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**МОРФОЛОГИЧЕСКИЙ И СТРУКТУРНО-ФУНКЦИОНАЛЬНЫЙ
АНАЛИЗ МОДЕЛИ ДРАМЫ КАК АЛГОРИТМА РАЗВИТИЯ
КОНФЛИКТА**

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Аннотация: в статье проводится морфологический и структурно-функциональный анализ модели драмы с целью выявления алгоритма развития конфликта. На примере Второй мировой войны показано, как драматический подход можно использовать для анализа и моделирования исторического события, в основе которого находится социальный конфликт.

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

**MORPHOLOGICAL AND STRUCTURAL-FUNCTIONAL ANALYSIS OF
THE DRAMA MODEL AS AN ALGORITHM FOR CONFLICT
DEVELOPMENT**

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Abstract: The article reveals morphological and structural-functional analysis of the drama model and identifies the conflict development algorithm. The example of the Second World War shows how a dramatic approach can be used to analyze and to model a historical event, which is based on social conflict.

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

Developing a dramatic approach it is of high importance to conduct the morphological analysis of drama as a conflict development algorithm. The essence of morphological analysis is to consider drama as a specific model and to describe its internal structure.

Thus, morphological analysis allows us to distinguish the following mandatory, invariant components of drama, which will simultaneously be stages in the conflict development algorithm [1, pp. 411-412].

1. *Dramatic situation* is an event that reveals a contradiction, an opposition of interests, goals of two potentially conflicting parties. This contradiction does not yet manifest itself in an open conflict, but makes the position of one of the participants uncomfortable, that is, leads to the fact that one of the parties begins to make some efforts to overcome and smooth out the existing contradiction.

2. *The plot* is the first serious clash of the parties, where they, having met face to face, are trying to resolve the contradiction in a peaceful way. But it turns out that their interests are clearly opposite, and everything goes into the stage of open confrontation.

3. *The crisis of the means of warfare* ("the first loop") is characterized by an unsuccessful attempt to resolve the conflict by the usual methods, techniques and means, which leads to aggravation of the confrontation of interests of the conflicting parties. As a rule, reassessment, awareness, processing of information about newly formed relations takes place here, since the conflict takes on an open form, and it becomes obvious that it is impossible to defeat the enemy in the usual way. There is a determination of the opponent's weak points, the accumulation of forces - propaganda and agitation, the creation of a negative image of the enemy, the formation of antagonistic blocks, etc.

4. *"The moment of truth."* Here comes the identification and awareness of the true, underlying causes of the conflict, taking into account previously hidden factors. After an open aggressive clash it becomes clear that the forces of the parties of the conflict are approximately equal, and that both sides have not enough of them to resolve the conflict in their favor. It is still possible to reconcile on unsatisfactory conditions for each of the participants, but as a rule this does not happen, and the conflict proceeds to the next stage.

5. *The crisis of worldview or the "second loop"*. Awareness at the previous stage of the true cause of the conflict leads to a crisis in the worldview of the participants of

the warring parties. The real subject of the contradiction becomes obvious, the situation is once again rethought, tactics and strategy of conducting an open conflict are changing. It is still possible that one of the parties refuses their claims, realizing that even if they win, the damage incurred by them will significantly exceed all the preferences that they could receive if the contradiction would be resolved in their favor. But, as a rule, this does not happen, as in the case of the “first loop”. At some point, the relations of the parties are completely broken, it’s the climax.

6. *The climax.* A decisive clash of the warring parties takes place. As a rule, this is war (political, economic, civil, etc.).

7. *The denouement.* One side is the winner, the other is defeated. As a rule, the costs of conflict or confrontation are disproportionately higher than preferences that the participants might have. Here three variants are possible: a) a constructive resolution of the conflict, leading to a compromise of the interests of the parties, b) destructive resolution of the conflict is associated with the suppression and submission of the will and interests of one of the parties to the conflict, c) the death of the parties to the conflict.

Now let's study the example of how a dramatic approach can be used to analyze and to model a historical event that is based on a social conflict (World War II).

1. *Dramatic situation.* After the First World War Germany found itself in an extremely humiliated position: following the results of the war, it was forbidden to maintain an army, train certain troops, train military personnel, etc. The Great Depression began in the country, and, naturally, the nation was looking for revenge. At the same time the rivals - the Entente - were satisfied with the outcome of the war (the contradiction that underlies the conflict). Under these conditions, the appearance of such a person as Hitler was predictable. It is clear that in a situation when a new state emerged in the East with an extremely opposite system of values (the USSR), there were forces in the world for which the appearance of Hitler and fascist forces was on hand. At first the Germans being under sanctions began to develop their military industry and personnel training in the USSR. Closer to the 40s of the XX century they were openly supported financially by businessmen from the USA

(Rothschilds, Rockfeilers). The situation developed and the matter naturally went to war. Taking into account the fact that a clash with Germans is inevitable, former allies on the Entente conclude non-aggression pacts with Germany.

2. *The plot.* According to the results of the First World War, part of Germany moved to Poland, and the reason for the beginning of the Second World War was that the Germans were allegedly oppressed in this area. In addition, Germany demanded a corridor through Poland towards East Prussia. Thus, in 1939 the Germans attacked Poland, and from that moment on, an open, overt and aggressive violation of all the agreements of the Versailles-Washington system that emerged as a result of the First World War begins.

3. *The crisis of means of warfare.* Hitler initially moved to Europe and captured Poland, Belgium, France, Denmark. An open struggle with the Germans in the usual ways, including the policy of appeasing the aggressor which was practiced before the World War II, did not produce positive results. The British Empire declares war on Germany, there is an open confrontation between Europe (except Italy) and Germany. It would seem that for Russia everything is going well: although the USSR was not in a military-political alliance agreement with the aggressor, nevertheless, the fact that Hitler attacked its eternal rivals was quite suitable for Russia.

4. *The moment of truth.* Hitler's unexpected eastward turn, "without any claim to the Soviet Union, without declaring war," German troops attacked the USSR. Here the hidden reason for why Hitler needed a conquered Europe becomes obvious: to collect all its military power and to direct it to the Soviet Union.

5. *The crisis of worldview.* Awareness of the true cause of the attack and capture by Hitler of Europe leads to a crisis in the worldview of the participants of the warring parties. The real subject of the contradiction becomes obvious, the situation is once again rethought, the tactics and strategy of conducting an open conflict are changing. Initially, the war was developing successfully for the Germans, and by 1942 they were already near Moscow.

6. *The climax*. The battle of Stalingrad, the tank battle on the Kursk Bulge, the battle of Moscow, which the USSR won. As a result, the war unfolds in the opposite direction.

7. *The denouement*. The complete defeat of the German army. Yalta Conference. The political redivision of the world.

Thus, the analysis of the crisis historical situation using a dramatic approach allows us to structure knowledge about the past, to consider the historical context not just as a series of events, but as a phased algorithm for the development of the conflict, as a model that allows us to identify the underlying contradictions of the clash between the warring parties. In addition, the dramatization of social reality provides an understanding of what awaits us in the near future, and what else can be done to avoid a catastrophic denouement in the form of the death of civilization. By identifying or simulating a conflict of interests in society, isolating its invariant structural elements in accordance with the drama model, it becomes possible to adjust the direction of social conflict in the direction of so-called “catharsic globalism” - a global community, eternal peace, avoiding the frustrations of people's consciousness that lead to social disasters .

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