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*Forms of expression of the author's presence in the drama of Nikolai Kolada*

Summary

The aim of the dissertation is to examine and to analyze the aesthetic phenomena which are characteristic for the contemporary literature and for the recent Russian drama in particular in which the problem of the presence of the author constitutes an important element of a play. The analysis of Nikolai Kolada's works has shown the exceptional character of contemporary Russian drama. The dissertation is also an attempt of characterization and description of the author's role and various forms of his presence in dramatic works on the turn of the XX-XXI centuries.

The plays of Nikolai Kolada attract the attention of theater critics, literary scholars and contemporary drama researchers with its originality and uniqueness which are primarily related to the disclosure of the presence of the author and with his explicit intrusion into the space of the text.

In the plays of the contemporary Russian playwright the presence of the author manifests itself at all levels of the poetics of the text and adopts different forms of expression. Nevertheless, in the dissertation were analyzed only those elements of the structure of a dramatic work which until now have not been investigated in terms of the forms of expression of the author's presence in Kolada's plays, as well as those which due to the emergence of new concepts in the analysis of drama and new forms of manifestation of the author's presence in the text of a play required to be completed and updated.

The usage of the original genre appellations is one of prevalent forms of manifestation of the author's consciousness favoring the dialogue between the author and the reader / the viewer. However, the Russian playwright to characterize his texts mostly uses the genealogically neutral term "the play" which opens to the recipient the possibility of independent interpretation of the nature of genre. Therefore it can be assumed that the process of perception of the text is an important stage of the construction of its meaning.

In his plays, N. Kolada intentionally uses "the brand features" of melodrama in order to create his own original vision of the world in which reflects the author's face.

A unique way to indicate the presence of the author is the phenomenon of cyclization. It is a form of communication of the author of the text with its recipients in which the playwright shifts the accent from the plan of meaning of each of the independent play to the author's statement.

A characteristic feature of N. Kolada's drama is the act of deprivation of the drama hero the possibility of creating the action, the ability to accomplish deeds. This artistic grip reflects the way in which human function in the modern world, and at the same time, it is a form of expression of the author's assessment of the reality. The characters of Kolada's plays are only able to imitate action, it means to pronounce words what makes them function as a kind of language construct, as an author's discourse. This situation is favoured among others by the depravation of the concretization and individualization of the characters.

The Russian playwright in his drama widely uses various forms of intertextuality which, independently of its type, function in his plays as a kind of code common to the playwright and to the recipient of his texts. Thanks to that unique code Kolada creates his picture of the world and communicates his message.

The presence of the author is also distinctly marked in the language sphere of N. Kolada's plays, especially in the way of usage of various linguistic means: obscene vocabulary, original neologisms, proverbs, quotations with which the playwright manipulates in order to show the state of the crisis of communication and to exhibit the situation in which a person is subordinated to the power of language with sole means of which he or she is able to demonstrate his existence.

The clearly indicated presence of the author in the sphere of paratext of Kolada's plays affects significant changes and alternations in its form, function and manner of reception of the didascalia which often result in shifting the paratext into independent, literary text.

The works of Nikolai Kolada reflect major trends present in contemporary Russian drama. The author's active position in his plays made his dramaturgy a phenomenon of both the Russian and the world literary process.