

The novel has folk motifs: the motive of meeting heroes against the background of nature, giving heroes magic powers, the motive of the tests, which skillfully fit into the real chronotope. The novel expresses the comparative aspect (the story of love of heroes, "crazy" characters), which is detailed in the text.

Key words: Romain Gary, French literature, motive, chronotope, narrative, style, the dominant, literary tradition.

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Одержано 30.01.2018 р.

УДК 82-21=111
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SPECIFIC FEATURES OF DRAMA IN THE HISTORICAL AND THEORETICAL DIMENSIONS

У статті розглянуто особливості формування драми як літературного жанру, автор виокремлює різновиди драми, сформовані в європейській літературі в різні періоди її розвитку. Установлено, що теоретичні основи драматизму сформульовані ще Аристотелем, модифікація особливостей драматизму відображена протягом історичного розвитку літературного процесу. Висвітлено специфіку композиції драми, а також особливості драматичного конфлікту. Особливу увагу приділено «аристотелівському» та «неаристотелівському» різновидам драматургії, переходу від традиційного театру до «нової драми» та подальших перетворень драматичного роду. Розвиток драматичних жанрів розглянуто в контексті формування літературних тенденцій, стилів та індивідуальної творчої свідомості.

Ключові слова: драма, конфлікт, композиція, дія, образ, характер.

The drama as a genre of literature has covered a great path of development from antiquity to modern times. Its generic features were researched by aesthetists, philosophers and literary figures, beginning from Aristotle. At the same time poetics of drama and causes are depicted as a lot of discussions today, which determined the relevance of this article, which considers the specific features of the drama as a kind of literature, its composition, figurative structure and means of artistic expression.

Drama (Greek: drama – action) is a specific genus of literature in which the world is depicted in the form of action. The drama intends primarily for stage performance, so it is a special kind of art that belongs both to literature and theater. The emergence of drama is associated with folk ceremonial events. Homeland of the drama is Ancient Greece, where the rites in honor of the Gods (Dionysus, Demetrius, Corey, etc.) became the first examples of drama. From the spread of the cult of Dionysus in the VII–VI centuries B. C. dramatic art was actively being developed. Dionysos was dedicated to the solemn deportations (dionysios) during which people danced, sang, dressed masks, glorified their God. In VI century the actual theater appeared (translated from the Greek – the spectacle). Dramatic events which took place earlier on the streets

and squares were transferred to special platforms. There were competitions of tragedians and comedians during the dionisys. Aeschylus, Sophocles, Euripides, Aristophanes participated in such competitions, who laid the foundations of drama. Since the origin of the drama, there has been a long path of development that does not stop today.

The analysis of drama requires taking into account the specifics of the drama as a literary genus. First, the basis of the drama is an action that can be both external and internal. External action is the actions of the character, events in his/her life, changes in his/her fate, position, relationship with other characters, etc. And the inner action reflects the spiritual life of the hero, his/her reflections, changes in mindset, the collision of ideas, positions. If the external action reveals conflicts that have external expressions and solutions throughout the work, then the inner one reveals hidden, profound contradictions that are not always resolved in the final, they are aimed at activating the viewer's (reader's) perception. External and internal actions are often combined in the work (Wickham, 1976; Eagleton, 2008).

The mover force behind the development of drama is the conflict. The conflict in the drama is manifested through the clash of characters. The conflict reflects the opposite views, interests, the tension and the extreme exacerbation of contradictions, outlooks, ideas, and so on. The nature of the conflict determines all collisions of the drama, its plot construction. Conflict is means of disclosing the characters of heroes, author's position, the main idea of the work. The conflict with the external sphere is often transferred to the psychological sphere, reflecting the internal contradictions of the heroes. The conflict can be personified in groups of actors who interact in each other in certain circumstances. At the same time, it can be materialized in the system of polyphony, leitmotifs, symbols, allegories and etc. There are three types of conflicts in the dramatic genus: tragic (the conflict of the hero with an irresistible beginning; shows the clash of the person who wants to maximize his/her high aspirations with the objective impossibility of their realization), comic (reflects funny and absurd in life, serves to expose negative social phenomena and character traits), dramatic (reveals the private life of a person in his/her relationship with the social, domestic, family environment; a dramatic conflict represents a difficult struggle of the protagonist with an overwhelming beginning, with the power which the hero can overcome and does not win because of certain circumstances which make up the object of attention of the author). The nature of the conflict affects the genre-type characteristic of the work. Different conflicts can be combined in one piece, so sometimes it is difficult to draw a clear line between the types and genres of the drama.

