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Modelling the personage's fictional consciousness in the play by Igor Kostetskyi "The twins will meet again"

Моделювання фікційної свідомості персонажа у п'єсі Ігора Костецького "Близнята ще зустрінуться"

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Abstract

The objective of the article is to outline the correlations between the usage of the elements of the absurdist aesthetics, different artistic paradoxes and methods of modelling the fictional consciousness of personage. The aim of research is to define internal and external dimensions of personage's fictional consciousness construction with the help of the cognitive literary studies methodology. The methodology of cognitive literary criticism is the basis for the analysis of modelling principles, applied in the research of personage's fictional consciousness in I. Kostetskyi's play "The Twins Will Meet Again". Thus, the study of the play is based on actualization of cognitive phenomena and establishing their correlations with forms of artistic reflection. The cognitive method is used to determine the theoretical foundations of the functioning of the character's fictional consciousness in the dramatic work. The poetics of the absurd in a drama defines agglutinative forms of reflection of the personages' fictional consciousness.

Keywords: drama, dramatic action, personage, personage's fictional consciousness, a play.

Introduction

Kostetskyi's dramatic works, which represent a complex, multifaceted phenomenon that accumulates various stylistic features (from expressionism to surrealism), absorbs

Анотація

Метою статті є окреслення кореляцій між використанням елементів абсурдистської естетики, різними художніми парадоксами та методами моделювання фікційної свідомості персонажа. Завдання дослідження полягає у визначенні внутрішніх та зовнішніх вимірів побудови фікційної свідомості персонажа за допомогою методології когнітивного літературознавства. Методологія когнітивного літературознавства є основою для аналізу принципів моделювання фікційної свідомості персонажа у п'єсі І. Костецького «Близнята ще зустрінуться». Таким чином, вивчення п'єси ґрунтується на актуалізації відображених когнітивних явищ та встановленні їхніх кореляцій із формами художнього відображення. Когнітивний метод використовується для визначення теоретичних основ функціонування вигаданої свідомості персонажа у драматичному творі. Поетика абсурду в драмі визначає аглютинативні форми відображення вигаданої свідомості персонажів.

Ключові слова: драма, драматична дія, персонаж, фікційна свідомість персонажа, п'єса.

multidimensional artistic phenomena (paradox, absurdity), attracts the attention of many literary critics. Scholars Bila (2006), Stekh (2005) has studied the stylistic features of the writer's

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drama; Barabash (2018), Zaleska Onyshkevych (1997) has analyzed his work in the context of modernism; Batsevich (2017), Kovaliv (2010), Lyubenko (2005), Matvienko (2001) has identified the experimental levels in the playwright's work, etc. The artistic complexity of I. Kostetskyi's dramatic works creates preconditions for multifaceted interpretations, the relevant means of synthesis of which are cognitive literary methods.

A playwright's dramaturgy represents the comprehension of new art forms that contribute to the semantic and artistic complication of plays, the transformation of their content, the rethinking of the role and significance of the structural components of drama. O. Lyubenko notes the role of I. Kostetskyi in the creation of artistic innovations in Ukrainian drama: "The emergence of a real experimental Ukrainian drama was due to I. Kostetskyi..." (Lyubenko, 2005: 36). The writer identified the horizons of the development of Ukrainian drama in the new ideological and artistic coordinates. For example, it is difficult to imagine the developments of contemporary Ukrainian drama, which is the object Virchenko and Kozlov's (2021) research without the I. Kostetskyi's achievements in the sphere of drama.

The artistic multidimensionality and innovation of the writer's dramatic works provide grounds for outlining various stylistic parameters. I. Kostetskyi's dramaturgy appears as a complex artistic phenomenon that provides various possibilities for interpretation. In dramatic works, the writer uses elements of the theater of the absurd (breaking the logical, structural connections at different levels of the structure of dramatic works); surrealism (eclectically combining disproportionate qualities, processes, events, etc.).

Stylistic features that contribute to the strengthening of artistic conventionality, significantly affect the forms of modelling the personage's fictional consciousness in the dramatic works of the writer. Fictional consciousness defines the artistic space of a playwright's plays in which the action takes place, embracing the perceptions of different personages, forming variable and multiple focalizations. Fictional consciousness appears as a way of switching between different states, spaces, forming a whole entity of disparate fragments, connecting them in complex artistic combinations, which ultimately leads to the formation of a single artistic meaning generated

by different interactions of diverse artistic and structural correlations.

