

Script, Rehearsal, Reincarnation: Towards the Morphology of Performance. Part 1

Анотація. У системі понять морфології культури виконавська творчість відрізняється тим, що поруч з відтворенням та витлумаченням тексту впроваджує сторонній матеріал – сценічний рух до словесного тексту драми, непередбачені деталі звукового матеріалу до нотної партитури. Слово і танець в такому тлумачення дістають граничні позиції у шкалі морфологічних різновидів виконавства. В межах інтерпретації виконавство постає як переклад тексту та його перевтілення. Зі свого боку, літературний твір постає як взаємне, зворотне, інвертоване перевтілення реальності у слово, її мовна інтерпретація. Це дозволяє виявити багаті театральні властивості українська літератури. Зокрема, прийоми невластиві прямої мови, струменя свідомості, сценічного фантому дії, сцени на сцені з виконавської практики перетворюються на засоби побудови тексту.

Ключові слова: авторизація, прихована цитата, струмінь свідомості, уявний театр, словесна маска, опосередкування, аспект, точка зору, перспектива тексту, схема, характер, мотивація.

Аннотация. В системе понятий морфологии культуры исполнительское творчество отличается тем, что наряду с воспроизведением и толкованием текста вводит посторонний материал – сценическое движение в словесный текст драмы, непредвиденные оттенки звукового материала в нотную партитуру. Слово и танец при таком подходе получают крайние положения на шкале морфологических разновидностей исполнительства. В рамках интерпретации исполнение предстает как перевод текста и его перевоплощение. Со своей стороны, литературный текст выступает как взаимное, обратное, инвертированное превращение реальности в слово, ее языковая интерпретация. Это позволяет говорить о богатых театральных возможностях украинской литературы. Приемы несобственно-прямой речи, потока сознания, сценического фантома действия, сцены на сцене из исполнительской практики переходят в средства создания текста.

Ключевые слова: авторизация, скрытая цитата, поток сознания, воображаемый театр, словесная маска, опосредование, аспект, точка зрения, перспектива текста, схема, характер, мотивация.

Summary. Within the conceptual apparatus of the morphology of culture the art of performance is marked with those peculiarities that together with reproduction and interpretation of a text it introduces the outer material, such as scenic movement in a dramatic text or unforeseen details in a musical score. Within such approach word and dance occupy extreme positions in the scale of the morphological subspecies of performing activity. Performance as a kind of interpretation acquires the features of the translation of a text and its reincarnation. In its turn a literary text becomes a reciprocal, reverse and inverted transformation of reality in verbal description that's a kind of its interpretation with the means of language. It gives grounds to say of the rich theatrical opportunities of Ukrainian literature. In particular the devices of improper direct speech, soliloquy, scenic phantom of action, scene upon scene come from the performing practice into the repertory of the means for making a text.

Key words: authorization, latent quotation, the stream of consciousness, imaginary theatre, verbal mask, mediation, aspect, viewpoint, textual perspective, scheme, character, motivation.

Within the apparatus of cultural morphology the place of performance (as well as that of interpretation as a whole) remains still very weakly determined. The exploratory efforts in the field are chiefly restricted with empirical data accumulation whereas it lacks theoretical conceptual approach. Meanwhile it has already been shown that the performance as a particular kind of interpretation has its own peculiarities. The necessity of performance as an intermediary link between text and code appears in drama as a metatext of epic narration due to the development of multiplied reflection and the evolvement of interpretative opportunities. G. Hegel has already paid attention to the fact that a performance imparts to text the properties of being represented “as if in the presence of spectator” [5, 585]. One can easily recognize here what is now called the effect of attendance (participation) where the moment of present time is to forebode the expected future. Therefore the necessity of performance arises when the interpretation of a text within a single moment of time is needed. The infinite abstract possibilities of text are to be restricted and made precise so that one could comprehend them within a moment as a definite message. This restriction of infinity to contemporaneity can be said to be the core of performance.

