



MENTAL ENLIGHTENMENT SCIENTIFIC – METHODOLOGICAL JOURNAL

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<http://mentaljournal-jspu.uz/index.php/mesmj/index>



SPECIFICITY OF STAGE DIRECTIONS IN YEVGENIY GRISHKOVETS' PLAY "THE CITY"

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ABOUT ARTICLE

Key words: binary opposition, topos, indirect space, layering, subjective space, discourse, chronotope, time, space, local subspace, locus.

Received: 10.06.25

Accepted: 12.06.25

Published: 14.06.25

Abstract: The article analyzes the specificity of the artistic space in Ivan Vyrpaev's play "Oxygen" (2001) in the context of postmodernist discourse. The author of the article, based on the works of Y.M.Lotman, M.Bakhtin, V.V.Savelyeva and other literary critics, examines the multi-layered spatial organization of the play, highlighting the direct, indirect and subjective Space. Particular attention is paid to the analysis of the topoi of the province and the capital, as well as their influence on the worldview of the characters. The article demonstrates how the artistic space in Oxygen becomes not only a place of action, but also an important means of expressing the author's view of the modern world, its contradictions and the search for spiritual

guidelines. The work reveals how Vyrypaev uses spatial images to create a multifaceted picture of existence, where the private life of the characters is inscribed in the general panorama of the world. The author analyzes the features of the author's use of binary oppositions (house-world, capital-province), as well as the role of the metaphor "oxygen" in the context of the subjective space of the characters.

Introduction

According to L.G. Andreev, the literature of the second half of the 20th century was marked by postmodernism and intertextuality. The works of this period are characterized by the so-called intellectual game – a game with image, parody, text, quotations, with artistic space. The concept of this article is to legitimize the function of artistic space in the postmodernist discourse of the work "Oxygen" by Ivan Vyrypaev (2001). "Artistic space," writes Y.M. Lotman, "is not a passive container of characters and plot episodes. Its correlation with the acting worlds and the general model of the world created by a literary text convinces us that the language of artistic space... is one of the components of the common language in which a work of art speaks" [1, 255]. In connection with the discovery of the theory of chronotope by M. Bakhtin, the separate consideration of artistic space and time is perceived by some literary critics as archaism, however, as G.P. Makogonenko, "the consideration of the chronotope acquaints us with one very important, but still only one function of the categories of space and time in a work of art, when they appear in their "inseparability". The clarification of the individual role of these categories in the structure of the work is also natural and justified" [2, 175].

Materials and methods. According to the point of view of V.V.Savelyeva, artistic space is "a semiotic reality that can be read only in the context and from the point of view of the speaker's personal environment...", thus "visual and intuitive spaces form the basis of peacemaking of both the author and the reader" [3, 87]. The old reader-contemplative disappears, his place is taken by the active reader, the reader-co-author of the text. The

boundaries of authorship are blurred, and we can state the emergence of a new type of co-authorship: writer, hero and reader. Any multi-code discourse is difficult to perceive. now). "Oxygen" attracts attention both with its multi-level subtext, philosophical content, and architextuality. Quotations from the Bible and youth slang, devalued vocabulary and searches for the main Word, relative and ontological content determine the oxymoronicity of the author's intention and explicate the author's worldview. "I wanted to make the divine commandments relevant. But not relevant only in your head, but those without which you cannot live. A person cannot live without the spiritual, because he is so arranged, - says I. Vyrypaev in an interview, - it is very difficult to find your inner world. I'm the person who didn't. But the task of art and the artist is to help a person see the invisible. Oxygen is our present, it is the need to comprehend ourselves" [4, 1-3].

Literature review. A distinctive feature of "Oxygen" as a postmodernist discourse is characterized by fragmentarity, the fragmentation of the narrative into very small fragments. The text of the "act" is differentiated into segments – compositions. In "Oxygen" there are 10 of them. The segments are designated as compositions with accentuated titles (Dances, Sasha Loves Sasha, No and Yes, Moscow Rum, The Arab World, How Without Feelings, Amnesia, Pearls, For the Main Thing, in the Player) and special numbering compositions for three verses, choruses and finale. Each composition is presented as a reminiscence of one of the biblical commandments. The hero Sasha and Sasha (he and she) speak in the style of rap. The narrative fabric of the work includes the private story of two characters - representatives of the "whole generation" of the 70s of the last century: Sanka, from the provincial town of Serpukhov, who killed his wife for "lack of oxygen in her", because "you can't live without oxygen", "his wife is not oxygen", and when they said "don't kill", Sanek "was" in the player, and Sasha from the big city, next to whom any man "will get oxygen starvation" [5, 120]. Destroying the usual ideas about Good and Evil ("dances of the right and left lungs"), devaluing the Christian commandments, the characters come to the conclusion that one should live "for the main thing", and the main thing is "conscience" [5, 127]. The "oxygen starvation" and later the "oxygen

