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**ARTISTIC ORIGINALITY OF NEDA NEZHDANA'S PLAY
"THE ONE WHO OPENS THE DOOR"**

The article is devoted to coverage of experimental poetics play by Neda Nezhdana "One who opens the door". It has been clarified that our latest drama in a European context is theoretical reflection geographically close to the Polish dramaturges completely devoid of any "information" about the recent Ukrainian drama and its authors. It is outlined that modern drama in Ukraine demonstrates rather high aesthetic level and be fully qualified as a new stage in the development of national literature to theater. In such kind of addition the new Ukrainian drama just marked many characteristics of postmodernism like other families of poetry and prose.

Analysis of experimental poetics play by Neda Nezhdana "One who opens the door" showed the writer eclectically combines work as a theater school achievements simulation created by previous generations of playwrights (metaphor, implication) and postmodern technology. In particular genre writer palette marked by copyright genre definitions: "almost erotic tragedy" ("Bizarre Messalina"), "Dramatic improvisation" ("Still I betray you"), "Dangerous game" ("When the rain returns"), "Romance farce" ("Eleventh Commandment, or the Night of fools"), "Trahifars 13 steps" ("Suicide of Solitude"), "Monoplay with stereo" ("Million parachutists") and finally "black comedy for theater national tragedy" ("The one who opens the door"). Among the main features of postmodern poetic work give very special characteristic of the genre ("black comedy for theater national tragedy"), irony (self-irony), eclecticism style, the author's disappearance of game for creative principle of the reader.

Key words: *experimental play, postmodernism, artistic specificity, drama, Neda Nezhdana.*

Formulation of the problem. Ned Unexpected (real name – Hope L. Smith) – the most successful playwright of his generation, as it has about sixty stage incarnations in Ukraine, Poland, Russia and the United States. Her works of art provoke and confuse, offering an unusual view of the famous and ask tough questions. The writer likes play in different eras, styles, types of theater, experimenting and looking for new theatrical spaces. We see the dramatic world by Neda Nezhdana and modernity coexist of the history, tragedy and comedy, fantasy and hard realism. But still in the science of literature there are no works on poetics coverage of experimental plays.

An analysis of the latest research and publications that initiated the solution to this problem. Neda Nezhdana dramatic activity has repeatedly been in the field of academics. Alexander Bondarev started thinking mythologizing problems in modern Ukrainian drama, structural renovation communications through simulation genre, including the work by Neda Nezhdana [2]. The functioning of specific features dramatic monologue speech in Neda Nezhdana analyzed W. Queen [3]. But still it is not enough in the special literary which would have covered the specifics of experimental plays by this amazing author.

The relevance of the article caused an acute need to fill gaps in the study of experimental poetics play in the work by Neda Nezhdana and the lack of literary works from this perspective.

The aim of the article is to analyze the experimental poetry plays by Neda Nezhdana "One who opens the door" in the postmodern way.

Presenting main material. Analyzing the state of modern dramatic literature in Ukraine we have to remember that during the Soviet sociocultural space formed persistent stereotypes that realm as something primitive, thematically, formally and stylistically limited genre of literary and cultural phenomenon. Only in the 90 years of the twentieth century we start to manage to shatter a stereotype slightly although its echo is still felt. Our latest drama in a European context is theoretical reflection geographically close to the Polish dramaturges completely devoid of any "information" about the recent Ukrainian drama and its authors.

However despite this contemporary drama in Ukraine demonstrates rather high aesthetic level and be fully qualified as a new stage in the development of national literature to theater. In such kind of addition the new Ukrainian drama just marked

many characteristics of postmodernism like other families of poetry and prose.

American literary critic Ihab Hassan 11 isolates signs of postmodernism, fragmentation, irony, destruction, hybridization, uncertainty, loss of copyright “the inner authors I” mix of genres and styles.

However, a variety of approaches and definitions of “postmodernism” does not preclude the integrity of its aesthetic characteristics. First of all this artistic reassessment of values and aesthetic experience of the modernism. Inherent previous era cult of art as unique and beautiful phenomenon of postmodernism is changing the conflict between the banal and aesthetically perfect, original and stereotypes.

Postmodernism inherent aesthetic experience combining high and popular literature is especially in the variety of the genre and literary style modifications of different species and genera, including the drama.

Stylistic features of postmodernism every modern Ukrainian playwright manifested in different ways, giving rise literary critics believe that each of them does not fit the trend for using some properties poetics of postmodernism.