The necessity of performance as a specialized form of interpretative activity arises with the necessity of a mediating link within the system “Text — Person”. Such medium is demanded when textual abstractedness needs transformation to be communicated and comprehended. From the inner interrelationship of personal and textual entities the consequence ensues as to the mutual dependence of interpretation and education. “The educator must be educated”, therefore the personal experience is needed for interpretation. Reciprocally the preliminary preparatory instruction of a performer makes a performance become a lesson for those participating in it. An interpretative version becomes instructive already in the sense of trials-and-errors’ method as far as failure also becomes a lesson to be taken into account. Still more essential reasons for the instructive meaning of interpretation entail from personal attachments. N. V. Demidov has happened to give a very prompt advice for the learners: “It is only while remaining yourself that You are able to become the Other” [8, 334] that’s to acquire another person’s property to represent them at stage. In other words one must indulge in exerting an anamnesis with the aims of discovering such properties in one’s own soul that would reproduce the traits of the role to be played. Everybody possesses the properties of any other human being, and the task is to discover and disclose them at stage. This thought comes back still to earlier opinions, such as those represented by S. M. Michoels, who insisted that “every actor discloses in the image one’s own self... image serves first of all to me as the means of the disclosure of myself” [17, 51].

Interpretation presupposes personal activity; subsequently the formation of subject as such comes into play. Therefore a peculiar personal quality must be elaborated that is called virtuosity. It is in virtuosity that the both oppositions “Text — Person” and “Interpretation — Instruction” are united. The necessity of education and instruction for performer ensues from the fact that it is her or his inner world that generates the explorations of the interpreted text. In its turn an interpretative act aims at becoming a pattern to be learned, adopted and imitated. In this respect it can be taken for very prompt M. J. Knebel’s words that “teaching is domestication” [11, 13], where it goes about the domestication of one’s own self. The concept of theatrical pedagogy, as it has been propelled and developed by M. J. Knebel, gives proofs for the unity of the pair “Instruction — Interpretation”. As far as living persons are necessary to develop interpretative activity the education and instruction become its inseparable satellites.

It ensues from such position of theatrical pedagogy that interpretation as the exploratory efforts aiming at the disclosure of the latent opportunities of a text must coincide with the ascent from the abstract to the concrete and therefore must depart from the initial verbal abstraction and remove it. The explicatory role is here to play the concept of scheme that has been suggested by I. Kant as the unity of production and reproduction. Further this concept was developed by F. Schelling as the property of productive imagination that combines the attributes of notion and image and of the intellectual and the sensual [7, 53]. Scheme does from this approach provide the productiveness of thought while enriching rational conclusions with sensual data. Kantian scheme can be compared and contrasted with the widely used term “concept” that is often opposed to notion as irreducible to definitions and registers of attributes. Such scheme can be described with a verbal script that becomes the initial point of interpretation.

It follows from the approach to interpretation as the implementation of a scheme that a performance has a transitory quality inasmuch as it incarnates textual contents in the stuff of the nature different from that of primeval text. In particular the actor interpreting a drama involves physical movements absent in the verbal source. It is this transition from one semiotic code to another that determines the peculiarities of performance within the general scope of interpretative activity. Then each performance is transition in the sense that it transforms the interpreted text in a form of survival and provides the conditions for its vital existence. Such is the transition from written text to an oral one. Such transition coincides with the procedure of incarnation where the abstractedness of textual data becomes removed. The unity of intellectual and sensual components of a scheme accounts for the essence of performance as the transition from one code to another within the incarnation of a text and, in particular, in the reincarnation of dramatis personae in the case of a dramatic work. It gives the foundation for the morphology of performing activity where the relation to word and the remoteness from word can be the criterion of the place of respective performing forms.