poisoning" of the characters are inscribed in the general, tragic picture of the world. The central place in the work is occupied by the theme "Man and the New Society". The author seeks to comprehend the social and moral aspects of our life, to reveal the worldview of the heroes in the conditions of the new, third millennium. The main role in Ivan Vyrypaev's "Oxygen" is played by the word. In drama, there are two ways of designating and characterizing the place of action: in the author's remarks and in the speech of the characters. The discourse of drama is dominated by dialogues that reflect the conflict relationships of the characters (dialogues-disputes, quarrels, squabbles, etc.). There are no author's remarks in the text, the author allows himself to summarize each composition with a "finale". The volumetric-dynamic spatial continuum arises in the replicas of the characters, the totality of which gives the recipient an idea of the space that is gradually being recreated. According to R. Jacobson: "... all the layers of the statement... form an existing structure based on symmetries, accretions, oppositions, parallelisms, etc., which together form a real spatial structure" [6, 84].

The playwright does not indicate the direct space, the place of action of the characters. With an unmarked spatial continuum, the described events are deprived of a specific spatial relationship, the place of action is not specified, and the reader is completely unaware of the spatial organization for a long time. However, taking into account the generic features of the dramaturgy, it can be assumed that the two characters are in a limited stage space. In drama, as in prose works, it is also possible to divide space into direct and indirect, which is traditionally designated as stage and off-stage. The leading role in this spatial artistic expansion falls to the share of the off-stage space of the image, or indirect. I. Vyrypaev introduces indirect space, which is not directly the place of action of the characters, but is only mentioned - in conversations, memories, dreams, through the remarks of the characters. The structure of space includes a huge variety of spatial units: a provincial town, a vegetable garden, a gateway, a house, an apartment, a kiosk, a monument, Moscow, Russia, Kamchatka, the Barents Sea, New York, Jerusalem. Thus, certain topoi are formed, consisting of loci or subspaces. Thus, the topos of the province includes the following loci: a vegetable garden, a house, a gateway, apartments,

a field of wormwood. A topos is characterized by the correlation of a plot situation of a certain type with it. A significant role in the provincial topos is assigned to the vegetable garden: here the murder of the "non-oxygen wife" takes place, here she is buried under a two-meter layer of earth covered with snow. The vegetable garden, traditionally associated with life and fertility, gives rise to a metaphor – death, as well as a natural topos – a field of wormwood. The unsightly picture of a provincial town is strengthened by a remark describing Sanka's hometown: "A city in which in broad daylight people fall from alcohol in the streets, and in apartments and alleyways, young people stick syringes into the transparent veins on their legs" [5, 4]. The topos of the capital is characterized by the loci of the monument, where "weed is smoked", a stall with Moscow rum, "which is diluted with cola" and "a mass of people suffocating under an azone-aerosol hole" [5, 5]. The semantic content of individual topoi of "Oxygen" is the simplest level in the semantics of discourse. More complex content principles are manifested in the interaction of spatial units. In particular, the principle of binary semantic opposition, which underlies the internal organization of the artistic world, receives spatial realization in Vyrypaev's work as well. reflects the author's view on the value system of a modern person. Traditionally, the house characterizes a person's personal space, a kind of fortress that protects him. According to M. Goryacheva: "This is a locus in which temporal qualities are manifested quite actively, since the "house" is a witness of human destinies, it can remind of childhood, of people who previously lived in it, bear the imprint of a certain lifestyle" [7, 154]. The idea of a house in which a person should be comfortable, where beautiful things surround him, is declaratively rejected. Vyrypaev's house is connected with the kitchen, which has a kitchen knife, the bedroom "where the blow occurred", the room where "there was funny music and funny dances", a vegetable garden with a shovel and a "non-oxygen wife" at a "depth of two meters". The traditional semantics of the house as a family hearth, protecting, protecting is rethought in Vyrypaev's work. Home becomes a potentially dangerous place. The opposition of home and the world merges into the opposition of the small and the large in space, the micro and macrocosm, the semantic principles of which turn out to be stronger. For Oxygen, the

antithesis "capital-province" is relevant, indicated in the characters' remarks: "Even the dogs were ashamed of their provincial fur. Because if you take two dogs from the garbage dumps of Moscow and Serpukhov, it turns out that the fleas of the Moscow dog lead their origin from the fleas that bit Gilyarovsky's dog, and the fleas of the Serpukhov dog, the direct descendants of the fleas that ate the rootless bitch of grandfather Seryoga... ", "the main sign of the provincialism of the human soul is the feeling of inferiority that he experiences from the fact that Moscow fleas do not give him peace of mind with their pedigree, and from the fact that some invisible hand forces him to tuck a sweater into his pants" [5, 5]. In the fourth composition "Moscow Rum", the characters try to find answers to rhetorical questions: "Who lives well in Russia" and "In which country is life more correct – in Moscow or in Russia?" Thus, the private picture of the life of the two characters is inscribed in the general panorama of the world, in which you can see Islamic terrorism, and the sinking of a submarine in the Barents Sea, and drug addiction, and alcoholism, and the facts of child molestation by the fathers of the Catholic Church and other manifestations of evil.