A characteristic feature of the drama is the usage of different types of speech (Волков, 2001; Taxidou, 2004). Monologue, dialogue, polylog are the main forms of disclosure of the conflict, the characters of the heroes in the drama.

Author takes a special position in the drama. Unlike lyrics and epics, the author hides behind actors, not expressing his point of view. There is no storyteller or narrator in the drama. The forms of expressing the author's position in the drama are due to the specifics of the genus. The author expresses his/her position through the choice of certain events, the nature of the selected conflicts, the definition of actors, the collision between them, remarks, comments of characters, statements of heroes, forms of lyricism, etc.

The purpose for stage performance (less readable) is due to a small amount of drama, its dynamism, emotional tension, the search for means of creating a holistic spectacle that directly affects the viewer. Externally, the drama is marked by certain textual features: the division of the play into actions, scenes, episodes, etc.; a list of actors and their characteristics; author's remarks and so on.

The drama as a genre of literature is marked by the synthetism of figurative means, which are manifested in the combination of words and gestures, facial expressions, music and etc. On the other hand, there is an active penetration into the drama of elements of other literary genres - epic or lyric, which lead to specific interdental formations.

In the theory of literature, two types of drama are distinguished as a literary genre: 1) `Aristotelian` or `closed` drama (it reveals characters of heroes through their actions, events are shown in chronological sequence in a relatively limited space, etc.); 2) `non-Aristotelian` or `open` drama (is based on synthetic artistic thinking, which leads to the epic and lyrical elements being actively penetrated into the dramatic genre). The `Aristotelian` drama was drafted by Euripides, Sophocles, P. Cornel, J. Racin, F. Schiller, G. E. Lessing, V. Hugo, I. Kotlyarevsky, I. Karpenko-Karyi, I. Franko and others. `Neo-Aristotelian` drama was embodied in the works by G. Ibsen, A. Chekhov, B. Shaw, B. Brecht, M. Kulish, E. Yonesko and others. If the `non-Aristotelian` drama is dominated by epic elements, then such a drama is called epic (it is noted by the underlined

convention, the intellectualization of the content, the active interference of the artist in action, etc.). An epic drama is presented in the works by B. Brecht, N. Hikmet, M. Kulish, I. Kocherga. If lyrical elements are acquired in a drama of great importance, then such a drama is called lyrical (the main thing is the disclosure of the inner world of heroes, while temporal and spatial parameters are shifted; the advantage is given not to external but internal actions, associative connections, etc.). Bright examples of lyrical drama were created by G. Ibsen, Lesya Ukrainka, A. Chekhov and others.

The drama composition is a general construction of a dramatic work, it is expedient to combine all its components into artistic and aesthetic integrity, due to the author's plan and the laws of the literary genus, genre specificity (Wickham, 1959; Culler, 2007).

The compositional construction of the drama is manifested through the placement, interconnection, interaction of characters, scenes, episodes, depicted events, specific ways of representing the artistic world in the drama (monologue, dialogue, polylog, remark, interior, etc.).

E. Mayin identified two types of composition (construction) of a dramatic play in the work «Experiments in literary analysis» (1972): plot composition (the development of action, the deployment of conflict), stage composition (the location of actors that is the composition of characters, relationships and interaction between them, the ratio of space-temporal plans).