There are two extremities that can be discerned within the continuum of transition: one of them remains within the verbal sphere and another lies in mechanical movement of a body. Respectively the opposition word vs. dance arises that represent verbal and somatic poles of interpretative activity. One can take ballet (with the respective sculpture images) and its script as examples of such contraposition. The remoteness of ballet from literature can be demonstrated with the example of the famous actress G. Ulanova who has given the exclusive patterns of transferring literary imagery into the realm of ballet. Due to this interpretation literature reveals remarkable mutuality with the art of human body’s movement taken not as a pantomimic play but as the art of dance with all its conventions. Such is, for instance, the performance of “The Lost Illusions” by B. Asafyev (to H. Balzac’s novel) where in spite of all expectations G. Ulanova has shown the mastership in reconsidering the literary source [14, 100]. Besides, it is worth stressing the choreographic essence of the scenic image that remains irreducible to pantomimic movements [14, 98] so that the dances’ conventions become the means for artistic integration. This creative attitude that discovers unexpected contents with the means of dance concerns also musical sources. For instance in “The Swans’ Lake” by P. Tchaikovsky one musical episode acquires in G. Ulanova’s interpretation dramatic sense of the heroine’s transfiguration [1, 43]. The infinite multitude of details enables ballet to behave as the inherited and at the same time constantly renovated art.

It is the cases of the kind that have given grounds to suggest the concept of “active (or activity’) dance” where the dance as such is not the aim of performance, whereas “the creation of an image with the means of dance” becomes the task [10, 111]. This statement has been also corrected and complemented with the circumstance that such image is not of a verbal nature and remains irreducible to words so that “dance is not speech but the form of existence” [3, 25] for an actor. The necessity of taking into account both drama and dance has been aptly stressed in the memoirs of the famous actress Helene Lucom who wrote about the inevitable “balance” between them and “pathetic” (hyperbolic) verve as the distinction of ballet from drama [15, 22]. The discussions about the so called “choreographic drama” [6, 141–164] attest the importance of the suggested contraposition “word — dance” within the framework of interpretative problems. Dance itself with its conventions is subdued to the intentions that it expresses so that these conventions become intentional devices. These examples at the same time account for the significance of a script as a verbal representation of a scheme that builds up the initial point for interpretative procedure. Be it the staging of a piece of literature or a dance without any word the necessity of some verbal medium remains the same. The performer must in some way suggest an explication for his or her consciousness with the aid of verbal means, and it necessarily generates a prototype for a script. There’s no wordless human activity, and respectively there’s no interpretation without verbally represented scheme of a script. Meanwhile the mediating place within this transition between verbal abstractedness and somatic incarnation of images is to be occupied with such form of activity as the rehearsal. Scheme as the basic concept of interpretation gives opportunities of elucidating the structure of rehearsal as the repeating reproduction of a textual entity. Being reiteration in its essence rehearsals necessarily entail exercises. Being reiterated the whole text becomes a kind of exercise. In this respect one can say also of improvisation as the indispensable component of performance as far as an improvising player reproduces the given canonic frame and enriches it with variations. In opposite to such variable reproduction exercise as the element of rehearsal is not the production itself but only the degree of means serving for outer creative task. Therefore the rehearsal can’t be reduced to exercises as an improvisation does in respect to canon with variations. In its turn a plain grammatical exercise can be regarded as a substitution of a rehearsal in verbal sphere. Textual editorial versions are those of exercises preparing the generation of a complete piece of literature. Therefore one must take into consideration the so called difficulties and mistakes of a performer as the indispensable grades in the preparation of terminal production. In particular it is to remind that difficulties are generally acknowledged in rhetorical tradition as the meaningful obstacles for the thought’s progress [2, 517]. As to the errors it is well known their dramatic role as the sources for tragedy (to begin with the medical rule “pathology illustrates physiology” [4, 17]) as well as for the comedy of errors (representing the type of the comedy of positions and reincarnations in opposite to the comedy of characters). Rehearsal with its exercises becomes the intermediary link on the way from script to its incarnation as the removal of abstractedness.

