader, which alters the role of elements of direct author's speech party. Thus, the absurdist direction affects communicative structure of contemporary plays, complicating both the speech interaction between characters and the dialogue between an author and a reader.

Among the key features of contemporary drama that influence the communicative space of a work we distinguish the following:

1) transformation of dramaturgic time-space; 2) removal of all kinds of taboos; 3) variety of characters; 4) genre experiment; 5) game element. ЇWe will observe how these changes modify the communicative organization of contemporary Ukrainian plays.

1. Contrary to classical canons, the sign of which was in particular the principle of unity of time and space verbalized in author's remarks with a detailed description of the place of action, contemporary plays are characterized by the absence of a clear local determination of dramatic works. As a result, we have a reduction of author's communicative party at the beginning of the plays. Occasionally initial remarks are either absent in the text of a play in general or are so abstract that they enable many options for theatrical interpretation or for reader's imagination. Example:

1. З проектора на сцену: Україна кінця XVII…

Хор. Се було тоді, коли ще мого батька не було… (A. Vyshnevskyi).

2. Contemporary plays, given the lack of censorship and freedom, are characterized by immorality, emergence of marginal characters, use of non-normative speech. Addition of non-literary elements to the dramatic text, as well as the activation of interaction between linguistic units of different styles, increases the dialogicity of modern dramaturgic discourse. Free treatment by playwrights of the linguistic material influences the paratext component of plays. In this case we record the involvement in direct speech of an author of jargon, dialecticism, surzhikisms. Example:

*Шкільна лабораторія. … Над тваринним куточком висить **макєт** роздавленої жаби. Вінчає **обстановочку** портрет Дарвіна. Дарвін на портреті показує руками на брудну **обізяну**. З рота у Дарвіна вилазить напис: «Бога – нема»* (L. Podervyanskyi).

3. Literary scholars point out that for contemporary Ukrainian drama the image of a character who is a kind of "kamikaze" is one of the characteristic features of Ukrainian drama. O. Bila notes that contemporary literature needs a character who must be a unique and independent, wise, courageous and brave patriot, a bearer of proud insolent spirit, demanding to his or her actions. However, characters in analyzed plays appear to be ordinary, "small" people. The absence of a character is sometimes emphasized by researchers, in particular L. Zaleska-Onyshkevich finds in modern dramaturgic texts "symptom of the need of characters" [3, p. 136]. The "regularity" of their characters and portrayed in the play events is emphasized in fact by playwrights, who often verbalize it with language markers in remarks. Example:

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*А. **Звичайний** ранок маленького провінційного міста… **Типовий** під'їзд **типової** "хрущоби"…* (O. Rosych).

*В. **Звичайна** квартира. **Стандартна** обстановка. З вітальні, центральної частини сцени, видно дещо з кухні, спальні* (V. Serdiuk).

At the same time dramaturgy of the last decades greatly diversifies the system of characters: from the latest versions of archetypal characters (the archetype of a mother – I. Lipovskyi "Five miserable days", the archetype of a father – V. Lysiuk "David", the image of God – O. Honcharov "Seven steps to the golgotha") up to reanimated things (Street Lantern – Y. Paskar "Human", Alarm clock – D. Humennyi "Village. Evolution (8th floor)", Yellow ball – V. Serdiuk "Split M.** into spare parts"). Among modern characters we can define the representatives of various social layers, which motivates the use of numerous dialecticisms, socio-lectisms, syllabic words, and invective vocabulary within the framework of character communication, because of which the linguistic personality of a character and his or her communicative activity differ significantly from the characters of previous years.

4. Modern dramaturgic process characterizes genre experiment as an attempt to move away from dramaturgic traditions. Literary scholars note that "the subject of canonization paradoxically become non-canonical genres, the preponderance is given to everything that opposes ready, fixed, stable forms" [9, p. 19]. Such transformations produce the creation of author's genres which allows a playwright to experiment with the form of a play, in particular it leads to episoding of a modern drama. In this case an author does not consider canonical limitations of artistic possibilities of a drama and applies structural expansion and functional complication of remarks of a play, giving them features of a narrative. A clear neutral indication for a scriptwriter is transformed into remarks on the means of author's self-expression and influence on a reader, which changes the classical addressing of such communication. Example:

На сцені той самий столик, щоправда, тепер він виблискує, інтимно серврований до вечері при свічках. На стільці в недбалій позі, що аж ніяк не в'яжеться з вишуканим вечірнім вбранням, в глибокій задумі сидить Лєна. Перед нею, на столику, в целофановому пакеті лежить невелика кухонна сокирка – предмет, знайомий будь-якій господині. На колінах у дівчини розкрита папка – "ДІЛО №" – з якимись документами. Певний час Лєна нерухома, відтак, ніби пригадавши щось, востаннє заглядає в папери, закриває

*папку, бере зі столика сокирку в пакеті, розглядає її, в задумі нама-
цує щось у себе на голові, недбало відсьорбує ковток вина з напівпо-
рожнього келиха, усміхається. Далі збирає і ховає в нижню поличку
столика свої сумні скарби. Раптом насторожується, прислухається
і, закинувши ногу на ногу, добирає пози млосного чекання. На сцені
з'являється страшенно загнаний, мокрий і забілений крейдою хло-
пець. Це – Максим. Його черевики геть заляпані багнюкою і, схоже,
він сам лише зараз починає усвідомлювати, що варто було, при-
наймні, зняти верхній одяг. Обличчя Лєни осяває чарівна посмішка –
і хлопець сідає навпроти неї. Пауза* (О. Сліпець).