An analysis of the compositional organization of a dramatic work involves primarily the study of the development of conflict, which is expressed in action. Determination of the nature of artistic conflict, stages of its development, means of embodiment in a dramatic work are necessary conditions for composite analysis of drama. For example, in the tragedy 'Sid' by P. Cornel's the conflict is a social responsibility and a feeling, this conflict determines the entire structure of the work, the relationship between heroes, the location of scenes and episodes. G. Ibsen's play "A Doll's House" shows the clash of personality with the cruel laws of society. The conflict in this work finds not only the external expression (Nora and Krogstad, Nora and Kristina, Nora and Helmer), but also in human psychology: in the heart of Nora there is a collision of the 'living', 'human' and 'artificial', 'inanimate' principles. In A. Chekhov's play 'Cherry Orchard' heroes are in conflict with the general tragedy of life and this leads to a personal tragedy of everyone. The play 'White Guard' by M. Bulgakov combines various conflicts: socio-historical (the conflict between the 'white guards' and other political forces, the conflict between 'old' and 'new' lives) and psychological (the conflict between man and the cruelty of the new time, conflict of spiritual and non-spiritual, cultural values and corrupted, etc.). As you can see, conflicts in the drama can be ambiguous, multilayered, embracing various phenomena of history, society, culture, human psychology.

The action in the drama can be clearly expressed full of events, rapidly evolving, for example, in V. Shakespeare's theater. However, it can be weakened even absent or illusory as say in the theater of the absurd. In the 'Aristotelian' theater the playwright shows the world in the form of action, attracts the viewer to action (Taxidou, 2004). And in the 'non-Aristotelian', for example, in an epic drama talks about the action prompting the audience to meditate. Consequently, the presence or absence of action its direct image or story about it are an important characteristic of the composition of the dramatic work.

The action may develop in chronological order, but this is not necessarily. The dramographers use other forms of development of action: retrospection, counterpoint, etc. Accordingly, there are scenes and episodes, and the artistic space of the work is built up.

Time has no limitations in the drama. It can be real historical (as, for example, in the comedies 'Tartuffe' and 'The Bourgeois Gentleman or The Middle-Class Aristocrat or The Would-Be Noble' by Moliere, in the comedy 'Inspector' by M. Gogol), mythical (for example, in the drama 'Prometheus Bound' by Aeschylus), conditionally symbolic (for example, in the fairy tale 'The Blue Bird' by M. Maeterlinck), onyx (for example, 'Flight' by M. Bulgakov's), etc. The time parameters can be set by the author in the remarks, the system of images, symbols, allusions and reminiscences, etc. Specific means of drama artists reproduce various time measurements are both valid and possible.

In a dramatic work artistic images can be located and correlated with each other in different ways. In order to implement its plan, the playwright can use different techniques of composition of characters (traditional masks, contrast, 'twinning', complementary, grotesque, polyphony, etc.).

Analysis of the composition of the drama requires also the study of forms of artistic speech. Through them, the development of the conflict is shown, the action is realized, the artistic world, the inner state of the heroes and the collisions between them are depicted. Thus, in the tragedy by V. Shakespeare the mono-

logues of `Hamlet` denote the stages of development of a dramatic conflict, the evolution of the protagonist. The tragedy by Y. V. Goethe deserves special attention not only Faust's monologues and his dialogues with Mephistopheles, Wagner and other characters, which express ideological clashes, ideological positions as well as polylogs in which the author reproduces the folk element and the life of mankind (Wickham, 1969).

The author's position in the drama finds a specific expression in the composition: a description of actors, author's notes, scenes and episodes, the choice of events for the image and forms of artistic speech, etc.

The composition of the dramatic work largely depends on the belonging of the work to a certain direction or flow. For example, the composition of works of classicism is significantly different from the symbolist drama and so on. The composition is also determined by the type and genre of the work. Different dramatic genres have their own peculiarities of composition. So, there is a main hero who faces insurmountable powers in the center of the tragedy. The collision of the hero of a tragedy with insurmountable circumstances, as a rule, ends in the death of the hero (for example, `Hamlet` by V. Shakespeare). `Drama-discussion` by B. Shaw is based on the collision of various ideas, life concepts, ideological views. It should take into account the interdental and inter-genital diffusion as a result of which there are works with a special composition. Let's say in the lyro-psychological drama by A. Chekhov plays an important role in the forms of lyricism, the associative connection between episodes and replicas, the psychological, symbolic subtext, impressionistic means, etc (Taxidou, 2004).