There’s still another concept to be involved within the rehearsal as the grade of reincarnation, that of character. It comes into play with the same Kantian categories that the concept of scheme belongs to. The character arises as the result of deviations that necessarily take place while implementing a scheme into a real existence. It bears the vestiges of the resistance exerted to the impacts of the incarnation of this scheme [16, 221]. One of the most demonstrative witnesses of such contest and resistance is to be found in the rise and

development of mask as the specific theatrical way of representing character. The relationship of character to mask [16, 199] discloses also its irreducibility to the restricted set of personal peculiarities. It is here to stress the distinctive features of character in opposite both to mask (that is restricted with the circle of selected traits) and puppet (that doesn't conceal something under its image [25]). As the paragon for such approach to character one can cite the performances of the famous dramatic actress M. Savina. As the contemporary of hers, A.R. Kugel has put it, "Her characters can be said to be expressed with aphorisms... She looks for a single ...summed up, synthetic but at the same time plastic feature" [12, 47]. Such singled out feature refers to what is now called "ruling passion" of a character and designates it. At the same time portrait isn't restricted with such central point, periphery being the indispensable condition for its outlook. The mentioned singled out feature is the vestige referring to diverse sides of personal life.

In its turn the concepts of scheme and character as the decisive points of interpretative procedure must be complemented still with another category, namely with that of aspect. It has been introduced in the practice of theatre by L. Kurbas as the marker of partial and particular representation of a subject [13, 96]. Meanwhile it coincides also with the old grammatical category concerning the attributes of verbs serving to designate their function as the manners of exerting respective deeds. Thus the both approaches to aspect converge in the point that they describe the interrelation between purposes and means, the partialities being here seen as the means in respect to further goals. Aspect can be said to designate means in respect to a 'presupposed intentions as the tactical steps in attaining a goal whereas perspective concerns strategy of intentions. Therefore aspect turns out to become the most indispensable tool in delineating a character's features as those revealing personal intentions. Aspectual features of a text disclose motifs and motivation of the sequence of actions. It is textual motivational filament that must be found out first of all within the interpretative efforts. Aspects are the means for goals that this motivation discloses. From a performer's viewpoint it is motifs in the respective moments that define the textual entity of performance.

This motivational filament imparts to text field structure that entails consequences concerning textual inner ties. It is interpretation that enables disclosing the immanent textual multidimensionality. This quality complements the obvious field structure of any textual tissue that is divided into central and peripheral fragments building up thus a hierarchy. This structure reveals itself through textual heterogeneity with the ensuing stratification and parcellation. Due to this non-linear nature of text a verbal script of performance resembles a musical score. One can discern at least two categories of such stratification, those of person (in particular, authorship) and of generalization (in particular, goals and means). Textual heterogeneity within the dimension of person (authorship) promotes the development of interpretation aiming chiefly at the specialization of meanings. One detects actual meanings that determine the modality and aspects of action's representation. Latent quotations give motivation for the changes of aspectual situations. Thus one can find scenic interpretative sources of what can be seen as a verbal simile to the phenomenon of a latent multipart structure within a melodic line. It is through interpretation that text discloses its multidimensional structure where the decisive role belongs to aspects and characters. This property of a text to be conceived in multiple dimensions explains the relationship arising between word and non-verbal constituents of interpretative act. One can observe the reciprocity between scenic performance and verbal textual generation analogous to that existing between legislative and

executive powers in social sphere. The very description of a scenic performance gives premises for the creation of a text, and this description will be an interpretation of a staged drama with the means of narration. When the whole world is conceived as a unique theatre it is the interpretation of its plays that becomes the initial source of literature. In particular such reciprocity becomes very traceable in the development of some particular narrative devices. The means of scenic rehearsal and performance exert especially noticeable impact upon literature through the “stream of consciousness”. Soliloquy as the tool of an actor approaching a role promotes narration turning into meditation that discloses action as reflected in the *dramatis personae*’s inner world. Scenic reincarnation becomes traceable within personal changes attested with meditative passages. One of the most essential rules of performing a dramatic play consists in filling up the “empty gaps” between the cues of a role with an actor’s comments that are to be said silently in the manner of *replicas a parte*. Such comments build up an unuttered inner monologue or soliloquy that supplements the pronounced cues. Meanwhile the very form of a permanent soliloquy or conversation with oneself comes back still to St. Augustine’s “Confession” as the means of representing personal attitudes.