The aim of the study is to determine the correlations between the use of artistic paradoxes and methods of modelling the fictional consciousness of personage, in particular to outline the internal and external dimensions of constructing fictional consciousness of characters using the methodology of cognitive literary studies. Cognitive literary studies cover a significant number of theories (cognitive narratology, cognitive rhetoric, cognitive poetics, conceptual integration, etc.), each of which is characterized by the study of certain cognitive parameters, which are transposed to specific literary problems, such as modelling of personage's fictional consciousness.

Theoretical Framework

T. Cave's scientific work outlines the principles of cognitive research of literary works. The researcher notes that literature can reflect such cognitive activities as emotions, imagination, nonverbal reactions, interaction with other people and the world in general (Cave, 2016). The scientist emphasizes the need to form an interdisciplinary paradigm of literary cognitive studies. An important aspect of the study, the researcher considers "the way human cognition works – its capacities, its constraints, its deficits" (Cave, 2016: ix), because the scientist perceives fiction as a "product of human cognition" (Cave, 2016: ix), which "illustrates its functioning at an especially complex level" (Cave, 2016: ix). In T. Cave's concept, fiction appears as an artistically transformed space, the elements of which are correlated by cognitive processes in the form of mental construction, imagination, perception, communication, and so on.

The researcher's ideas form the basis for the analysis of various plans of the artistic depiction in a literary work on the basis of a cognitive approach, which includes ways of reflecting cognitive processes in fiction; artistic means used to reproduce the cognitive activity of the heroes of the literary work; the cognitive processes that appear in the form of the results of multilevel modelling, due to the interaction of the intentions of the author, who encodes, and the reader, who decodes, the artistic information embodied in the text. The theory of T. Cave structures the main principles of the cognitive approach to literary analysis, which emphasizes the intratextual dimensions of works of fiction from a cognitive perspective.

Many theoretical developments in cognitive literary studies have been made in the field of cognitive narratology. The object of scientific works in cognitive narratology of L. Herman, B. Verwick (2001), D. Cohn (1978), A. Palmer (2004), B. Richardson (2007), M. Fludernik (2005) and others were the prose works, but the theoretical generalizations made by them are relevant for trans-generic research. The inclusion of drama in the field of narratology allowed literary critics to extrapolate the theoretical achievements of cognitive narratology to the study of dramatic works.

M. Fludernik's scientific work "Towards 'Natural' Narratology" is devoted to substantiating the expediency of studying drama with the help of narratological methodology. The researcher formulates a new definition of narrative "in terms of cognitive ("natural") parameters" (Fludernik, 2005: ix). She views narrativity as "experientiality, namely by the quasi-mimetic evocation of 'real life experience'" (Fludernik, 2005: 9). The author explains the term experientiality:

Experientiality can be aligned with actantial frames, but it also correlates with the evocation of consciousness or with the representation of a speaker role. Experientiality, as everything else in the narrative, reflects a cognitive schema of embodiedness that relates to human existence and human concerns. (Fludernik, 2005: 9).

The researcher outlines various forms of narrative, but emphasizes the similarity of the reflection the processes of consciousness in different types of verbal, theatrical, dramatic and cinematic art. She defines the universal cognitive mechanisms that function in works of art, regardless their genre affiliation. M. Fludernik states that film and drama are narratives, to which the same system of cognitive parameters is applied, and they depend on the same frames of perception as prose texts (Fludernik, 2005).

Important theoretical observations that testify the relevance of the narratological studies of drama are performed in the work of Nunning, Sommer (2008) "Diegetic and Mimetic Narrative: Some Further Steps towards a Transgeneric Narratology of Drama". Scholars point to "dramatic narratives that imitate language and action (mimesis)" (Nunning, Sommer, 2008: 337). Researchers distinguish dramatic and epic narratives, while identifying universal theoretical aspects for the formation of narrative approaches to the study of drama, as they consider the dramatic text in the form of reproduced

statements and actions of the characters as one of the types of narratives.