The remark above outlines the tendency to expand remark composition
of a play both structurally (presence of complex sentences) and functionally
(transmission of author's estimates, formation of subtext information).

Communicative structure of such a dramatic genre as a mono-play
is quite peculiar. A mono-play is structured from a monologue which
expresses the integral language-linguistic activity of one character and does
not provide an answer and change of communicative roles. The mono-play
character is a translator of author's ideas, because of which communicative
activity of a character of exactly a mono-play is provided by a playwright
with language skills that are considered by him or her to be relevant and
interesting to a reader.

Modern drama is characterized by the presence of "author" genres.
In such cases a playwright intensifies the illocutionary significance of his or
her own communicative party, providing an individual definition of genre
plays and fulfilling reader's expectations, for example: L. Chupis "Life
on Three" – *мелодраматичний трагіглюк* на дві картини у супроводі
телефону; Y. Tarnavskyi "Horses" – *кінська драма-гротеск на одну дію
з прологом та епілогом*; B. Melnichuk "Who's Calling at the Door?" –
катавасія в стилі абсурду.

5. One can agree that "the popularity of Ukrainian play of the late
XX – early XXI century is based in particular on linguistic creativity –
such a typical linguistic thinking, which not only reproduces active lingual
processes, but also forms the linguistic model of modern society" [6, p. 7].

In modern dramaturgic works the principle of game is actively used.
According to O. Bondareva plays under the influence of game principle
acquire virtualization and simulation, due to which "the main field of the
game is not so much a stage, but rather the shell of plays" [1, p. 342–343].

In the framework of communicative structure of dramaturgic discourse game practice causes the destruction of boundaries between external and internal communication. In particular a playwright can introduce into internal communication a character that appears in the image of an author of a play. The linguistic activity of such a dramaturgic character is realized both at the level of internal and at the level of external communication. Example:

А в т о р. Нарешті!.. (До глядачів). Знаєте, у якийсь час роботи над п'єсою герої починають жити не так, як задумав автор. Вони сваволять, і ти вже не правиш ними. Скоріше – вони розпоряджаються тобою… (І. Негреску).

Language creativity of playwrights is also used in character composition, which usually proves the difference between spoken and dramaturgic dialogue, demonstrating the readiness (not spontaneity) of the latter. For example, pleonasm constructions as elements of speech play in replicas of actors testify to the work of an author over the selection of similar syntactic constructions, which cannot be done without pausing and slowing down of oral dialog communication:

З'являються два клоуни. … І раптово кричать. "Вітаємо! Вітаємо!.."

Потім кажуть – із чим вітають (можуть розважатися інтонаціями).

П е р ш и й к л о у н. З активністю, артистизмом, благородством, без-страшністю, віртуозністю, великодушністю, галантністю, дружелюбністю, добротою, ініціативністю, винахідливістю, мудрістю…

Д р у г и й к л о у н. З винахідливістю, наполегливістю, оптимістичністю, дотепністю, проникливістю, рішучістю, спокоєм, завзятістю, хоробрістю, чесністю, енергійністю, і з білою пухнастістю… (С. Щученко).

Thus, deviation from classical dramaturgic construction, genre experiments and implementation of creativity in the text of plays predetermine the peculiarities of communicative system of modern dramaturgic discourse. The consequence of this is intensification of dialogicity of modern dramatic discourse, structural extension and stylistic branching of paratext components of a play, transformation of character's linguistic personality and his or her communicative activity, destruction of the boundaries between external and internal communication within the context of contemporary Ukrainian play.

6. Conclusions

In dramaturgic works author's intension determines the communicative activity of characters, integrating it into a coherent text for further perception by readers. In this case dramaturgic discourse models the presence of internal and external communication. The former is between characters and the latter is between an author and a reader. External communication appears as a direct dialogue between a playwright and a reader, the means of which are paratext elements that verbalize the direct communicative activity of an author. The basis of internal communication is a dramaturgic dialogue that reauthorizes author's idea and constructs a set of smaller communicative units that form a certain hierarchical chain (a communicative event – a communicative module – a speech process – a speech act). In contemporary Ukrainian plays there are a number of features that modify the communicative organization of dramaturgic discourse, in particular: transformation of dramaturgic time-space, removal of all kinds of taboos, diversity of characters, genre experiment and game element.

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