This tradition of explicatory reticent soliloquy is intimately connected with such immanent quality of theatre as its playfulness that has exerted impact on literary fiction attested with L. Sterne’s “*Tristram Shandy*”. Still another aspect of theatrical impact is to be traced in conceiving the reality as a huge scene where the author becomes and actor as a medium between the stage of world and the narrated reality. In this way the stream of consciousness has come to existence as a particular narrative method. The theatrical impact of the kind can be found in the most demonstrative form of reincarnation in V. Woolf’s “*Orlando*” (1928) where a story of a person living some centuries and changing its sex has become the background for a mental experiment. In another novel “*The Waves*” (1931) a series of inner monologues builds up the compositional basis. Each tirade of a hero gives an account on the accumulated personal transformations and the acquired experience. Life itself is then conceived as a kind of permanent scenic reincarnations so that the meditations of inner monologues attest the achieved changes. Theatrical attachments of the kind are summed up in the last novel “*Between the Acts*” (1941) where the composition is that of the “scene upon scene” itself as far as it retells the amateurs’ theatrical entertainment and mental responses of the observers.

Still more persuasive are the witnesses of the mentioned reciprocity of interpretation that can be demonstrated in the history of the Ukrainian literature. There are grounds to regard V. Vynnychenko as one of the predecessor of the artistic trend of the mentioned “stream of conscience” where the sources of theatrical performing practice have found their imprint [31]. In particular it is the structure of inner monologue implicitly accompanying the explicit cues of *dramatis personae* that acquires its disclosure in literary narration and justifies such conjecture. This device in its turn continues the rite of confessions where a person tries to comprehend ones own self that has become the principal source of “stream of conscience’s” literature. This tradition is attested already by T. Shevchenko who justified such approach in particular with the folklore motif of “fraudulence” where the author put different disguises upon one’s own face. More generally an author’s image is to be conceived as that of an actor playing upon the global stage with the aim of disclosing the infernal essence of daily life. The peculiar consequence of such author’s image’s transformation is the use of reiterated reflection as the generalized device of the so called scene upon scene that is peculiar for “the

tragedy of fate". In particular the fatal connotations continue both the societal criticism of the concept of inherent laical secular infernality and the subsequent restraint of laughter. Moreover one can say of the features of the drama of honor's revival in V. Vynnychenko's works as the entailment of the fatalistic viewpoint. The necrophilia's symptoms of the contemporary society are scrutinized via the images of fate or fortune that become active forces. This disclosure of human pathology refers to the antiquity of pagan rites transformed in modern times. While viewing upon world as a scene and taking participation in its "rehearsals" the author gains the opportunity of aspectual variability and of the representation of the viewpoints' multiplicity.

This line of the historical development of soliloquy is to be contrasted with the other theatrical tradition that comes back to the so called school drama and is attested in the Socratic dialogues. There are ten dialogical works of the singular Enlightenment epoch's philosopher G. Skovoroda that display the features of Jesuits' school drama: "Narcissus" (1767), "Symphony" (1767), "Observatory" (1772), "A Dialogue on Antiquity" (1772), "A Conversation of the Five Wanderers on the Felicity in Life" (1774), "A Ring" (1774), "Alphabet" (1775), "A Conversation on the Easiness of Beatitude" (1781), "The Battle of the Archangel Michael with the Satan" (1783), "The Battle of the Author with the Devil" (1783). They build up a kind of a Decalogue as an entire textual corpus. Dramatic structure of these interpersonal meditations is determined with the use of the devices elaborated in Jesuits' educational institutions. It is the equation "school — theatre" that serves as the source of developing philosophical discussion as a scenic play in the manner of Jesuits' school drama. As the theoretical basis of such approach the casuistic doctrine has been elaborated [35]. One takes separate case studies of daily life for the individual representations of general ideas that would build up the genuine reality. The principle of individuation correlates with the notion of concept in the Baroque poetry. The use of casuistic doctrine provokes the allegorical nature of images, the particular situations becoming demonstrative examples for exposing generalities. These circumstances have turned out to become favorable for the formation of early prosaic drama. Didactic tasks of an educational discussion and instructive devices have contributed in the solutions of the problems of Free Will, Beatitude and Personal Responsibility that determined essentially the structure of dramatic text. In particular one observes here the inserted stories told by the conversational partners that represent the device of scene upon scene. Dramatic textual particulars display connections to the philosophical problems of world outlook. Besides, the corpus of the letters of Hr. Skovoroda to M. Klymovski written in Latin represents a whole entity that belongs to the monuments of theological thought. One can trace vestiges of the traditions of quietism (especially of its hesikhastic version), of origenism, of theocratic projects, of spiritual agonistic movements (the so called psychomakhia). There are also grounds to seek for mutual points with the hermetic tradition as the source of the vitalism of the philosophy of life. Skovoroda is to be regarded as a continuator of the new latin common European tradition [26].