Scientific works devoted to the study of narratology of drama indicate the formation of trans-generic dimensions of research, which contributes to the adaptation of the achievements of cognitive narratology to the analysis of drama and at the same time contributes to the creation of universal narratological instruments. The scientists substantiate expediency of narratological research of drama by considering the concept of "experientiality", by studying the narrative elements embodied in the plot of the drama, although in general the narrative is not a characteristic feature of the drama; by analyzing the vicissitudes, actions of the characters in dramatic works, which embody certain stories; by research of features of creation the images of characters; by study of temporal and spatial features, by formation of causal relationships and possible models of further development. Also scientific works, among which are Fludernik (2005) "Narrative and Drama", Sommer (2010) "Drama and Narrative", Hunn and Sommer (2014) "Narration in Poetry and Drama", Richardson (2007) "Drama and Narrative", etc., outline the interference phenomena that can be traced at the level of drama theory and transgeneric theory.

As has been mentioned above, the relevant scientific studies in cognitive narratology, with the prose works as the object of study, play an important role in the learning the problem of the personages' fictional consciousness reflection in dramatic works. The analysis of these researches' works gives the chance to define the general and specific principles of the analysis the construction of personages' fictional consciousness in literary works. In this context, the scientific work of Palmer (2004) is important, because the theoretical generalizations of the researcher are relevant for the formation of methodological parameters for studying the ways and means of representing the personages' consciousness in fiction. The theoretical foundations of fictional consciousness construction, defined by the researcher, become the basis for specification of general scientific principles that are acceptable for the analysis of drama.

The following theoretical positions of Palmer (2004) are important for studying the process of modelling the personage's fictional consciousness in drama: consideration of fictional consciousness as the main element of literary theory; determination of the fictional

consciousness of the hero through individual and social manifestations, delineation of levels and ways of their interaction; classification of types, means, methods, construction of the hero's consciousness (linguistic expression, ways of focalization, character creation, originality of the plot organization, methodological comprehension of the theory of possible worlds, the theory of reader's reception, etc.); study of the fictional consciousness of the character through the analysis of his statements, actions and deeds. The problem of intersubjective interaction, which, according to Palmer, occurs at the level of characters' consciousness, forms particular vectors for the study of dramatic conflict.

The article of Richardson (2007) "Fictional Minds: Natural and Unnatural" contains important theoretical observations regarding the nature and various interpretations of the concept of consciousness in fiction. The researcher determines the external approach to the analysis of consciousness manifestations, pointing to its limitations. He distinguishes fiction and nonfiction on the basis of the ability to reproduce internal processes in the minds of others. From the standpoint of studying the uniqueness of fictional consciousness modelling in drama, Richardson's statements about the artistic reflection of internal processes occurring in the minds of characters through the reproduction of various mental and emotional states are important. The scientist formulates the general methodological principles of the fictional consciousness functioning: the representativeness of the reproduction and study of consciousness in fiction, the creation of the consciousness of the characters through interiorization.

The comprehension of important elements of cognitive structures is carried out in the work of Turner (1996) "The Literary Mind". The author considers ways to build mental structures as important components of the consciousness functioning through the formation of abstract models, the study of their components and ways of their interaction. The researcher outlines the theoretical foundations of the various mental constructions formation. His theoretical generalizations determine the consideration of literary texts as a form of functioning of the author's consciousness, express patterns, principles, mechanisms of creation of mental and figurative constructions in consciousness, their semantic content, artistic implications, their functioning as structures of consciousness. Methodological principles and theoretical

conclusions of the scientist are important for the study of fictional consciousness of the character, as it determines the similarity of the processes of real thinking and thinking realized in the literary text, in terms of interiorization. Ways of forming schemes, creating projections, originality of organization, functioning, interaction of mental spaces, which the author of the work investigates, form an important theoretical principles of the fictional consciousness studying. The main principles of meaning creation and its various embodiment, which are considered by Turner, are necessary components of the analysis of the consciousness of the hero, constructed in the literary text.

In the context of cognitive literature, mentioned researchers pay attention to: the reproduction of internal processes in the minds of the characters through the use of internal speech and the reflection of possible states of the characters through the external manifestations; study of the principles of various interactions of characters in literary works, which are determined by the states of their consciousness, and at the same time determine these states; research of artistic texts, understood as two-way processes of creation of artistic reality and expression of consciousness, from the standpoint of their reception; formation of various figurative schemes as ways of creating mental projections that structure the space of a literary work; analysis of ways to build mental spaces. Theoretical positions formulated by scientists create a basis for outlining the methodological principles of studying the forms, means, methods of modelling the fictional consciousness of the character in drama.