The composition of drama developed during the history of literature. For example, the ancient drama was mainly constructed as a dialogue between the choir and the coryphaeus (singer). It began as a rule from the prologue and ended with singing the choir, which expressed the attitude to the phenomena, gave an assessment of the actions of the hero, supported him/her in a fair struggle, condemned the errors, mourned the dead, but always kept the way of thinking, inherent for the people. The purpose of the ancient drama, as noted by G. Boyadzhiev, was `to support the people in the belief in the Gods and raise the high ideals of civic valor`. Therefore, the mythological heroes were depicted majestic and monumental and the masks made the images remarkably sculptural and expressive.

Such medieval genres as the miracle, mystery, morality, represented dramatization of church legends, biblical episodes, `miracles of Saints. They were characterized by conditionality, allegorism of images and situations, symbolic scenes. At the same time, genres of folk theater at the time of the Middle Ages, for example farce, were characterized by the realism and democracy of the depicted images and events. Participants of the farce tried to depict a living person, a real person. The purpose of the farce is to give a satirical assessment of the image, act, events, hence the introduction of commissar means, dynamic action.

Italian comedy del arte was built on improvisation, the usage of traditional masks (the mask reflects a certain social type, endowed with relevant psychological features, language). It was dominated by the atmosphere of a funny carnival, which embodied the freedom and optimism of the people.

Shakespeare's plays reflected a wide range of life events, different layers of society. Shakespeare's theater is a whole world where according to Pushkin, `every person loves, hates, misses, rejoices, but everyone is in his own way.` Shakespeare's works do not obey the strict division into genres. The width of Shakespeare's drama composition consists in the fact that the author combines tragic and comic elements, various types of conflicts in one work. As you know, there is only one step from the big to the funny in the plays by English playwright. Shakespeare's mastery was in the dramatic tension of action, the dynamism of events (Taxidou, 2004).. Shakespeare `liked to depict the complex development of an action which contained several parallel, crossed lines, creating an impression of the vitality of what was happening on the stage.`

The genres of classicism were subordinated to certain compositional canons: the rule of three unities (places, times, actions), the division of characters into positive and negative, the sequence and clarity of the development of conflict, the definition of the character of the heroes, the emphasis on certain features, etc. However, the theater of classicism was heterogeneous. For example, the founder of a high tragedy, P. Cornell preferred preeminent events using stories of mythology and history. All action in the tragedies by Cornell took place behind the scene and heroes only spoke about it. Cornell's images were elevated, they spoke with pathos embodying the ideas of civil service. And J. Racin brought the tragedy closer to the present. Although he also developed mythological and historical stories, psychologically, his characters were more reliable. He used not only the external but also the inner action, therefore, his characters, who were lovers of the scene, hated, suffered, told their feelings, were extremely fond of the audience, worried about their imagination and feelings. The master of classic comedy Moliere was a bold novice in the field of drama. His plays violated the themes of real life, acted the images taking from the time of reality. Moliere combines various types of conflicts - comic and tragic. He developed two types

of comedies: a comedy of characters and a comedy of positions, often combining them. The French comedy has widely used in his works singing, music, dancing. He urged actors to imitate reality, to speak in a living language, to play naturally and at ease. Based on the traditions of the folk theater, Moliere developed his understanding of laughter. In his opinion, a ridiculous should be extracted from the depicted reality or vice versa – bring laughs there. In the opinion of the artist, laughter has an exceptional significance for the education of society.

Baroque theater is characterized by the complexity of the themes and artistic decisions of their implementation. Violating the global issues of the universe, the meaning of human existence, the capriciousness of fate, Baroque writers complicated the composition of their works. For example, in the plays by P. Calderon de la Barca viewers fall into different spaces, they quickly change the time and direction of action, the images and situations are marked by symbolism. Dynamism, an exciting atmosphere, a complex intrigue are characteristic features of Calderon's works. The writer often resorted to emblematic, metaphorical, allegorical, characteristic Baroque style. Means of psychology help to reveal the spiritual contradictions of the heroes, their ideological searches (Taxidou, 2004; Culler, 2007).

