

THE PRINCIPLES OF DISPLAYING THE AESTHETICS OF CRUELTY IN CHILDREN'S DRAMAS OF THE 21ST CENTURY

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Annotation. This article analyses the concept of “children’s character” and its types in the field of drama. The research is focused to 20th century when English dramaturgy has a lot of resources in field of children drama.

Key word: Children’s character, emotion, crossover fiction, dramaturgy, storytelling, negative, positive, neutral expression.

Introduction. In the 2000s, artistic experiments gradually face the disturbing aesthetic sign of the 90s, cease to appear, and M. As Ravenhill noted in one of the interviews, "everything came back simple - games started to appear more and more often, the world seemed simple, reasonable, understandable, a very pleasant place to live"[Aslanyan 2010]. At the same time, despite the increase in the level of comfort of life, important social changes (globalization, computerization, development of capitalist relations, establishment of mass principles, consumerism), the emergence of new problems and crises, which are most acutely felt by the young generation, which has barely stepped on the path of the search for social, cultural and gender identity caused. In 2006, Mark Ravenhill, the head of the new "theatre of cruelty" in Britain, released the premieres of the children's "school" plays "it's all over with you forever" (all over you, 2003) and "citizenship" (citizenship, 2006) at the Royal National Theater of Great Britain daily newspaper.

Main part. "Guardian" is a series of 2 articles devoted to youth culture, in which it was said that the physical and emotional weakness of adolescents is becoming an international problem for the outside world. Ravenhill writes, "Young people today live in an extremely sexualized society. Sexuality dominates our lives today, but they lack humanity" [Ravenhill 2006], "it's easy to see that this is not just an American problem, but a problem that is becoming the norm" [Ravenhill 2007]. Also, in various interviews, the playwright repeatedly spoke about the harmonious development of modern youth, emphasizing the paradoxical combination of fragility with cruelty and cynicism in the nature of children: "Teenagers can be incredibly complex but at the same time surprisingly simple" [Ravenhill 2003]. Although the period of the emergence of a surprising experimental new English drama is in the past, modern English dramatists of the beginning of the new century, among them not only M. The figure of Ravenhill is important and interesting, but S. Almond (Almond, Suzy 1971) «School Play» (2001), M. Dunster (Dunster, Matthew 1970) "You Can See the Hills" (2008), X. Moss (Moss, Chloë 1976) "How Love is Spelled" (2004), "Christmas is Miles Away" (2005), S. Stephens (Stephens, Simon 1971) "Hérons" (2001), "Port" (2002), F. Ridley (Ridley, Philip 1964) "Brokenville" (2000), "Moonfleece" (2004), "Karamazoo" (2004), M. McDonagh (McDonagh, Martin 1970) "The Pillowman" (2003) there are also authors. They often focus on representatives of the younger generation, identifying the contradictions that arise in the youth

community as a source of real dramatic conflicts. Thus, in the centre of the dramatic experience in the early 2000s, a child hero and a teenage hero with age, subcultural and behavioural characteristics appear. In the monograph "Rewriting the Nation: British theatre today" (2011) A. Sierts examines the play about children and teenagers in the section entitled "terrible teenagers" and writes about the phenomenon of "teen boom" and not "baby" theatre in the 21st century in the British stage: "the reason for the appeal of all these plays was that bright young feelings were extremely confused" [Sierts 2011: 192]. At the same time, the growth of dramatic children's characters once again actualizes the cruelty of the characters, their tendency to rebellion and violence, although the cruelty and inconsistency of modern teenagers increasingly appear in the form of violence in the texts and stage changes - passive and verbal aggression, communicative violence and a tendency to escapism. And in a broad framework, the performances presented in various children's dramas about adolescent conflicts and ways to overcome them are united by the general approach of playwrights to the character of a child hero. As a regularity factor, one can define a line, a certain contraction of the symbol.

M. "Citizenship" (2006) written by Ravenhill is one of the plays dealing with the problems of teenage life. The young characters of the play, British high school students, study civics at school, but growing up and determining their own destiny is not related to the development of the school course in teenagers, on the contrary, it is contrary to it. Much of the action takes place within school walls and in civics classes, but the play never questions what young British citizens understand by "civics." It is worth noting that the Guardian daily newspaper and website "London Theatre", where the play premiered, gave it the status of a sarcastic comedy based on a 2006 eulogy by M. Ravenhill: "Citizens is a bitter comedy about growing up, purity and impurity, about the child's search for sexuality and discovery of his own identity" [Billington 2006]. The structure of the comedy is determined by the specific features of the conflict and the system of images, the special type of the hero, the themes, how does the playwright understand the essence of the comic and how does he realize it in the work? In the work of M. Ravenhill, of course, there is no division of characters into positive and negative characters. Far from both poles of the characters of the "Civic Science" nest, at the same time, Tom and Amy, the main characters, although they are not allowed to "middle-class" children as ordinary teenagers, internal dissonance and they are heroes who grew up on the basis of the search for their place in society, with the characteristics of conflict with the outside world. Such a contradiction is not a comedy, because it lies not in the everyday coordinate plane, but in the sphere of everyday life.

Conclusion. M. Ravenhill describes a wide range of adolescent problems (childhood self-harm, early and unwanted pregnancy, bullying at school, difficult relationships with teachers, loneliness, painful adolescent crisis, and various forms of addiction - emotional, virtual, and chemical), but these problems are only deeply internal. external manifestations of the conflict, this is, firstly, the characters are meaningful and accepted people, and secondly, teenagers who cannot answer the question "Who am I?" Do not feel that the solution has been found at the end, it does not fit into the world of frames and stereotypes. The growing up of the teenager, which became the subject of the image in "Civic Studies", is presented by M. Ravenhill as a problem that cannot be solved painlessly for all the characters. Special attention is paid to the heroes' attempts to join the standards of civil society. Amy turns out to be a victim of the system of social pressure. In this regard, the scene with the doll that unfolds in the classroom is noteworthy, where the task of teaching the minor character motherhood skills is uploaded: "Amy. I told her - I'm not fit to be a mother, look at my arms. You can't be a mother when you've got cuts all over your arms" [Ravenhill 2010: 40].

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