Methodology

The research is based on theoretical principles that cover the correlations between real and fictional consciousness; structural dimensions of character consciousness modelling; artistic and semantic dimensions of modelling the fictional consciousness of the personage. The study of the problem of modelling the personage's fictional consciousness is carried out on the basis of the following theoretical principles: the consciousness of the personage is constructed by taking into account the fundamental patterns of the consciousness functioning; these patterns are modified in accordance with the peculiarities of the embodiment of the fictional consciousness of the personage within the artistic reality; correlations of the personage's fictional consciousness and the consciousness of the author are determined by the basic schemes of

functioning of the personage's consciousness, which are created by the author; the fictional consciousness of the personage is created by multilevel artistic virtualization, which is determined by the boundaries of fictional reality, formed as a result of the action of the author's consciousness.

The analysis of the problems of modelling the personage's fictional consciousness in I. Kostetskyi's play "The Twins Will Meet Again" is carried out by using the methodology of cognitive literary criticism, which determines the study of literary works based on actualization of cognitive phenomena and establishing their correlation with forms of artistic reflection. The cognitive method is used to determine the theoretical foundations of the functioning of the personage's fictional consciousness in the dramatic work. The study is based on the definition of fictional consciousness:

Fictional consciousness of the personage appears in the form of the constructed by the author ability of the hero to realize internal and external realities in complexes and systems of their correlations, which determine the identification and the personage's actions within the fictional world. (Atamanchuk, 2020: 115).

Results and Discussion

I. Kostetskyi's artistic experiments with form (transformation of the essence of structural elements in plays, rethinking the role and significance of structural connections between constituent parts of literary works at different levels, etc.) and content (building new structural and semantic relations from the standpoint of destruction of logical patterns, eclectic combination of multidimensional events, processes, characteristics, etc.). Artistic conventionality, which becomes a fundamental factor in constructing a fictional world in a writer's plays, determines the ways in which the protagonists' fictional consciousness is modelled.

Fictional consciousness determines the space of dramatic action in the dramatic works of the writer, including the perception of characters, which creates different ways of focusing on the perception of fictional reality. In I. Kostetskyi's plays, fictional consciousness serves as a means of switching between many spaces, phenomena, and internal states, combining the perception of individual parts into an integrity by demonstrating complex artistic and semantic combinations and their structural and semantic

connections. The principles of different focalization of fictional consciousness embodied in the drama "The Twins Will Meet Again" by Kostetskyi (1963), which has the author's definition of the play in masks.

The constant use of masks in the dramatic work creates the effect of multidimensional projections, the meanings of which are revealed through the alternate concentration of attention on various aspects, which ultimately form a single integrity in which the initial information presented to actors and viewers is gradually refined with the development of action and significantly changes in the finale of the play.

The composition of the dramatic work has rhizomorphic characteristics. A prologue performs an important role in the play, in prologue the manager of the ball gives an explanation of the peculiarities of the perception of disparate episodes in the drama, eclectically combined multilevel fragments of the literary work. This character explains the hidden essence of theatrical processes, as well as possible variants of their interpretation, drawing clear parallels with the phenomena of fictional consciousness of individual characters and with the principles of organization of dramatic action in the play.

Lysenko, Kovaliov emphasize the originality of the composition of the play. Literary critics note: "The external frame of the play The Twins will Meet Again, its structural construction has no analogy with the previous Ukrainian dramatic tradition" (Lysenko & Kovaliov, 2016: 179). The compositional arrangement of parts of the literary work contributes to the maximum expression of such processes of fictional consciousness as instantaneous or gradual transitions between different mental spaces, which reflect different aspects of definite phenomena depending on the chosen angle.

The prologue determines the whole tonality of the dramatic work and provides hints on the appropriate reception of the whole action, which will unfold both in front of the characters and the audience. One of the important guidelines for the further development of events is the instruction of the ball manager on the final loss of semantic marks in the theater, which is also perceived as a way of worldview, due to the comprehension of all possible forms of its representation. Beginning with the prologue, the playwright combines the many dimensions of artistic reflection, blurring as much as possible the

boundaries between reality, fictional reality and fictional consciousness.