In difference to this predecessor the works of Gr. Kvitka-Osnoyanyenko demonstrate the transition from the predestinated masks to the unpredictable conduct of characters [36]. The deviation from a scheme becomes the decisive means in developing the dramatic action. Such is for example the character of Halya in "The Sincere Love" where the heroine destroys both her own fate and the fate of her true lover because of the prejudices taken for the ground of decisions as a kind of phantom. With the means of deviation also the comic works arise where

humor becomes the initial form for the development of the comic and the foundation for the preservation of infantine worldview of a personality. It enables comprehending mundane vanity in chimerical grotesques [29]. The fundamental place of humor within the forms of laughter's culture is tied with tolerance and open-minded sensitivity towards the diversity of world. Humoristic properties are inherent already to idiomatic opportunities of language and attested with proverbial locutions as wit's samples. Humor is opposed to anger and aggression that blind personality making it unable to observe the meaningfulness of separate details. As the antipode to tedium it provides opportunities of grasping chaos as the category of vanity. In opposite to humor such phenomena as parody and ritual laughter are derivative secondary dependent comic forms. Humor retains infantine ability to perceive world as it is without previous preponderant general ideas. The reference of humor to childhood is attested with childish folklore. In particular humor reveals itself in nonsense poetry. Another area of childish humor is represented in animal tale. It is of importance that childish humor acquires its forms together with the formation of the notions of personal mortality. The priority of humor is attested in the development of dramatic genera in particular with the baroque interludes where the images of vanity were displayed. This experience has been inherited in vaudevilles (in particular those of I. Kotlyarevski and Hr. Kvitka-Osnovyanenko). It is comedy where the way towards realistic drama has been paved. Thus the grotesque images in drama were introduced especially in the works of M. Kropyvnytski, Panas Myrny. The development of comic forms in this direction has come to the rise of tragicomedies of V. Vynnychenko where the cumulative compilation of jokes resulted in tragic solution. Besides, the significance of the childish worldview for theatrical culture ensues from the role of fabulous imagery that presupposes humoristic verve. Comedy playwrights involve childish experience as the primary source of laughter. Still another approach is to be traced in the lyrical genera. The dramatic peculiarities of Shevchenko's lyric verses, discovered in particular in L. Kurbas' screenings, are the result of the textual strategy of scenic mimicry chosen by the poet. The chief features of this strategy are determined with the infernal disharmony of a world's mapping, specific fatalism, the martyrdom of solitude that provoke particular seriousness of a lyric utterance. The infernal map of world unites Shevchenko with Gogol who have continued the tradition of polemic literature of the Reformation epoch and have given the agelastic (that's restraining from laughter) and derisive version of this map [24]. Together with the known epic properties of the lyrics one detects the dramatic features of the lyrics miniatures that are represented as the replicas of imaginary dialogues or discussions. An important side of the researches of such features is a word's location, in particular its address as to the imaginary dialogue's partners [27].

