

MELODRAMATIC MEANS AND METHODS IN MODERN UKRAINIAN DRAMATURGS' PLAY

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The article analyzes the melodramatic means and techniques used in the plays of Ukrainian playwrights of the 10–20s. of the 21st century.

“Comedy-melodrama” is a play by A. Naumov “Patient of the Best Surgeon”. She has a typical melodrama “happy end”. Other features of the melodrama genre are present in the work: simple intrigue, exaggerated emotionality in the actions and statements of characters, the opposition of positive and negative heroes, all actions are passed through the prism of feelings, passions. Secondary characters of this play do not deepen the main conflict. The characters are one-sided and shallow. Comedy-melodrama of A. Naumov is deprived of psychological detail.

Melodrama can also be considered a play by contemporary Ukrainian playwrights O. Shirby and V. Serdyuk “Tango the Three”. The plot of this work is melodramatic, and the kind of pathos is the pathos of sentimentalism. Not all actions of the main characters are sufficiently motivated and deeply psychologically grounded. As in the classical melodrama, in the most sensual episodes the music is played (tango, blues), the main characters dance, on the dance floor there are important events for the development of the event, with it the climax and the final of tragicomedies.

Melodramatic development of love conflict is characteristic of comedians N. Maksymchuk “Horoscope is blamed for all”, A. Naumov “Freelance son” and “Interview with easy passion”. “Love triangles” are the basis of some tragicomedies of contemporary Ukrainian playwrights (O. Mardan “Night of St. Valentine”, “Anchleg”, A. Naumov “Overly wounded beast” and “Medicines from Maya”). Despite the fact that in all these works there is no happy finale, characteristic for the genre of melodrama, the authors use melodramatics and techniques to create plays.

Melodramatic plot in the work of O. Pogrebinskaya “Autumn Flowers” develops in a farcical culmination and a solution. In the course of the play, one-line and shallow characters become psychologically ambiguous. Their actions are becoming more and more internally motivated. Heroes are the bearers of accentuated characters, because they contain the secrets of birth and life, their fate and the inner world are broken by social cataclysms of the 90s, heroes can not find themselves in modern society.

Melodramas that stand the genre canon, are rare today. In modern drama, mutual enrichment and interplay of melodrama and comedy, tragicomedy, farce. Since modern comedy is actively absorbing such signs of farce as improbable paradoxical situations, numerous exaggerations, physical humor, deliberate use of absurdity and very stylized productions, this indicates that, on the one hand, the melodrama “dissolves” in its related genres – comedy and farce, on the other hand, trying to preserve itself by modifying the genre structure.

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