The ball manager acts as a figure, through the perception of which the play is incorporated as a real literary phenomenon into the artistic scope of the same play, while transforming the author himself into its character. The writer uses the techniques of a play with meanings to emphasize the role of the author-character, which is formed through the perception of the ball manager, which no longer takes an active part in the development of action, but creates a basis for self-organization and self-movement of dramatic action.

The fictional consciousness in the play appears in the form of a perception space, which functions in certain conditions on the basis of certain principles, according to which any processes comprehended by the fictional consciousness are transformed in the process of their comprehension. The playwright absolutizes the perception of the characters and reproduces the different ways of interpreting the fragments of fictional reality that they contemplate, while emphasizing the integrity of the space of their existence. The author creates the effect of multidimensional inclusion of some structures, processes, planes in other patterns by forming a complex network of multilevel connections between them, namely by specific organization of dramatic action with different temporal characteristics and a specific kind of constructed causal order; as well as through numerous semantic dimensions of the text of the play.

In this context, Lotman's statement is relevant: "Switching from one system of semiotic awareness of the text to another on some internal structural boundary becomes in this case the basis for generating meaning" (Lotman, 2001: 589). The playwright constructs the artistic space of the work in such a way that the ambiguous semantic parameters that are formed and simultaneously comprehended by the fictional consciousness of the characters are simultaneously, but with varying degrees of explicitness, shown to the spectators as participants in the dramatic action.

The paradoxical implications of the prologue are determined by the reflection of the complex relationship between the author and the play created by him, which includes the depiction of the author himself as a character in his literary work, performing a cameo role; demonstration of the alienation of the dramatic work from the playwright and its subsequent functioning and

transformation in a new virtual environment; reproduction of the relatively real interaction of the author with the dramatic actors involved in the play, which is an element of the architectonics of the literary work; reproduction of actors' demonstrative comments about the play addressed to the author; showing the nonlinearity and deliberate disorder of parts of the play. The artistic techniques used by I. Kostetskyi, which increase the paradoxical nature of the dramatic depiction, at the same time emphasize the fragmentation and multiple focalization of the characters' fictional consciousness, owing to which a confusing multicomponent virtualized integrity is eventually formed.

The prologue combines the following parts of the play, providing the necessary integrated perception of the fragmented segments of the play. The writer represents the fictional world through the prism of characters' perception – the reactions of the protagonists become catalysts for the disclosure of hidden meanings, which confirms the thesis of Tarnashinska: "A new meaning is supposedly a stranger out of nowhere" (Tarnashinska, 2008: 5). The playwright paradoxically combines fragments of the characters' dialogues by breaking down logical connections and then replacing them with semantic relations based on specific absurdist patterns. The whole dramatic action is interspersed with fragments of conversations of five couples of characters, which reproduce their mood and experience (fear, expectations, admiration), that determines the general atmosphere of the play.

I. Kostetskyi forms a kind of theatrical simulation, in which he synthesizes the real and the imaginary things and processes in the form of a masquerade, one-level and multilevel theatrical play, forming a complex artistic concept determined by multifaceted artistic and semantic relations, interrelations. The writer emphasizes the correlations of the real and the imaginary planes: various imaginary representations are demonstrated as manifestations of the reality in the play, and imaginary forms create the appearance of reality for the characters involved in the theatrical production. In theatrical simulation, with the help of a play, pretense, disguise, which paradoxically hide (until a certain point in the development of dramatic action and the course of dramatic conflict) and reveal (during turning and unexpected episodes in the development of dramatic action) various aspects of virtualized perception of characters and spectators, a complex hierarchy of numerous

dimensions of the artistic depiction with different degrees of semantic diffusion is defined. Masks are used to create the appearance of certain situations, events, etc., as well as to conceal the real phenomena, which determines the new parameters of the dramatic action and the inner experiences of the characters.

