

Poetics of Confession in Modern Monodrama

In the periods of cultural crisis that entail the loss of the inner integrity of a personality, the confessional problem is becoming more significant. Confession is a form of realization of existential consciousness. It is materialized in such a genre of the modern dramatic art as a monodrama. The aim of this article is to identify poetical peculiarities of the confession in the modern monodrama and to establish a correlation between the choice of the confessional form and the author's vision of a human existence.

Confessional type of narration is determined as one of the distinctive features of the modern literature in general and the monodrama in particular. The term *confessional type of narration* is used to denote different genres of the expressive monologue that embody the word about a person and person's feelings, i.e. avowal, confession, complaint, sermon, etc. Confession and complaint became the main forms of realization of the existential consciousness in the monodrama during the end of the 20th century and the beginning of the 21st century. The influence of the postmodern esthetics on the monodrama of later years displays the confusion of people who lost ability to confess and to complain – those forms in the postmodern drama are substituted by the rituals and the parody.

Confession has distinctive features differentiating it from other genres, i.e. a natural frankness, a relieving speech that aims at a conscious intension to tell the truth, speaker's freedom of speech, criticism of the self-defense mechanisms, and an open text.

Confession is chosen by authors as a dominating genre in a case when the philosophy of the oppression and the resistance to the absurdity of world is typical for the character: it does not matter how world exists, what matters is what I am going to be in it.

Asking themselves a question about the sense of life, characters cannot answer it. However, they manage to break out of the boundaries of the simple accusation of people and the world, while constantly creating the existential meanings. These meanings are transmitted with a help of an abrupt speech of the characters, fragmentation of the plot, and semantically meaningful pauses, which are distinctive features of characters of the monodramas of Y. Stelmah, E. Grishkovetz, N. Nezdana, D. Baliko, Klim and Y. Vereshchak. In their works a false feeling of guiltiness is created by the characters for the sake of the confession. However, the confession does not destroy this feeling and it continues its reproduction. That is why the memory of characters and their reminiscences about the childhood become the essential components of saving “the existential core of personality” in confession, becoming a way of obtaining the existential protection.

Elements of the retrospection and associations in the monodrama create a consequential background for the confession. Semantically meaningful pauses, fragmentation of speech and its abrupt nature indicate doubts, search, and possibility of transforming a complaint into a confession. Monodramas by S. Kein, T. Rougevich, *Cabaret “Buhenveld”*, *Fallen Angel* by Klim, *Apples* by K. Steshik follow the monodrama tradition of the “stream of consciousness” by S. Bekket and H. Muller. These are texts without any punctuation marks, where there are no markers of sentences and phrases arranged in lines. This is a mixture of dreams and thoughts, stylized to an oral narration, when a lost idea is substituted by another one and then it is found again. Such author’s strategy depicts a state of a character, connected with the criticism of the self-defense mechanisms.

Nena Nezdana uses a combination of different genres in her monodrama *A Million of Small Parachutes*. The author is building her text on the double narrative perspective, using a method known as “a text in a text”. The principle of natural frankness is violated in monodramas *Chess* by O. Shypenko, *Cabaret “Buhenveld”* by Klim, *Actress* by I. Chlaki, *Hiding Place* by Y. Vereshchak, and *Coffee Scent* by S. Kocherina. Characters

of those works are talking because they are forced to or because they have their own motives (to gain money, for example, in the O. Shipenko's play). However, this randomness is relative because, when speaking, characters reveal their long-restrained inner mechanisms and the desire to speak their minds.

The existential transformation is performed by characters in monodramas by Y. Stelmah and E. Grishkovetz. In these works, characters temporally find the truth when having reminiscences about childhood, the only time that is marked with purity and freedom in the characters' consciousness. Creativity and work make it possible to handle the crisis for characters in monodramas *Angelica is Deciding to Sell Herself* by D. Baliko, *Cabaret "Buhenveld"* by Klim, *Blue Automobile* by Y. Stelmah, *Actress* by I. Chlaki, *A Million of Small Parachutes* by Nena Nezdanova.

Thus, the necessity for confession is defined by the state of a character, who tries to resist the destructive power of the world. Characters are analyzing their inner "I". Every new code in their speech encourages the process of choice and the creation of meanings. The relieving moments are connected with the reminiscences of characters about their childhood, their creative work, their desire to act and improve. However, finding the "moment of truth" when confessing reflects the existential esthetics. The break-through is temporary, reflecting the instability of people who are doomed to find and lose. From the perspective of the poetics, such strategies of the author are shown by the fragmental plot, opened finals of plays, the incompleteness, the retrospective background accompanying confession, leitmotifs and symbolical images of childhood, memory, creativity, the high level of generalization in characters' speech, semantically meaningful pauses, the creation of an addressee.