

M. GUTSOL

RECEPTION OF TRADITIONAL PLOT «JOURNEY TO THE AFTERLIFE» BY MODERN UKRAINIAN DRAMATURGY

In this article M. Gutsol examines the transformation of traditional plot «about the afterlife journey» in modern Ukrainian dramaturgy. Researcher focused his attention on the analysis of plays' plots of «There is something from evil in angels» by Anna Bagryana, «My soul is with the scar on his knee» by Yaroslav Vereshchak, «Station» by Alexander Viter, «Tenderness» Tatiana Dobrushin, «Oh, it was a wedding» «Shynkarka» by Svetlana Nowicka and «Avve and Death» by Oksana Tanyuk. Thinking on the reasons for the actualization of this plot in postmodern dramaturgy researcher indicates the active use of its invariants, «a story about the dead brides/lovers», «selling/bookmarking of soul», distinguishes initiational model of afterlife journey; defends the view that these plots inherent ambivalent combination of tanatological and vitalistic motives.

A special place in the work occupies analysis of using by national playwrights principles of games like hypocrisy / exclusion (by Y. Heyzinhoyu) combined with kitsch.

The scientist focuses on poliaspects depicted by contemporaries afterlife (parallel to reality, the Christian canonical worldview models of heaven / hell, ancient world) that has clear positive semantics, and practically devoid of significance as a place of redemption, penalty for lifetime behavior. Playwrights create text-myth author (simulacra of the fourth level by J. Bodriyar), where tightly twist the pagan idea of the kingdom of the dead with traditional plots that have emerged from the Orphic myth and literary transformations («The Divine Comedy» by Dante A., «Faust» J. Goethe, «A Terrible vengeance» by Nikolai Gogol). Thus in the plots of modern plays the principle tragic is profaned, thus irreversible (motif of temporary death) in the reception of transition to the afterlife.