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## ДРАМА КАК СЕМАНТИЧЕСКОЕ ЯДРО ТЕОРИИ ДРАМАТИЗАЦИИ СОЦИАЛЬНОЙ ДЕЙСТВИТЕЛЬНОСТИ

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**Аннотация:** в статье анализируется семантический потенциал драмы в контексте теории драматизации социальной действительности. Автор доказывает легитимность использования понятия «драма» в качестве модели для описания природы и специфики социального конфликта.

**Ключевые слова:** драма, драматический подход, конфликт, социальная реальность, теория драматизации социальной действительности.

## DRAMA AS A SEMANTIC CORE OF THE THEORY OF DRAMATIZATION OF SOCIAL REALITY

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**Abstract:** The article reveals the semantic potential of drama in socio-philosophical research. Namely, it explicates the theoretical legitimacy of drama concept as a model to describe the nature and specifics of conflicts taking place in society.

**Key words:** drama, drama approach, conflict, social reality, theory of social dramatization.

Nine times out of ten the notion of drama is discussed within aesthetic, cultural, philological, art, literary contexts to study its essence, specificity, form and content at various stages of historical evolution. Researchers are interested in the problems of identification of generic literary differences between drama, epos and lyrics; difficulties in identifying the content-genre originality of tragedy, drama and comedy; the state of these problems in the history of world aesthetic and literary thought, etc. Apparently drama has always been the object of study of applied, narrow-profile disciplines and has never become the subject of a metatheoretical level of research. In

other words, drama has never acted as a philosophical category, as a methodological tool for analyzing social macrostructural processes.

This article reveals the semantic potential of drama in socio-philosophical research. Namely: it explicates the theoretical legitimacy of drama concept as a model to describe the nature and specifics of conflicts taking place in society.

It is important to emphasize that in this study the concept of “drama” is considered as one of the three genera of literature, along with epic and lyrics [1, p. 159]. Any literary genre, constructed in a dialogical form, in one way or another, refers to drama as a literary genus, including comedy, tragedy, drama, vaudeville, farce, etc. It must be pointed out that it is the generic but not the genre characteristics of the drama that are universal, they are ontological by nature and allow us to talk about the possibility of using this concept as the semantic core of the principle of dramatization of social reality in the context of a dramatic approach for analyzing conflict processes in society.

The etymology of the word "drama" (translating from Greek) means "action". However, what is this action, what are its main premises and grounds? Aristotle defines drama as "... imitation of action ... through action, not a story" [2, p. 652]. According to M. Gorky, “ drama must be strictly and thoroughly effective” [3, p. 160]. A number of literary studies of the 20th century are also talking about action as the determining beginning of drama. So, in the work of D. Lawson, “Theory and Practice of Creating Plays and Movie Scenarios,” the idea that the action is the basis for constructing a dramatic work is clearly carried out. N. Volkenstein (Dramaturgy. M., 1961), E. Gorbunova (Ideas. Conflicts. Characters. M., 1960) and others write about action as the basis of drama. Analysis of the theory of drama allows us to conclude that the action taking place in drama is, first of all, a conflict of motives, actions, interests, views. In drama, an action takes place only when there is a contradiction which is the core of a dramatic work.

It is known that F. Hegel highly appreciated drama as the highest kind of art, because it is intended to reveal the dialectic of life, manifested in the emergence of contradictions within a unity, in their development and in their resolution. F. Hegel

believed that drama is "the highest level of poetry and art in general". According to the theory of the German thinker, a truly dramatic conflict lies in the fact that each of the tragic characters, realizing their legitimate aspiration, inevitably causes harm to another character, whose goals are equally legitimate from the point of view of morality. In other words, a dramatic conflict is a clash of two truths, two points of view, each of which is fully justified.

It should be emphasized that it is the dialectics of the conflict, which is always based on a certain contradiction, that is the principle of the construction and development of drama. Thus, the essence of the action that underlies the drama is the active influence of one participant in the conflict on another in order to assert their own interests and realize their goals.

Further, considering the dialectics of conflict as a fundamental principle of the construction and development of drama, it should be shown how drama is the subject to dialectical laws in its development. Namely: the law of unity and struggle of opposites reveals why everything is in motion in drama; the law of transition of quantitative changes into qualitative ones gives an answer to the question of how the participants in the conflict change; the law of negation of negation indicates what the direction of change is, what everything is moving towards.

Thus, the dialectic of conflict in drama is understood as the process of achieving a goal by a protagonist who is in conflict with an antagonist along the path of upheavals in a chain of growing collisions. Action through conflict creates the dynamics of the development of drama and is its fundamental principle of construction both in the classical (ancient Greek) model and in its historical forms. When at least one of the warring parties in the drama fails, the development of conflict becomes impossible which means that the drama itself loses all meaning.

Further, the term "dramatization" is derived from the word "drama" and is characterized by an action that reflects contradictions and conflicts. To dramatize the process of social life means to give this process a dramatic form with a pronounced conflict, contradictory beginning, expressing itself in a conflict of diverse interests of people. In other words, social dramatization is a set of phenomena or interactions that

occur in society according to the invariant laws of dramaturgy and change relations between people or between the constituent elements of a community. The most important features of social dramatization are their universality and connection with the subject that implements this process.

As for the dramatic approach, it is associated with the concept of “drama”, and at the heart of it, if we follow the definition of drama according to Aristotle, is the principle of reflection of action through the conflict of interests. Thus, the dramatic approach in social philosophy is a set of methods for theoretical reconstruction of the drama model and dramatic conflict modeling in the study and explanation of society, united by the principle of dramatization of social reality. The principle of dramatization of social reality is the starting point of a dramatic approach, based on the consideration of social processes through the prism of the drama model as an algorithm for the development of conflict.

Dramatic modeling of conflict is a technique within the framework of a dramatic approach that models a social conflict on the principle of dramatization of social reality.

The theoretical reconstruction of the drama model is a technique that reveals the methodological potential of drama in the context of socio-philosophical research. So, the reconstruction of the classical drama model includes the identification of the fundamental principle of building and developing a dramatic work, its classical form, structure and strategy of involvement [4, p. 408]. For this study, the most important methodologically will be the structure of drama as an algorithm for the development of conflict.

To summarize, it is necessary to emphasize one more time that in the dramatic approach the concept of drama acts as the semantic core of the principle of dramatization of social reality. From an etymological point of view, drama means action, the essence of which is the active influence of one participant in the conflict on another in order to assert their own interests and realize their goals.

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