Lesya Ukrainka's dramas imply multivalent interpretations [23; 28]. There are the meaningful layers behind the chief plot lines that presuppose different possible explanations. Tragic dominance is connected with the relationship towards decadence. It reveals itself in reconsidering the thorough theme of melancholy as the refusal from laugh (the so called agelasticism) peculiar for all dramatic works. While applying the decadent idioms Lesya Ukrainka remained not only perfectly autonomous but also went ahead of the European humanitarian thought advancing with her artistic discoveries. The motifs of solitude peculiar for decadent epoch are attested in "The Lawyer Martian" and developed in a new version of stoicism that becomes a foreboding of future existentialist drama. In "Cassandra" the problems of solitude and fatalism are reconsidered in such a manner that the paradox of

observer becomes discovered that belongs to themes of the philosophical discussions of the XX century. The invincible power of phantoms created with human imagination and violating the person that has created them is presented in "The Blue Rose" written a decade before M. Maeterlinck's "The Blue Bird" and a century before the postmodern simulation has come to existence. The motif of death as transfiguration and resurrection for a new life is developed in details in "The Forest Song" and gains the central place. The idea of the liberation through death in "The Boyarynia" gives a pretext for the reconsideration of the double suicide as the protest against despotism. The expediency of a victim is substantiated with the ideas of liberation in "The Mad Girl". The psychoanalytic interpretation of the image of Don Juan ("The Stony Host") has become principal novelty in the world literature. Psychological analysis has enabled the detection of the roots of the motifs of fanaticism (Parvus in "Ruphin and Priscilla"), radicalism (Anthei in "The Orgy") and individualism (Richard in "The Woodland"). In the social underground "In the Catacombs" the growth and ripening of the history's moving forces is artistically explored. All dramas are united with the thorough idea of the presence of nonexistence's borderline within everybody's personal life.

The particular communicative conditions of M. Rylski's creative development have predestinated the duplicity of poetical speech including vast scope of means from outer etiquette quotations to inner sincere enunciations [34]. The coexistence of different styles builds up semantic amalgams. Besides, the favorable conditions for latent polemics are at hand. This contraposition of inner and outer layers of textual stratification itself correlates with that of latent and manifested contents peculiar for theatre and continues the tradition of mimicry. It comes from here also that retrospections have the essence different those of mere revival and aim at the formation of particular rhetoric code. In its turn the formation of rhetoric conventions and their removal come to cryptograms and conspiracy referring thus to the traditions of the worship of resurrection in the broadest sense that is in concordance with scenic reincarnation. Lyrical abstractedness of isolation gives rise to the reconsideration of separate details and their condensation as the initial step for entire images. It coincides partly with the concept of pathos in theatre where such abstractedness is overwhelmed and very specialized idioms of poetical code arise. Anamnesis and amnesia find here their continuation in metempsychosis conceived as a form of scenic disguise. The conditions of lyrical enunciation promote the rise and development of verbal mask. The poet acquires the features of Proteus changing stylistic modes as a scenic player. Then character and mannerism play the decisive role as the prerequisites of metamorphoses. Here such lyrical property as the particularity of vision and separate viewpoint become of importance as they promote imaginary changeability. All it provides conditions for lyrical theatre where a reader is expected to coincide with a performer interpreting verses.

The rise and development of artistic prose looks like the result of the destruction of rhetorical and poetical conventions replaced with colloquial speech as the target of reflection. The rejection of conventional system entails first of all the reconsideration of the problem of word and picture posed by Horace. Instead of the conventional association of verbal and visual rows within emblematic code the new motivational foundations must arise. Another problem is that of the verity of prosaic accounts arising earlier as the means for criticism and negation. In particular the detailed descriptions of realities serve in prose to build up the infernal picture off world and to disclose the vanity of the terrestrial existence. Within prosaic means the

solution of these problems involves the third power of theatre. It is the mediating mission of theatre that provides the transition from poetry to prose with the discovery of new motivational foundations of scenic action. Theatrical experimentation with its unity of seriousness and curiousness serves as the model for prosaic substantiation of textual verisimilitude and procures license for imaginal inventiveness. The theatrical devices of mask and character become the origin of the metonymic prosaic style. Details are conceived in the manner of scenic disguise to stress or hide the features of a character. Therefore reincarnation as the basis of theatrical play determines the semantic shifts that prosaic stuff deals with. In opposite to colloquial speech prose is marked with its autonomous inner world that is similar to an imaginary theatrical stage. Subsequently the opportunity arises for the exploration of prosaic work as performing art and virtual subject for staging action.

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