The compositional order of the play is determined by the prologue, three dramatic parts and two interludes, which contributes to the complexity of artistic and semantic implications by forming different levels of perception, as the prologue, dramatic parts, interludes perform different functions from the standpoint of multilevel artistic conventionality. The writer combines individual dramatic episodes with interludes, presented in voluminous explanations by the ball manager, who is a participant of the dramatic action, but at the same time he distinguishes himself as an outside observer. In the play, this character plays the important role of a commentator, who observes and evaluates the events that unfold before him, and, if necessary, intervenes in the course of events.

Batsevich notes: “The author largely shows such traditional formal and semantic elements of drama as prologue and interlude from unusual point of view” (Batsevich, 2017: 24–25). Paradoxical depiction is determined by the roles of the ball manager, who transforms from a play’s character into a fragment of the play’s structure. Such projections of the image of the character at different levels of the artistic structure of the literary work form diverse semantic variations – from the alternate dominance of different incarnations of the character to their one-moment paradoxical combination.

The functions of the prologue and interludes are determined by the interpretation of the text of the three phenomena of the play, which creates a prognostic effect in the interpretations of the actors’ roles in the play and the artistic meanings they perform in their acting. The writer accumulates artistic paradoxes by reflecting excessive contradictions in the comments of the ball manager, who denies what he has said, distorts its meaning, consciously makes mistakes, provokes and incites actors to certain actions, presents hypertrophied emotional characteristics that significantly affect the perception of a play.

The ball manager forms new meanings by changing the essence of the play with a message about the actor playing the roles of both twins,

and mixing the stage space, which is characterized by complicated theatrical conventions, and the off-stage space. The characters demonstrate the ambivalence of fictional consciousness, which has different manifestations: the actors are simultaneously at different levels of artistic reflection in the theatrical production; actors move between different levels of artistic conventionality and / or combine them, which creates new dimensions of perception. The problem of duality, to which the author attaches system-forming significance, maximally intensifies the uncertainty and ambiguity of those processes and situations in which the actors participate. The playwright correlates the phenomenon of duality with the formation of opposite mental spaces in the fictional consciousness, which later acquire a materialized form.

In I. Kostetskiy’s play the phenomenon of duality is also based on semantic diffusion, as twin brothers are not only the bearers of opposite character traits, but at the same time they try on uncharacteristic for them roles, which partially blurs the contours of their determined identification and at the same time promotes the expression of moral principles, on the basis of which their differentiation takes place. The playwright constructs the phenomenon of duality by gradual convergence from ignorance to gradual recognition, which includes the meeting of twins for the first time, their subsequent substitution, the subsequent disclosure of their family ties, divergence of their paths and anticipation of the following meeting. The process of substituting twin characters plays an important role in the dramatic work, as it reveals significant contradictions in the fictional consciousness of other characters, which are formed as a result of complex internal experiences and chaotic vicissitudes.

The playwright emphasizes different planes of the depiction in the play – for the audience and the characters. In the prologue, the ball manager informs the spectators about the twins and their replacement. Instead, the characters gradually learn about the main intrigue during the development of the action in manifestation of three parts of the play. The highlight of this intrigue is the colonel’s phantasmagoric story about the twins, who turn out to be his sons from different mothers, which the author breaks into fragments and places them in the first (before the twins are replaced) and third (after revealing all the secrets) parts, which forms a single plot axis of all bizarre and intricate collisions.

The image of Sviatoslav Togobochnyi is the unifying center in the first part, around which constantly changing events are structured. The conversation between the colonel and Teresa ends with a story about this character and his next appearance; then there are dialogues of Sviatoslav with his father and Teresa, which are interspersed with fragmentary dialogues of five couples of actors, who also talk about this character. In the conversation between Sviatoslav and Teresa, attention is focused on the differences in the course of events, as the actors show different degrees of emotional involvement.

The dialogue is conventionally divided into two segments, according to the roles that both characters play in it. In the first segment of the dialogue the dominance of Teresa is shown; she informs Sviatoslav about her hypertrophied feelings for him, and his reactions are mechanical; in the second segment of the dialogue, the main role is played by Sviatoslav, whose statements directly or indirectly deny Teresa's fantasies or have no points of intersection with her picture of the world. The conversation of the characters, each of which is in its airtight interior space, indirectly activates the disclosure of the mystery on which the development of the whole dramatic action is based. Teresa notices a radical change in the worldview of Sviatoslav, which is a kind of hint of the character replacement, but her observations are non-essential to the exalted feelings of the heroine.