In XVIII century the theater contributed to the dissemination of educational ideas, so the content of the plays was determined primarily by modernity. G. E. Lessing substantiated the idea that `art has, in new times, dramatically expanded its boundaries, it now imitates all the visible nature in which beauty is only a small fraction.` He urged artists to penetrate into all sectors of society, to portray not only beautiful but also ugly, reliably reflecting the phenomena. Truthfulness, dynamism, breadth of life events, attention to worldviews of personality, polyphony are the defining features of the drama of the Enlightenment. Great contribution to the development of the theater of the XVIII century made by P. O. Beaumarchais, R. B. Sheridan, F. Schiller, J. B. Goethe and others.

In the era of romanticism the drama gained new signs. The entire composition of the romantic drama was aimed primarily at the disclosure of the internal state of the individual, its conflict with the world, society by itself. Therefore, the inner action becomes basic, it is subject to the external action. Great importance of romance was given to the depiction of the place of action, nature, symbols, linguistic means. In the era of romanticism the drama has undergone a significant influence on lyric poetry, as evidenced, for example, by the work by J. Byron, who developed the genre of the dramatic poem.

The development of realism in the XIX century also affected the dramatic kind of literature. The drama became more analytic, it explored the relationship between person and the environment, so the image of the environment came to the fore. Heroes appeared as certain social types. The playwrights faithfully represented the images and the situation, noting the typical, characteristic of life.

Since the end of the XIX century writers were looking for new forms of art, which led to the birth and active development of the `new drama`, which, according to B. Shaw, `radically changed its attitude to the problems of ethics and aesthetics.` `New drama` is closer to the present, to the inner world of the person. The old theater was being talked about a separate tragedy in life, then in the new one – the general tragedy of life and of all mankind. The hero appeared not as a social type, but as a `spiritual symptom of the era` whose individuality, experience and feeling reflect the general atmosphere of the era. Internal movements of the human soul acquired generalized meaning, became the criterion for assessing the philosophical, social and moral problems of being. The theater turned into a place of ideological discussions and spiritual impulses. The external action gave way to the internal, the conflicts were extremely complicated, an important role was played by the subtext, the means of lyricism (Culler, 2007). Using the achievements of realism and naturalism, the `new drama` persistently developed the principles of modernism – symbolism, neo-romanticism, impressionism, expressionism, surrealism, and so on. G. Ibsen, M. Meerlinck, A. Strindberg, G. Hauptmann, A. Chekhov, M. Meterlinck, B. Shaw, Lesya Ukrainka, V. Vynnychenko, M. Kulish and others were among the origins of the `new drama`.

According to the development of modernism the composition of dramatic works is updated at the expense of time and space displacement, the principles of free assembly, the predominance of internal action, methods of lyrising drama, etc. Symbolistic drama, expressive drama, grotesque drama, intellectual drama and so on are the features of the composition.

In XX century epic theater started developing, which was laid down by the German playwright B. Brecht. He distinguished between two types of theater: dramatic (`Aristotelian`) and epic. B. Brecht formulated the principles of the epic theater which stemmed from his artistic practice. The epic theater is based not on action, but on the story (hence the name of the epic theater). Unlike traditional poetics, the epic

theater tends to solve global problems; it is not interested in household phenomena, but being not specific phenomena, but general laws. Here is embodied a certain event-type when a person appears as an expression of a certain historical, social and spiritual tendency (Волков, 2001; Taxidou, 2004, Eagleton, 2008). If the drama of the theater depicts the action and attracts the viewer to the events then the epic theater tells about the action and the viewer is in an observer's situation. B. Brecht considered that drama and the theater are intended to influence not on feelings, but on human intellect ('the spectator must not empathize, but to study, argue') that the most important thing in the play is not the events, but the conclusions and generalizations that follow them. The conflict, according to the artist, should remain unresolved, in order to induce spectators to independently look for solutions to the problems which are raised in the play in their lives. B. Brecht also opposed life-style in the theater. He noted that drama should have the appearance of stage sketching, a reason for the intellectual-analytical reflections of the viewer. Characteristic features of poetics of the epic theater are also a parochial character, allegory of images and situations, the usage of the 'effect of alienation' and others.

