

## Summary

Structure of the dissertation: the dissertation consists of an introduction, five chapters and a conclusion.

The dissertation's introduction justifies the choice of topic and its topicality. The aims, objectives, research methodology and novelty of the dissertation are defined. In addition, scientific works devoted to the analysis of the works of Oleg Anatolyevich Bogayev, one of the leading representatives of contemporary Russian drama, are presented. In view of the fact that the plays of the Ural playwright are part of the context of new and recent drama, a review of the most important works dealing with this issue has also been made. Two exemplary redactions of the same play were analysed and compared in order to explore the changes that have taken place within the communicative strategies.

The first chapter is devoted to the issue of aesthetic transgressions and the category of comedy. It discusses the problem of border transgression primarily at the linguistic level, realised in the categories of signifier and signified, sacrum and profanum or in the relationship of the subject to the object, which is the main source of comedy in *Who killed Monsieur Dantes*, *Dead ears*, *Stanislavski's Inferno*. On the example of the plays *Maria's field* and *Notes of a prosecutor in love*, the comic-humorous character of the statements of Bogayev's characters is discussed, taking into account the genre patterns of the given works.

The second chapter analyses the genre and narrative specificity of Bogayev's comedy plays. On the basis of the works *The Great Wall of China* and *The Pins*, the main genre features of contemporary Russian drama were distinguished, taking into account postmodern tendencies in the creation of the presented world. The plays *Lermontov of our time*, *The Grey* and *Dead ears* discuss the problem of the epitome of drama and analyse different forms of narration.

The third chapter is devoted to the category of the hero/character in Bogayev's plays. Based on an analysis of the plays *Russian People's post*, *Bashmachkin* and *Sansara*, a number of forms in which the grotesqueness of the subject manifests itself were exposed. Particular attention was paid to the isolation of the Voice, as it acquires the status of a personified subject in the represented world of Bogayev's plays, including in the works *Telefunken* and *Rubber prince*. In order to substantiate the crisis of the individual's self-identification, the problem of the character's reduction to the level of a linguistic simulacrum is also discussed.

In the fourth chapter, attention is paid to the way the depicted world is organised in the individual works. On the basis of the plays *The final error*, *Dawn-Way* and *The secret society*

*of cyclists*, features were singled out that testify to the communicative chaos and disorganisation of the world image created by Bogayev. Above all, the category of the grotesque as the main tool in shaping dramaturgical reality was highlighted. In discussing the plays *Sansara*, *The final error* and *Who killed Monsieur d'Anthes?* the focus is on their sound sphere, which provides a backdrop to the unfolding situations and has performative semiotic potential.

The fifth chapter is devoted to the problem of communication in Bogayev's selected plays. The controversial nature of the themes addressed by the protagonists of the works *How I ate my husband* and *Dawn-Way* is reflected in the nature of their statements. Above all, non-normative lexis was analysed, which included vulgarisms, jargon and colloquial expressions. While discussing the hyper-naturalistic nature of the playwright's plays (*Russian People's post*, *Thirty-three happiness*), attention was also drawn to the conscious repetition, ritualisation of certain spheres of the characters' lives.

The paper concludes with relevant conclusions.