However, this is only confirms the dominant style of modern literary process should be qualified as eclectic. It is characteristic often mechanically mix of diverse and contradictory genre and style trends, the lack of originality, the combination of organic conflicting trends of classical and popular literature, postmodern tendencies and attempts to find a new artistic techniques gap simultaneous with banality. Its penetration into the structure of the work the desire to play the existential quest of modern man while ambition to create a commercially successful way. This unique Ukrainian literary process at the end of XX–XXI century is primarily in the fact that domestic literature tends of the masterpiece of original lyrical and romantic discourse present artistic version being marginal character, motives describe feelings of national inferiority and so on.

A prominent role in the development of modern Ukrainian drama belongs to a new generation of artists. There is a bright representative Ned Unexpected head of the Confederation of Ukrainian play writer author of numerous dramatic projects in Ukraine the author of some 20 plays: “The penultimate trial”, “Star journey”, “And yet I betray you”, “Million parachute”, “Eleventh commandment or jesters Night”, “The one that opens the door”, “Bizarre Messalina”, “Suicide of solitude” and others.

The creative works of the writer is also a collection of poems including “Kotyvyshnya” (1996). Inci-

dentally in connection with verses Ned Unexpected decided to be more Ukrainian itself. First of all it opens the white pages of history. Secondly it makes to fill Ukrainian writes interest to such thinks as “source of energy” powerful. Neda’s Nezhdana poetic world is a holistic system of modern images which also features inherent theatricality. It is prepare the reader to be able to quite easily materialize bizarre associative series author in his mind. Yet most clearly Neda Nezhdana artistic talent manifested itself in the drama.

One of the most interesting achievements in its experimental play “The one who opens the door” was first published in “Kurjery Kryvbasu” (1999, number 117). The play was put over two dozen times in the theaters of Kyiv (Chamber Theatre-Studio and the “City”), Odessa, Rivne, Moscow at the festival “Ljubimovka” in student theater Kyiv, Chernivtsi and others. She participated in the Polish project “New European drama” staged in theaters of Cracow, Gniezno. Included in the catalog of the best plays of Europe 2004 was translated into Polish, English and Russian.

Genre the author has defined very original “black comedy for theater national tragedy”. The action takes place “in a morgue, basement, today, in the cold season in Ukraine”. There are only two actors in the play. They are Woman, aka Faith, 30–32 years old, and the girl, she Vick 25–26 years. Outrageous start work when Wick wakes up, apparently after a stormy night and seeks to understand where she is (“I went out ... Only bastards rare and threw drinks. No, or quit and drinks? Wake up its cold, under feet of dead bodies ... and you ...”), and shock and loss of consciousness nurses in Vera (Vera Georgievna), which saw 13 of the tag number on the leg “revived corpse”, apparently intrigues the reader/viewer. The mysterious phrase on the phone in the reception mortuary man without age and sex “We have already left and will soon be here”, enhances the intrigue and tension keeps the recipient in stage 2 and the end of the play.

Further sort things out between two ordinary women in a very unusual place. That was the morgue though identifying the same “cold season in Ukraine”, which was described by N. Unexpected in the first remark. One of the main characters, Vick asks: “So why am I living, corpse or a ghost? I’m confused”. The dramatist addresses this question proper to each of the readers / viewers is sure that any of us is that we still live in this absurd world?

The gradual evolution of the image of two women is Vera (Vera Georgievna) and Vicky begins with the awareness of their detachment from reality once strange inward doors and turning off the phone. From

the cynical talk about how attractive look in the coffin, the dialogue goes in another plane that is inherent in the people who go forward in the best of worlds. Both women start to think about what God is and whether there is “life after death”. However, in the early stages of these discussions have so far purely pragmatic: “Faith, rejecting a cigarette, I will not. What if it actually ... and judgment. A non – sin” [1, p. 253].

Later on the scene is a dialogue by H. Unexpected. There are characters like conducting their spiritual circles of hell, forcing them to think and live trying to clean own fear and enables them to become other, in the matter of fact absolutely alive. And Faith and Vick as a confession sincerely recognized each other in the most intimate: “Faith. In short, I did an abortion twice. Once was still quite young, green. Random guy once was.

Vika. ... I was even worse. As was pregnant with my kid betrayed me so I sent it. He went ... A dead child was born, the umbilical cord entanglement. They say it feels guilty and hung...” [1, p. 254].

There are 5 scene in “politically-patriotic” which revealed to the recipient essence of man-opportunists, “Vic: But where “our” where “your”?

Faith: You do not violet? Worse than now, has still not...

Vic: Shh ... Choose expressions suddenly they overheard” [1, p. 255].

Finally, the dramatist is not avoid and bitter self-irony: “Faith: Yes, I think over the true image of Ukrainian women.

