



***A hyperaudible theater of imagination. About the interactive radio drama***

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Radio play is not indifferent to new solutions technological. The audible theater of the imagination undergoes transformations, it evolves along with it changes determined by the presence of new, interactive media. It becomes non-linear, often an interactive means of artistic expression. Interactive radio dramas, drawing on the specificity of the traditional theater of imagination, gaining ergodic potential and invite the listener to explore the sound event space. New radio plays require description and analysis. The main purpose of the paper is drawing attention to non-linear radio plays and discussing their ergodic specificity. Moreover, the creation of interactive forms of storytelling leads to questions about the space of realization, production and reception of non-linear audio dramas. Therefore, I propose to describe the term "hyperaudibility" as a general category to the presented phenomena and production in the audible space, which is as an indicator of tendencies and trends in the development of fictional sound art. What is more, the implementation of interactive audio stories is based on the means of expression of a classical radio drama, while at the same time using non-linear ways of constructing stories, "history engines" and smart speakers, and virtual assistants (for example, Alexa from Amazon). Thus, the audio drama goes beyond its primal medium is no longer purely radio, nor is it only linear. The aim of the paper will be discussion of the specificity of interactive forms of radio play in relation to the category of hyperaudibility (in a creative and technological perspective). A qualitative method will be used to formulate research conclusions - analysis of the content of interactive dramas. The analysis will also be used from the point of view of the classical radio play and its means of expression to compare them with the specificity of the expression of the interactive theater of the imagination.