

ABSTRACTS

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POSTMODERN CONCEPTS OF PARODY: MAIN CHALLENGES AND DISPUTES

Postmodern era is marked by the extensive use of parody among writers especially on the American continent. The appearance of the «black humour school» in the USA is connected with the names of such masters of parodic genre as D. Barth, Th. Pynchon, D. Barthelme, K. Kesey, D. Hawkes, J. Donleavy. Their fiction is regarded as being the classics of parody of the XXth century and serves as the best illustration of how postmodern parody works.

The focus of the article is on the analysis of current approaches among scientists towards the problem of parody and its modes in postmodern literature. Recent research works on parody are the subject of our specific interest.

The concept of parody is viewed in its relation to the theory of utterance and dialogism. The latter, developed by M. Bakhtin, highlights the communicative function of the parody mode which is further developed in postmodern critical thought concerning parody.

As parody exists in oral and written forms, it functions as the language in several dimensions. In this respect the notion of parody and its reception depends on the dialogue between the writer, the critic and the reader. The process of reader's understanding of the text of parody is carried out through the means of a dialogic movement towards the author and the text itself. As for the writer, his polyphonic style helps him to build his own artistic vision of the realms of human consciousness.

The point of originality of parodic texts is argued by scholars (L. Hutcheon, S. Dentith). The concern arises about the status of parody in its relation to the text it parodies and also which forms of art can be parodied or imitated (F. Jameson). The theories of game and intertextuality influence the context of the research on parody in postmodernism.