Vic: As you accidentally embroidered shirts not?” [1, p. 257].

Critical stress action reaches its climax in the scene 6. Uncertainty of the future waiting for the arrival of the unknown, the chaos of thoughts and feelings: “Faith. We must run away.

Vika. We've tried, she knew. Maybe you can somehow escape?

Faith. Where? Is it for dead, but I will not go. And there simply find.

Vika. I'm even more. Then there is no choice” [1, p. 255].

But the key is to play epilogue, cleaning time, the birth of new “inner I” of the two women. This is

where the metaphor of the reveals opening door gave the title play. Uncertainty presents heroines work and the right to freedom of personal choice, but not so simple as it seems at first glance, but the most important words of the author puts into the mouth of Ages, “Vick. They threw him to us as a dog bone. Nate you your freedom. You can go and you can stay. You can be alive, and can be dead. It is only up to you. There is nothing either top or bottom. Nothing! You are not blame for misfortunes and mistakes. You do not have to adapt to circumstances. You create them herself. This is your words, steps and shadow ... We are waiting for someone who will open the door is in vain. They did the worst.

Faith. And what will happen to us next?

Vika. Further? I do not know ...” [1, p. 260].

The last author's remark puts attention not on the “inner I” but focuses on the further deepening of thought about the responsibility of everyone for their thoughts and actions. Each of the reader is able to open for themselves the same door to another hypostasis just this very endeavor: “Two women harassment one another middle stage. The door is open wide. The nature of the light of these doors are different. They are different worlds. The illusion of a strong draft. Women freeze in the dark. Slowly the lights go out” [1, p. 264].

Conclusions. Analysis of experimental poetics play by Neda Nezhdana “One who opens the door” showed the writer eclectically combines work as a theater school achievements simulation created by previous generations of playwrights (metaphor, implication) and postmodern technology. In particular genre writer palette marked by copyright genre definitions: “almost erotic tragedy” (“Bizarre Messalina”), “Dramatic improvisation” (“Still I betray you”), “Dangerous game” (“When the rain returns”), “Romance farce” (“Eleventh Commandment, or the Night of fools”), “Trahifars 13 steps” (“Suicide of Solitude”), “Monoplay with stereo” (“Million parachutists”) and finally “black comedy for theater national tragedy” (“The one who opens the door”). Among the main features of postmodern poetics play “The one who opens the door” and irony (self-irony).

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**Гарачковська О. О. ХУДОЖНЯ СВОЄРІДНІСТЬ П'ЕСИ НЕДИ НЕЖДАНОЇ
«ТОЙ, ЩО ВІДЧИНЯЄ ДВЕРІ»**

Статтю присвячено висвітленню поетики експериментальної п'еси Неди Нежданої «Той, що відчиняє двері». З'ясовано щодо абсолютної «невписаності» нашої новітньої драматургії у європейський контекст: навіть теоретичні рефлексії географічно близьких до нас польських драматургознавців повністю позбавлені будь-якої «інформації» про новітню українську драму та її авторів. Окреслено, що сучасна драматургія в Україні демонструє доволі високий естетичний рівень і може бути кваліфікована як якісно новий етап розвитку вітчизняної літератури для театру. Крім того, новітня українська драматургія так само маркована багатьма ознаками постмодернізму, як і інші роди письменства – поезія та проза. Проаналізовано поетику експериментальної п'еси Неди Нежданої «Той, що відчиняє двері» і зроблено висновок, що письменниця еkleктично поєднує в одному творі як здобутки школи театрального моделювання, створені попередніми поколіннями драматургів (метафоричність, підтекст), так і постмодерні технології. Зокрема, жанрова палітра письменниці маркована авторськими жанровими визначеннями: «майже еротична трагедія» («Химерна Мессаліна»); «драматична імпровізація» («І все-таки я тебе зраджу»); «небезпечна гра» («Коли повертається дощ»); «мелодрама фарс» («Одинадцята заповідь, або Ніч блазнів»); «трагіфарс на 13 сходинок» («Самогубство самотності»); «моноп'еса зі стереоефектом» («Мільйон парашутиків»); і, зрештою, «чорна комедія для театру національної трагедії» («Той, що відчиняє двері»). Серед основних ознак постмодерністської поетики твору – авторська характеристика жанру («чорна комедія для театру національної трагедії»), іронічність (самоіронія), еkleктизм стилю, зникнення авторського Я, принцип творчої співгри з читачем.

Ключові слова: експериментальна п'еса, постмодернізм, художня специфіка, драматургія, Неда Неждана.