In the second half of the 20th century a set of phenomena of theatrical avant-garde was called 'theater of absurd' ('drama of the absurd'). The term 'theater of absurd' was introduced by English literary critic Martin Essling in his monograph (1961). M. Essling defined the typological commonality between the work of playwrights from different countries and generations noting that the name 'theater of the absurd' does not mean 'neither an organized direction nor an artistic school', but the term has 'auxiliary value' since it only 'promotes penetration into the creative activity does not give an exhaustive description is not comprehensive and exclusive.'

In the philosophical aspect the 'drama of the absurd' is based on the provisions by S. Kierkegaard, A. Camus, and J. P. Sartre. Genetically, the 'theater of absurdity' is associated with the artistic practice of existentialism. Among the features which characterize the works of the 'theater of the absurd', the decisive are: the creation of an absurd artistic world, where there are no logical, causal relationships, violated moral norms, distorted human relationships; spatial-temporal shifts, which are an expression of the general absurdity of being; revolt against 'common sense', normativity (E. Yonesco: 'There are no other norms, except for the norms of my imagination'); motives of confusion, alienation, loneliness, unsettledness, human doom in the world; grotesque as a means of exposing senselessness and artificial life; the action is weakened, often absent or illusory, conditional (E. Yonesco: 'This is an agony where there is no real action'); 'Language revolution' (E. Yonesco): word game, inconsistency replicas, incomprehensibility of monologues and dialogues, violation of grammatical and syntactic norms, pun, subtext, etc.; the characters do not remind people, but rather puppets, these are insult-schemes, insult-ideas, insults-symbols that embody the author's idea of the absurdity that touched the human soul ignoring any canons at construction of a play; the usage of elements of different genres (tragicomedy, tragic fars, comic melodrama, etc.); the synthesis of arts (to the 'drama of the absurd' are often included pantomime, choir, circus, musical hall, cinema); a combination of comic and tragic (Zh. Gene: 'I think that the tragedy can be described as follows: the burst of laughter, interrupted by the sobbing, which brings us back to the source of all laughter to the thought of death'). Trying to find expressive means to reflect the absurdity of human existence, the tragedy of being, anxiety and pain for a person, the 'theater of absurdity' became a new step in the development of drama, enriching the world theatrical system with new techniques, new artistic techniques, introducing new themes and new characters into the literature. The most prominent representatives of the 'theater of absurd' were E. Yonesco, S. Becket, J. Zhen, A. Adamov (France); F. Arrabal (Spain); D. Buzzati, E. d'Errico (Italy); X. Pinter, N. Simpson (England); S. I. Vitkevich, S. Mrozhek (Poland), etc. In Ukrainian literature, 'Drama of the Absurd' is represented by plays by I. Kostetsky, V. Dibrovny, O. Lyshegi.

To conclusion, different stages of literature, the composition of the drama has changed reflecting the development of the drama as a literary genre and the progress of art in general.

In each country, the drama and its composition have its own national specificity. For example, there are peculiarities of constructing works in the ancient Greek tragedy, in the Japanese theater Kabuki and No, in the musical drama of China, in the Ukrainian school drama, etc.

The composition of the dramatic work reveals the individual style of the artist, the peculiarity of its creative manner. The composition of drama serves the embodiment of the ideological and artistic conception of the writer, reflects his/her aesthetic concept, artistic and world-view searches.

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KARSTEN HAMMER

SPECIFIC FEATURES OF DRAMA IN THE HISTORICAL AND THEORETICAL DIMENSIONS

The article deals with the specifics of the formation of drama as a literary genre, varieties of drama, which have been formed in European literature at different stages of development. The theoretical foundations of the drama formulated by Aristotle as well as the modification of the features of the drama during the history of the development of literature are determined. The specifics of the composition of the drama, as well as the features of the dramatic conflict are explored. The composition of the dramatic work reveals the individual style of the artist, the peculiarity of his/her creative manner. The composition of drama serves the embodiment of the ideological and artistic design of the writer, reflects his/her aesthetic concept, artistic and world-view quest.

Particular attention is paid to the 'Aristotelian' and 'non-Aristotelian' drama, the transition from the traditional theater to the 'new drama' and the further transformations of the dramatic genus.