Results and discussion. In addition to the direct and indirect space in this discourse, it is necessary to distinguish the spaces of the hero: the subjective (metaphorical) "space of the soul" and the real (in the sense of the "artistic reality" of this text). The subjective space of the characters is correlated with the metaphor of the title of the work - "Oxygen". Oxygen is a metaphor for the search for the meaning of life, and in this search the characters go through the stages of "oxygen starvation", "oxygen poisoning", and finally, they find the only desire - "if only they do not completely cut off the oxygen", because "only for the sake of this oxygen all this complex and contradictory earthly life was invented [5, 7]. Oxygen has passed away not as O₂, but as the free breath of a free civilized man. Oxygen consists of two atoms, in the work there are two characters: he and she. It is difficult to call them lovers: they are not lovers, hovering over the city and breathing each other, but two dubious young people, as if they have "breathed in" something, now and then transgressing all the well-known commandments of the episodes, their story is not a story of love, but of survival, of the search for oxygen. As M. Gromova rightly

notes: "The main need of the characters is the need for Oxygen, understood as a metaphor for life, its meaningful, spiritual fullness, in contrast to vegetative existence, as a kind of ideal, opposed to everything that deprives the heroes of this ideal" [7, 307]. The real space of the characters is realized in connection with the traditional opposition "I am the world, the crowd, the people", which in the language of spatial characteristics takes the form of "I am among people", "I am in the world" - or: "the world, the crowd, the people around me". Reflecting on "universal goodness and justice", the characters consider "pseudo-reasonable" advertising that "suggested through TV screens what products must be bought in order to have the right to live on this earth", the state's ban on love for thirteen-year-old girls, "because when Nina Chavchavadze married Griboyedov, she was thirteen on the parapet of the monument to which her peers are sitting waiting for love", to lecture people, according to the characters, only a person endowed with talent, "like one Russian writer possessed, who was able to describe the grief of other people in such a way that the fee received for this description was enough for him both for roulette and for card debt" [5, 3-7]. The heroes' geographical movements from the provinces to the capital and back are determined by a single goal. The life of the heroes is different, as well as "the pilot who directs the plane to the building of the Trade Center, and the firefighter who is suffocating in the smoke from a gigantic explosion." Life is different, but the goal is the same: everyone "is looking for oxygen with their lungs so as not to suffocate from the injustice that rules the world" [5, 5-6]. In the artistic world of Ivan Vyrypaev, a multifaceted spatial picture of existence is presented. The playwright reproduces the concrete realities of his time, the world that he directly sees around him. This world both frightens and makes the characters look for the meaning of earthly existence, the main word, especially since there is not much time left, as the playwright says, because: "This is a whole generation. Remember them like an old photo. This is a generation on whose heads, somewhere in cold space, a huge meteorite flies at a rapid speed" [5, 17].

Conclusion. Thus, the artistic space in the discourse "Oxygen" by Ivan Vyrypaev pulls the semantic threads of the artistic world of the work to itself. The spatial world of a work of

art characterizes to a sufficient extent the abstract properties of this work. In the article by D.S. Likhachev "The Inner World of a Work of Art", the idea is expressed that "every work of art (if it is only artistic!) reflects the world of reality in its creative perspectives." Spatial landmarks in the work of Ivan Vyrypaev are one of the artistic ways of manifesting the author's position. Consequently, the artistic space reflects the leading ideas of the playwright. The spatial continuum of *Oxygen* consists not only of geographical coordinates: it includes several spatial layers: direct space (stage), indirect (off-stage), subjective space of the characters and real space.

Thus, the playwright focuses on indirect space mentioned in conversations, memories, thoughts of the characters or in the author's narrative (finales). Indirect space includes the topoi of the province and the capital, characterized by local subspaces (or loci). Indirect space induces the space of the Universe, understood by the author as Chaos. The space of indirect representation as a very flexible form makes it possible to recreate a significant, even limitless, spatial continuum in *Oxygen*, a small work. This, in turn, expands the semantic sphere of the work.

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