The dramatic work represents various aspects of the phenomenon of camouflage. Partial disclosure of information causes the further accumulation of contradictions. By removing the mask, Sviatoslav even more complicates the dramatic situation. At the same time, the author demonstrates correlations between the phenomena of masking and duality. If camouflage allows a character to hide his personality or some of its facets, to test someone, to learn certain secrets, etc., then the duality is determined by the simultaneous coexistence of opposite intentions of one character or different twin characters. For example, the colonel views duality as the result of an over-absolutization of Sviatoslav's ideas, and Teresa indirectly demonstrates his duality by commenting on Sviatoslav's new ideas, which he did not actually express. The concept of duality is mirrored in the concept of bifurcation, as new ideas voiced by the twin brother, form a completely different image of Sviatoslav.

The writer presents different angles of two reflections of one situation in the conversations of four characters, namely, Sviatoslav Togobochnyi and Peter Togobochnyi, Sviatoslav Tuteshnyi and Peter Tuteshnyi, who symmetrically reflect ideological opposites, with the help of absurdist aesthetics. At the same time, in the play the absurd acquires conceptual significance, as it determines the features of modelling the personages' fictional consciousness, which covers the whole process of characters' perception, as well as the process of their self-representation, formation and expression of judgments. External conflicts are also built on the principles of the absurdist aesthetics: Sviatoslav Tuteshnyi, a ruthless underground activist, organizes his substitution to test his bride; he inadvertently, at the moment of disguise, gives his ideological opponent and double Sviatoslav Togobochnyi an explosive device, and then tries to find this device during a masquerade ball.

Pavi determines the semantic content of the process of disguise in the drama, which serves as a means of revealing certain aspects of the depicted phenomenon through comparison. The researcher states: "The ideological and dramatic functions of disguise are extremely diverse, although they usually lead to thoughts about the reality and obviousness (Marivo), human identity (Pirandello, Genet), the display of truth" (Pavi, 2006: 243). At the same time, the apotheosis of the absurd in I. Kostetskyi's play is the episode that is the result of the intervention of the ball manager in the development of the action, in which the characters foolishly throw a jacket with an explosive device.

The absurdity in modelling the personage's fictional consciousness can be clearly seen in the example of Teresa. The heroine tries to combine the opposite ideological postulates of both Sviatoslavs, perceiving them as one person. She tries to rationalize her own feelings, as a result of which she comes to the conclusion that it is expedient to give up herself. The author constructs the fictional consciousness of the heroine by depicting absurd concepts: Teresa expresses her readiness to go through moral deformations for the sake of Sviatoslav, who in fact turns out to be a completely different person with different ideological beliefs. In the process of rationalization, the heroine justifies her own absurd ideas, which are formed under the influence of Sviatoslav's provocations and her own painful fantasies.

Conclusions

Modelling the personage's fictional consciousness in the play by I. Kostetsky "The Twins will Meet Again" is carried out at different levels of the artistic structure of the dramatic work, which provides multidimensionality of both depicted processes and phenomena, and the concept of fictional consciousness itself, which appears as a space of perception with multifocal projections. The playwright emphasizes the relativity of the depiction with the help of artistic paradoxes, elements of the absurdist aesthetics, surreal components that blur the boundaries between fictional consciousness (personages, spectators) and the fictional world (stage, off-stage).

The author transforms the various plans of artistic reality by mixing them, their interactions and transitions, as a result of which the personages' fictional consciousness becomes the space that covers the levels of artistic reflection and provides switching between them. The play identifies agglutinative forms of fictional consciousness, involving the combination of the realities of different personages and the formation of their hybrid configurations, which include a combination of realities of different personages / actors and their artificial interpenetration, which generates unpredictable irrational meanings; a combination of heterogeneous parts of dramatic action, which form a multifaceted correlations with the artistic integrity; constructing a complex dramatic conflict in which chaotic combinations of disparate components in the process of their numerous combinations are combined into a multilayered unity.

The sphere of fictional consciousness of the personage, which focuses on the projections of internal and external realities, that are shown from unexpected and unusual angles, becomes a space of dramatic action and performs the action in this space, which is fragmented into different versions of personages' fictional consciousness and forms an interference field, defining a new essential artistic integrity.

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