In the era of romanticism the drama gained new signs. The entire composition of the romantic drama was aimed primarily at the disclosure of the internal state of the individual, its conflict with the world, society by itself. Therefore, the inner action becomes basic, it is subject to the external action. Great importance of romance was given to the depiction of the place of action, nature, symbols, linguistic means. In the era of romanticism the drama has undergone a significant influence of lyric poetry, as evidenced, for example, by the work by J. Byron, who developed the genre of the dramatic poem.

The development of realism in the XIX century also affected the dramatic kind of literature. The drama became more analytic, it explored the relationship between person and the environment, so the image of the environment came to the fore. Heroes appeared as certain social types. The playwrights faithfully represented the images and the situation noting the typical characteristic of life.

Since the end of the XIX century writers were looking for new forms of art, which led to the birth and active development of the "new drama", which according to B. Shaw, 'radically changed its attitude to the problems of ethics and aesthetics.' 'New drama' is closer to the present, to the inner world of person. In the old theater was talking about a separate tragedy in life, then in the new one - the general tragedy of life and of all mankind. The hero appeared not as a social type, but as a 'spiritual symptom of the era,' whose individuality, experience and feeling reflect the general atmosphere of the era. Internal movements of the human soul acquired generalized meaning, became the criterion for assessing the philosophical, social and moral problems of being. The theater turned into a place of ideological discussions and spiritual impulses. The external action gave way to the internal, the conflicts were extremely complicated, an important role was played by the subtext, the means of lyricism. Using the achievements of realism and naturalism, the 'new drama' persistently developed the principles of modernism – symbolism, neo-romanticism, impressionism, expressionism, surrealism, and so on. G. Ibsen, M. Meerlinck, A. Strindberg, G. Hauptmann, A. Chekhov, M. Meerlinck, B. Shaw, Lesya Ukrainka, V. Vynnychenko, M. Kulish and others were among the origins of the 'new drama'.

According to the development of modernism, the composition of dramatic works is updated at the expense of time and space displacement, the principles of free assembly, the predominance of internal action, methods of lyrical drama, etc. Symbolistic drama, expressive drama, grotesque drama, intellectual drama and so on are the features of the composition.

The development of dramatic genres is considered in the context of the formation of literary trends, styles and individual-author consciousness.

Key words: *drama, conflict, composition, action, image, character.*

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Одержано 27.03.2018 р.

УДК 821.113-312.6(489)Андерсен=111
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THE POETICS OF INTERTEXTUALITY IN THE NOVEL "THE IMPROVISER" BY H. C. ANDERSEN

Статтю присвячено вивченню особливостей літературної творчості Г. К. Андерсена. Проаналізовано різні погляди вчених-літературознавців на специфіку творчого доробку митця в контексті розвитку традицій романтизму, виокремлено особливості наративного дискурсу, характерні для розвитку літературних напрямків у скандинавському контексті. З огляду на літературні особливості новелістики Г. К. Андерсена, її новаторство, внутрішній зв'язок ідей та психологізації образів досліджено основні елементи поетики інтертексту. У статті виокремлено художні узагальнення як визначальний механізм конкретного втілення естетично «переоформленої» реальності автором. Розглянуто вплив творчості письменника на розвиток науково-літературних традицій і сприйняття світу читачем.

Ключові слова: *літературна спадщина, поетика, інтертекстуальність, Г. К. Андерсен, психологізм образів, роман.*

Hans Christian Andersen's life as a writer (1805-1870) started in the very period of romanticism climax and gradual transition to realism in Europe. Although a prolific writer of plays, travelogues, novels, and poems, Andersen is best remembered for his fairy tales. Andersen's popularity is not limited to children: his stories express themes that transcend age and nationality.

Andersen's fairy tales have been translated into more than 125 languages, have become culturally embedded in the West's collective consciousness, readily accessible to children, but presenting lessons of virtue and resilience in the face of adversity for mature readers as well. His literary heritage is a distinctive phenomenon not only for fiction literature in Scandinavia, but also around the world.

But H. C. Anderson's talent as a writer of many genres has not been depicted completely so far. He is